

**Souvenir of the exposition of St. Francis Xavier : a description of the chapel and tomb of St. Francis Xavier reprinted from An historical and archæological sketch of the city of Goa / by José Nicolau da Fonseca.**

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# Souvenir

OF THE

Exposition

OF

## St. Francis Xavier.

*Wm. A. Speller  
Lunenburg.*

*Jan. 1. 1923.*

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A DESCRIPTION OF THE CHAPEL  
AND TOMB OF ST. FRANCIS XAVIER

REPRINTED FROM

AN HISTORICAL AND ARCHÆOLOGICAL SKETCH OF  
THE CITY OF GOA.

BY

JOSE NICOLAU DA FONSECA.

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*Published by Thacker & Co., Ltd., Bombay in 1878.*

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## Chapel and Tomb of St. Francis Xavier.

A FEW years after the erection of the Church of *Bom Jesus*, the Jesuits of Goa, being informed of the canonization of the saint, determined to commemorate this event with great solemnity, and to remove his body to this church from St. Paul's, where it had been originally deposited after it was brought from Malacca. The translation of the body, which took place in 1624, was an occasion of great public rejoicing and brilliant festivities, which are vividly described by the celebrated traveller Pietro della Valle, who was at the time at Goa. It was deposited at first in the Chapel of St. Francis Borgia, and in 1655 was transferred to the chapel where it now lies. This chapel stands at the southern extremity of the transept of the church. The space under its principal arch is filled up by a species of lattice-work, exquisitely wrought and richly gilt, which separates it from the transept. Under this arch on the side of the church is raised an altar, supporting a graceful silver image of the saint  $4\frac{3}{4}$  feet high and weighing 100 lbs., the gift of a pious Genoese lady, relict of Urbano Durazo, who spent £300 on its execution. The head is crowned with a golden diadem (another present made about the same time), which cost



upwards of £100. On the pedestal is the following inscription :—

“ Sanctissimo Indiarum Apostolo  
Francisca De Sopranis Patritia Genuensis,  
Urbani Duratii olim uxor,  
Nunc Maria Francisca Xavieria  
In celeberrimo Incarnationis Monasterio  
Christi Sponsa,  
Peregrino Celesti  
Peregrini Amoris votum et monumentum,  
P. P.\* Anno Domini 1670.”

*Translation.*

“ In honour of the most holy Apostle of the Indies,  
Francisca De Sopranis, a Patrician lady of Genoa,  
Formerly the wife of Urbano Durazo,  
Now Maria Francisca Xavieria,  
Spouse of Christ  
In the most celebrated Convent of the Incarnation,  
Caused (this image) to be placed  
As an offering and token of a pilgrim's love  
For the Heavenly Pilgrim,  
A.D. 1670.”

The image is seen with a staff in each hand, one of which, the pilgrim's staff, with which the saint is always represented, is made of silver, and the other of Indian cane. The latter is taken by the Governors of Goa previous to assuming charge of their office, as an emblem of authority, in exchange for the one they offer to the saint, to secure his protection over the Portuguese territories. The origin of this ceremony is attributed to a miracle by means of which, according to a popular tradition, the saint is believed to have saved Goa from falling into the hands of the Marathas. On the 24th November 1683 Sambaji invaded Goa with an overwhelming army, and made himself master of the island of Jua or Santo Estevao, which is separated from the old city by a very narrow tributary of the Mandovi. All hopes of a successful resistance having been given up, the then Viceroy, Count of Alvor, terrified at the impending evil, resolved, as a last resource, to invoke the protection of St. Francis. With this view he is said to have forthwith repaired, with some Jesuit

\* P. P. seem, as suggested to us by the Rev. Dr. J. Willy, S.J., to stand for “*ponere procuravit.*”



Fathers of the professed house, to the chapel of the saint, where having remained for some time deeply absorbed in prayer, and having undergone voluntary flagellation by way of penance, he caused the coffin wherein the body of the saint is preserved, to be opened, and deposited in it his staff, the letters patent relating to his nomination to the post of Viceroy, and a petition written by himself, in which, in the name of the king, he implored the saint to defend and save Goa, as well as to accept its government. Scarcely had this invocation been finished when, it is stated, a powerful army of the Moghuls was seen descending the Ghats, at the sight of which the Marathas patched up a peace and retired, to the great exultation of the Portuguese.

The entrance to the passage leading to the Chapel of St. Francis Xavier is by the door which lies to the right of the altar on which his silver image stands, and not by the railings which cover the arch, and which are not opened save on the day on which the feast of the saint is celebrated. This chapel is entered by three doors, looking to the east, west, and south respectively. Over the last door is hung a beautiful picture,  $5\frac{7}{10}$  feet by  $4\frac{1}{2}$ , which is said to be a faithful likeness of the saint. The face is serene and noble, and the complexion ruddy, such as the Apostle is believed to have had when he first came out to India. He appears in the black habit of his order, a grey cloak and a staff, with his eyes raised to heaven, his right hand on his breast, and his left pointing to his heart burning with divine love. Below the picture is seen, in golden letters in relief, the following distich :—

“ Dimidium cernis, quem magnum suspicit orbis :  
Xavier est : totum nulla tabella capit.”

*Translation.*

“ The half of him you see whom the world admires as great,  
Xavier he is : the whole no tablet holds.”

The interior of the chapel is richly gilt and embellished with twenty-seven choice pictures representing the life and miracles of the Apostle. Eight of these on the left side of the shrine belong to the Italian school, and are arranged in three rows. In the first row there are two pictures, one of which represents the Hospital of the Invalids in Venice, and Xavier kissing the loathsome ulcer of a patient ; the



other, his interview at Figem with Duarte da Gama and other Portuguese gentlemen receiving him with deep respect and veneration. The second row presents three pictures. In the first Xavier is seen with a surplice and a stole praying, apparently for the cessation of a terrible plague which had then broken out in the island of Manar ; the second illustrates his visit to the king of Bungo, in Japan ; and the third shows Pope Paul III. pronouncing his apostolic benediction on the eve of his departure to India for the purpose of preaching the Gospel to the heathen nations. Of the remaining three, in the last row, those on the two extremes exhibit Xavier first as a servant of certain Japanese knights, and secondly as standing in a fit of ecstasy, while the middle one represents his glorious death at Sanchan. There were also at one time in this chapel twelve large silver lamps, which were kept burning day and night. Of these only four remain, weighing 152½ lbs., the rest having been seized, along with other articles of gold, by the Government in 1840, and converted into coin. The magnificent sarcophagus which lies in this chapel was, according to the author of the *Oriente Conquistado*, a gift of the Grand Duke of Tuscany in return for the pillow on which the head of the saint reposed for many years after his death, and which was presented to him by Father Francisco Sarmiento, Provincial General of the Jesuits. Originally it appears to have been of far greater dimensions than it now is ; but, owing to the chapel being too narrow and ill suited for a monument so sumptuous, it was somewhat reduced in size. Nevertheless this superb shrine is universally admired as a masterpiece of art, and it is said that, with the exception of the far-famed Taj Mahal erected at Agra by the emperor Shah Jahan, there is no other mausoleum in India, or even in Asia, which can equal it in grandeur and magnificence. One of the latest travellers, who visited Goa some years ago, says : " I hastened to the shrine of the celebrated Francis Xavier, of which I had heard much. It surpassed all my expectations, and certainly excels anything of this kind which I had before seen."\* The tomb is generally believed to have been placed in the chapel in 1655, but the following extract from the travels of Gemelli Careri shows that it had not reached Goa before

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\* Dr. J. Wilson in the *Oriental Christian Spectator*, Vol. V., First Series, p. 121.



1695 :—" Thursday the 7th April (1695) I went to visit the body of St. Francis Xaverius at the Church of *Bom Jesus*, or Good Jesus, being the professed house of the Jesuits..... It (the church) has an high altar, with two on the sides, all well gilt, and on the left a chapel where the precious body of St. Francis lies. It was in a crystal coffin within another of silver, on a pedestal of stone ; but they expected a noble tomb of porphyry stone from Florence, ordered to be made by the Grand Duke." But Dr. Fryer, who had visited Goa twenty years before, speaks of the tomb and its venerable and precious contents in the following manner :—" We paid a visit to the *Domo of Bom Jesu*, the church an admirable piece, the repository of St. Xaverius, the Indian Apostle, where is a famous tomb in honour of him who first spread the Gospel as far as China, and sealed it with his martyrdom, near two hundred years ago, leaving his body a miraculous relic of his better part, it still retaining its vivid colour and freshness, and therefore exposed once a year to public view, on the vespers of his festival." This English traveller probably refers to the " crystal and silver coffin on a pedestal of stone " spoken of by Gemelli : for it is evident that the latter, who is considered as one of the most trustworthy travellers, and who saw and kissed the body of the saint, could not have erred about a point so important. This conjecture is further strengthened by a short description of the supposed tomb given by Dr. Fryer on the occasion of the feast of St. Francis, in a different part of his work. He says : " We left Goa on the eve of St. Xaverius' feast ; the tomb therefore was richly set out ; and as Erasmus relates of Thomas à Becket that nothing could be seen baser than gold, so truly here silver was the meanest ; pearls and precious stones, as well as gold, cast forth their lustre by the reflection of the virgin flambeaux upon them"—a description which evidently refers to the coffin, as will be seen below.

The first sight of this tomb from the entrance of the chapel strikes the spectator with admiration. It is constructed of rich marble of variegated colours, and consists of three steps or stages besides the silver coffin.

The first or lowest stage is of jasper. Its bottom is of reddish and purple colours marked with white stripes, and the borders are of white stone with yellow stripes. The



flourishes, festoons, arabesques and various other rilievos with which it is embellished, together with the figures of eight large cherubs at the four angles and on the sides, and of four small cherubs on the edges, as also the four edges themselves, are of the finest Carrara alabaster. This stage is  $4\frac{1}{2}$  feet high,  $19\frac{1}{10}$  long, and  $9\frac{2}{5}$  broad, and resembles an urn.

The second stage,  $5\frac{2}{5}$  feet high,  $11\frac{1}{2}$  long, and  $5\frac{1}{5}$  wide, is a regular quadrangle. It is also made of the finest jasper stone; its base is of greenish colour variegated with white, black and ash-coloured spots; its borders and friezes and the frames of its plates are of yellow jasper striped with white and black, and of a polish equalling the transparency of glass. In the centre of each of its four sides is seen a rich bronze plate with a beautifully wrought edge on either side, which is of black jasper marked with white spots and decked with small bouquets of lilies inlaid thereon. Each of these plates is painted black, and represents various incidents in the life of the saint. Each has over it an emblematic figure of blue polished stone, which is supported on either side by an angel of the size of a child of four to five years of age delicately wrought out of the whitest alabaster, and holding a motto. There is also a corresponding emblematic figure below each plate. The plate on the west side of the tomb represents the saint barefooted in the habit of a Jesuit with a surplice, a stole, and a crucifix in his left hand, baptizing with his right a large crowd of the savages of the Moluccas, variously clad, the men with a girdle of feathers or a piece of linen round their loins, and the women in a garb almost European, the children being naked; on one side is seen also a catechist. The emblematic figure over it exhibits the sun in the meridian, and bears the motto "*Ut vitam habeant*," "That they may have life." There is another below it which shows a book with several crosses falling from above. The plate on the north side of the shrine represents the glorious apostle preaching to the savages of the Moluccas, all clad in the same manner as in the plate already described, save one man, who stands aloof from the others, dressed in a sort of tunic reaching as far as the knees, with slippers on his feet, a sword or scimitar hanging from his belt, and a club in his hand. It is surmounted by an emblematic figure representing the rising sun, with the motto "*Nox inimica fugata*," "Hostile night is put to flight." Corresponding



to this figure there is another below the plate representing the sun with luminous circles. The plate on the south side represents St. Francis crossing precipitately a river on a rafter to escape from the fury of the savage islanders of Moro, who pursue him with arrows and stones. The emblematic figure over it bears the picture of a lion overtaken by a furious tempest, and the motto "*Nihil horum vereor*," "I fear none of these things." The lower one shows a heart emitting flames. The plate on the east refers to the death of the saint at Sanchan. He is represented as lying down in agony on a mat in a wretched hut between two of his disciples, Antonio and Christovao, and surrounded by angels. He is barefooted and dressed in his usual habit, embracing firmly a crucifix, his hat and staff lying on one side, and a water-pitcher near his feet. The emblematic figure over it shows the setting sun, with the following motto:—" *Major in occasu*," "Greater in setting," while the lower one displays the sky overcast with clouds, and thunderbolts shooting through the air and overthrowing a mosque crowned with a crescent.

The third and the highest stage is exquisitely wrought. It is  $9\frac{2}{5}$  feet long,  $3\frac{2}{5}$  broad, and  $2\frac{1}{5}$  high. It is surrounded by a beautiful railing of red jasper marked with white spots. This railing is adorned with pretty figures of angels; its middle portion is graced with columns elegantly carved and standing at equal intervals. The intervening spaces are surmounted with arches, and have several incidents in the life of the saint represented on them. The friezes of its four lateral columns are of black stone with white stripes, while the plinths are of yellow jasper. On the top of this stage lies the far-famed coffin, overlaid with silver, in which the remains of the saint are deposited.

This coffin appears to have existed in the times of Drs. Fryer and Gamelli Careri, as seen from the extracts already cited, and could not therefore have accompanied the mausoleum presented by the Grand Duke of Tuscany. It measures  $6\frac{4}{5}$  feet in length,  $2\frac{9}{10}$  in breadth, and  $3\frac{3}{10}$  in height exclusive of the lid, which bulges out in a curvature of  $1\frac{1}{2}$  feet on each side. It is crowned by a beautiful cross which is  $2\frac{1}{2}$  feet high. The cross stands on a pedestal graced with the figures of two angels on either side, the one near the head of the saint holding a heart surrounded with a halo, and



the other near the feet bearing the motto "*Satis est, Domine, satis est!*" "It is enough, O Lord, it is enough!"—words which the saint used to utter when he felt his heart overpowered with love to God. The silver envelopment of the coffin, so skilfully wrought, is attached to a velvet lining and adorned with brilliant stones of divers colours. The coffin is on each side divided into seven panels, each of which has two plates one over the other, so that there are fourteen on each side, besides two at each extremity, representing in rilievo some important incidents in the life of the saint. Each space between the panels is surmounted by the figure of an angel twelve inches high, with an appropriate emblem in its hand. There are besides, in several parts of the coffin, cones of different sizes, which are embellished with gilt flowers and studded with brilliant stones. There were also formerly a variety of rich ornaments, which were appropriated by the Government. This coffin weighed 600 silver *marcos* (300 lbs.), which, at the rate of £1-13-4 per *marco*, amounted in value to £1,000. The present value of the coffin is £788-8-9, but its delicate workmanship is inestimable. The chief excellence of this workmanship lies in the thirty-two plates mentioned above, which we shall endeavour to describe in their order, commencing with those near the head of the saint.

The first plate represents Xavier bound hand and foot with strong cords which are miraculously cut asunder. In the second we find him kissing a loathsome ulcer in an hospital of Venice. In the third, whilst sick in the hospital of Vicentia, he is visited by St. Jerome, to whom he had a special devotion. In the fourth, in an hospital at Rome he foresees in a vision all his missionary labours. In the fifth, his sister, who was an abbess, has a vision of his future career. In the sixth, he saves the Secretary and a domestic of the ambassador Dom Pedro Mascarenhas. In the seventh, he raises a sick man from his bed. In the eighth, he baptizes a great multitude of idolaters. In the ninth, at Cape Comorin he restores to life a boy drowned in a well. In the tenth, he suddenly cures a sick man. In the eleventh, he frightens and puts to flight the Badejas in Travancore. In the twelfth, he restores to life two boys in two different places. In the thirteenth is shown the miracle of the coins at Meliapur. In the fourteenth, he effects two miraculous cures in Malacca.



In the fifteenth is seen a crab restoring his crucifix, which had dropped into the sea. In the sixteenth, he preaches to a great throng of people. In the seventeenth, whilst preaching in the cathedral of Malacca on the 4th December 1547, he announces the victory of the Portuguese against the king of Acheen. In the eighteenth, he reclaims in Khárepatan a Portuguese who had accompanied him from Goa. In the nineteenth, he assists a sick man in his dying moments, and puts to flight the devils that had got hold of him. In the twentieth, the saint, in a kneeling attitude, has on his shoulders an infant, perhaps the one he is said to have cured of a swelling. In the twenty-first, bearing his luggage on his shoulder, he travels on foot from Amanguchi to Meaco. In the twenty-second, he restores speech to a dumb man and cures him of palsy at Amanguchi. In the twenty-third, he cures a deaf Japanese. In the twenty-fourth, Xavier is praying during a storm in the ship of Duarte da Gama. In the twenty-fifth, he baptizes three princes of the Maldives. In the twenty-sixth, he cures, on his return from Japan, a friar who was on the point of death in the College of St. Paul. In the twenty-seventh, he sweetens a quantity of sea-water on his voyage from Malacca to China. In the twenty-eighth is seen the apostle in his last moments at Sanchan. In the twenty-ninth, he appears after his death to Catherina de Chaves, as he had promised when parting from her. In the thirtieth, the body of the saint in sacerdotal vestments is exposed to public veneration and works miracles. In the thirty-first, he is seen elevated about two feet above the level of the altar. In the thirty-second, the saint is represented as standing in a niche at Chaul surrounded by lighted tapers.

The inside of the coffin is covered with yellow damask studded with 124 precious stones cut in the shape of stars. From its top hang in two rows by golden chains six tassels of ambergris, one of which is now missing. Several valuable ornaments formerly adorning the coffin, besides being removed to the Mint, as stated before, have been sacrilegiously abstracted. Thus, in the place of a silver railing was substituted another of lead, and instead of 473 precious gems we have as many false stones.\* The coffin is  $5\frac{1}{10}$  feet

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\* *Boletim do Governo do Estado da India*, No. 78 of 1860.



in length, and  $1\frac{3}{5}$  in breadth, and is opened with three keys.\* It is lined with the richest tissue interwoven with flowers of various colours, which have not lost their original freshness. The body of the saint is still, after the lapse of upwards of three centuries, in a well-preserved state.† But it is somewhat shrunken, being only  $4\frac{1}{2}$  feet in length. In an official report made by the chief surgeons and physicians of Goa, who were commissioned to examine the body on the occasion of its last exposition in 1859, they say "the cranium on the right side is covered with scalp still bearing hair, though scanty, and on the left side completely denuded of it. The whole of the face is covered with a dark dry integument, with an opening on the right side communicating with the maxillary fossa, and apparently corresponding to the place of the contusion referred to in the report drawn up on the 1st of January 1782. Of the front teeth only one of the lower incisors is wanting. Both the ears exist, but the right arm is wanting.‡ The left hand, including the nails, is entire, just as it is described in the abovementioned report of 1782. The abdominal walls are covered with an integument dried up and somewhat dark in colour, the abdominal cavity not containing any intestines.§ The feet are covered with an integument equally dried up and dark in colour, the prominence of the tendons being distinctly marked. The fourth and fifth toes of the right foot are wanting.|| Some remnants of the integument and phalanges of one of these toes are in a very spongy condition."¶

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\* These three keys had been lost, and could not be found on the occasion of the last exposition of the body of the saint in 1859. New ones were therefore made and given respectively in charge of the Governor, the Archbishop, and the Chief Secretary to Government. None of them was ever sent to Portugal, as is generally believed.

† Our drawing represents the body of the saint as it is at present.

‡ The right arm of the saint was cut off by order of the Pope on 3rd November 1614, and divided into four parts, the greater of which was sent to Rome.

§ According to Lucena (*Historia da Vida do Padre Sao Francisco Xavier*, Vol. IV., p. 401) and Vieira (*Sermao, Xavier Acordado*) the intestines of the saint were found in their natural state two months and a half after his death. See also *Peregrinacao de Fernao Mendes Pinto*, Lisboa, 1829, tom. III., p. 292. Dr. Cosme Saraiva, chief physician to the Viceroy, who examined the body of the saint in 1556, about four years after his death, certifies also that he found the intestines still in the abdomen, and that through a hole in it fresh blood could be taken out.

|| One of these toes was bitten off when being kissed, in 1554, by a Portuguese lady called Dona Isabel de Carom, who was anxious to possess a relic of the saint.

¶ *Boletim do Governo do Estado da India*, No. 80 of 1859, p. 528.



The venerable body of the saint is clad in the richest vestments, elegantly embroidered and studded with large and valuable pearls, the gift of Dona Maria Sophia, wife of Dom Pedro II., King of Portugal, made about the year 1693. The head is uncovered ; his *barrete*, of which mention is made by the author of the *Oriente Conquistado*, was sent to the abovementioned queen, who, to secure the intercession of the saint, placed it on her head at the time of her confinement. On his right side lies a staff studded with 194 emeralds, and towards his feet hangs a gold medallion bearing on the obverse the arms of Portugal with the following inscription :—" D. Francisco Xav. Indiarum Apost. et in Orient. Defensore recens assump. duc. An. D. M.M.D. CXCIX.," and on the reverse the effigy of Dom Pedro II. with the words " Petrus, Rex Portugalis."

The body of the saint was formerly very frequently exposed for public veneration by the Jesuits, who had charge of it. According to the above extract from Dr. Fryer, it appears that in his time (1675) the body used to be exposed once a year, and that it retained its original freshness. This exposition generally took place on the day of the festival of the saint, which was solemnized with great pomp and *eclat*. He says : " From the tops of the towers belonging to the Jesuits we beheld lamps at night striving to vie with the stars for number and lustre, which appeared gloriously on the water as we rowed down the river to our ship."\* Twenty years later, when Gemelli Careri visited Goa, he found, from inquiries made, that for nine years the people had not enjoyed the benefit of the annual view of the body, as will be seen from the following extract :—" Since with the Pope's leave the saint's arm was cut off, the rest of the body has decayed, as if he had resented the loss, and therefore the Jesuits for nine years past do not show it to any but the Viceroy and some other persons of quality. Being told as much at my first coming to Goa, I so far prevailed as to have the Viceroy use his power with the Provincial ; and he, not knowing how to refuse him, would at least defer the favour till that morning, showing me the holy body, with the church shut, clothed in his habit, which is changed every year."†

\* In 1682 the Government ordered that every year on the vespers of the feast of St. Francis the city should be illuminated. *Livro das Moncoens*, MSS., No. 47, f. 127.

† Churchill's *Voyages*, Vol. IV., p. 250.



The conjecture of the traveller does not appear to us to be quite correct. It is true that about the time of his visit the body was less frequently exposed than before, but this was not because the body had begun to decay, as he puts it, ever since the arm was cut off. If, however, this had been the case, the precautionary measure would have been taken long before, and the body would not have been so often exposed. As it was, it appears that, some time before Gemelli's visit, the practice of publicly exhibiting the body was stopped, on account of the eagerness of the populace to possess themselves of some relics of the saint, which could not fail to injure the body. A few persons of high rank alone were privately allowed to see it. But even this privilege was afterwards withdrawn by the royal letter of the 2nd April 1755, probably because they too, in their indiscreet devotion, had caused some damage to the body, and since then the body is not shown without express orders from the Government of Portugal. Accordingly, within the last hundred years the body has been only twice exposed to the public—in 1782 and again in 1859. Of the first occasion very little is known; but of the second a full account, even to the minutest details, can be gathered both from public and private sources. The ceremony commenced with great solemnity and pomp on the 3rd December, the day on which the Catholic Church celebrates the feast of the saint. On that and the following days there was so large a concourse of people desirous of kissing the feet of the great apostle that it was found necessary to keep the church open day and night. The crowd of devotees from different parts of the country increased every day, and the authorities were obliged to prolong the period of exposition for a week more. And yet numbers went away disappointed, without having either kissed his feet or caught sight of the saint. It is computed that nearly 200,000 persons of various races and creeds from several parts of India approached the shrine to honour the Apostle of the Indies. Indeed, as observed in the report published in the *Boletim do Governo*,\* the ancient city of Goa appeared at this time to have risen from its ruins full of life and glory, such as it displayed in the days of its prosperity, when it was the chief emporium of trade in the

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\* *Boletim do Governo do Estado da India de 1860*, No. 4, p. 20.



East. Thousands of portraits in miniature of the saint were daily sold with incredible rapidity. The offerings in money to the shrine of the saint amounted to nearly £1,000. A few Hindus, hearing of the miracles wrought, are said to have embraced Christianity, and many Christians who were suffering from incurable diseases to have been restored to health. The miraculous cures reported to have been effected through his intercession created such a sensation in the country that a committee was appointed, composed especially of several skilful physicians, to inquire into the matter. They unanimously pronounced these cures supernatural. The exposition was closed on the 8th of January, amidst the deafening roar of guns from all the fortresses, and the ringing of bells in all the churches of Goa. On the whole, the spectacle presented by the Church of *Bom Jesus* on this occasion was the grandest and the most affecting of all that had been witnessed there in the present century.\*

Before leaving this church let us cast a cursory glance at its magnificent vestry, situated near the Chapel of St. Francis. In stateliness and beauty it stands unrivalled in Asia, while its dimensions are those of an ordinary church. The entrance door is elegantly carved with figures of saints and other ornaments in bas-relief. It has a vaulted roof adorned with fine stucco-work. The walls are decorated with elegant pictures, amongst which the one overhanging the door is from the pencil of Murillo, and represents Magdalene inflamed with divine love, which is beautifully expressed by the following text from Scripture :—

“ Fulcite me floribus, stipate me malis,  
Quia amore langueo.”

“ Stay me up with flowers, compass me about with apples,  
Because I languish with love.”

Standing against the walls there are on either side three large chests of drawers elegantly carved, with gilt labels indicating their contents. The vestry communicates with its chapel by means of an arch which is gilt and painted in fresco. On each side of this arch there stand inserted in the walls two chests carved and gilt in the same fashion as those

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\* The body of the saint was last exposed in the year 1910 with great pomp and solemnity. The two previous occasions being 1878 and 1891).



mentioned here. Under the arch is seen the grave of the pious founder of the vestry, with the following inscription :—

“ Sepultura de Balthazar de Veiga, a cuja custa se fez esta sacristia ; a Companhia de Jesus, em gratificação desta boa obra, e de outras que fez a esta casa, lhe dedicou este logar para seu jazigo. Faleceu a 14 de Janeiro de 1659.”

*Translation.*

“ The grave of Balthazar de Veiga, at whose expense this vestry was built. The Society of Jesus, out of gratitude for this and other benefits done to this house, has set apart this site for his resting-place. He died on the 14th January 1659.”

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