



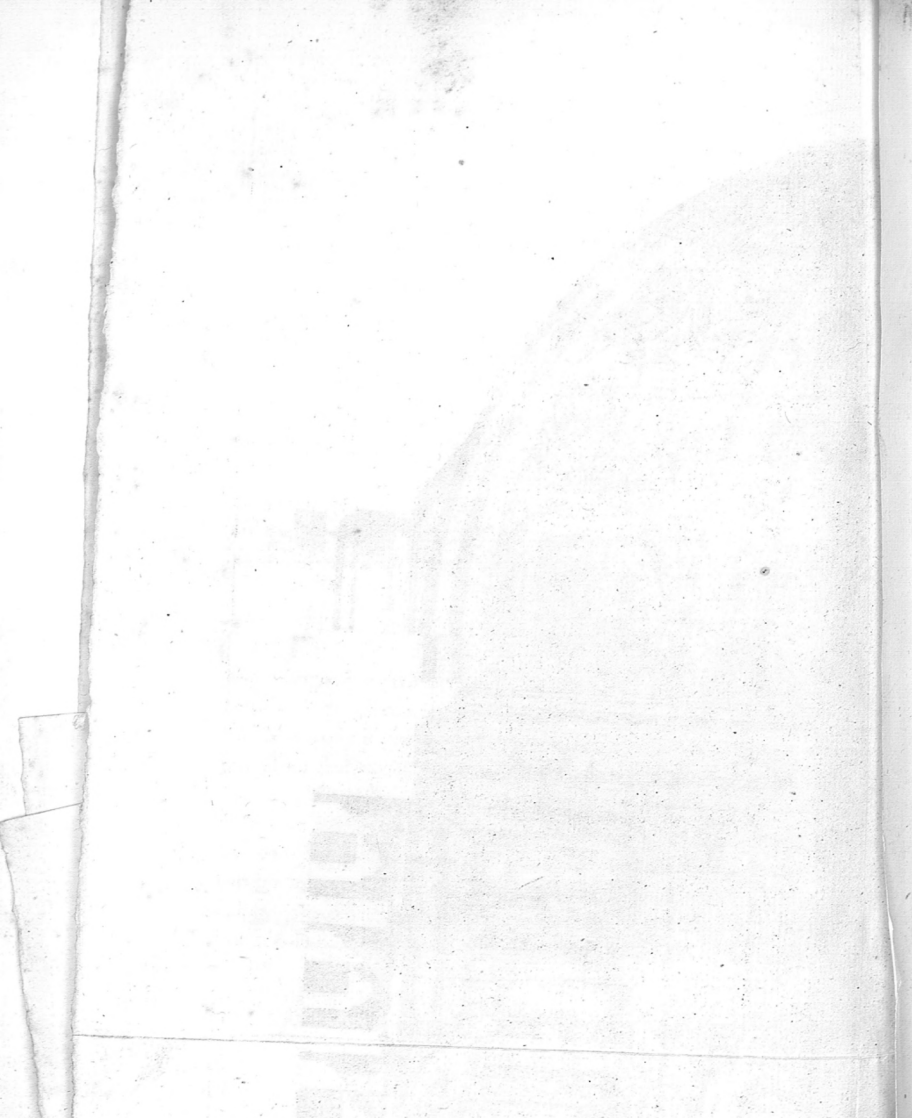
J. Gwyn Delin

E. Lecker Sculp.

To Sir Lionel Pilkington Bart.
 Is Humbly Dedicated.



This Section of the MAUSOLEUM,
 BY
 His most obedient Servant,
 George Thompson.



CHAP. VI.

Construction, Disposition, and Embellishments of the several Parts
of the Pantheon.

OVER the foundation is laid a strong and beautiful pedestal, or Pedestal,
or base. base, becoming such a superstructure, and surrounding the whole, varying, according to the contours. The height is two feet: it is also bordered, at the top and bottom, with a marble fascia, half a foot broad, and the intermediate space inlaid with jaspers of the most vivid colors; besides the superb decoration of gilded fillets. On the fascias are carved laurel leaves, indicating either the triumph of death over persons, whose glorious achievements intitled them to the appellation of victors, or that here those heroes lay down their laurel wreaths at the foot of the edifice, as the trophies of their victories, or memorials of their virtues, which equally deserve these emblems of glory.

On the pedestal of the circumference stand sixteen fluted corinthian Corinthian
pilasters. pilasters, fifteen feet and a half high, and a foot and three quarters broad; and being placed two by two, leave room between them for the eight cavities. All these pilasters are of jasper, where the beauty of the colors receives a most glorious lustre from the delicacy of the polish; and in the bases and capitals of gilt bronze, the corinthian order displays all its decorations to the greatest advantage. To me it seems impossible, that the celebrated cariatides, invented by the Greeks at the triumph for the conquest of Caria, and copied by the Romans in their boasted pantheon, should have exceeded these pilasters

pilasters in workmanship, or had a more august and ornamental effect. Every capital is adorned with the leaves of the acanthus; the hint of this ornament, according to Vitruvius, being taken, by Calimachus, from the leaves of that plant encompassing a basket, placed on the grave of a young lady at Corinth. But, if the exquisite delicacy of the execution be admired, let not the propriety of the ornament, a frail fading leaf in such a place, be overlooked.

THE pilasters, behind the former, are entirely of marble, and the intervals, between these pilasters, filled up with marble tablets of beautiful sculpture, and ornamented with mouldings of gilt brass.

Angels of
gilt brass.

In the middle of these tablets are several angels of the same metal, three feet high, and of a beauty truly celestial. They are in a flying attitude, and the expression so just and spirited, that the mind, wrapt in admiration, cries out, What must those blessed spirits be in themselves, if the bare imperfect representation of them is thus ravishing! All have their arms extended for the benefit of mankind: in one they hold lighted flambeaus, dispersing, as it were, the horrors of death, by shewing mankind, that it is the transition to a better life; with the other they point upward to indicate the beatific end of our pilgrimage, and animate us to persevere in hope till we attain the possession, where we shall be free from changes and vicissitudes: a truth uttered by the voice of an angel in the sepulchre of our great Master, and confirmed by his glorious resurrection, to which he passed through the gates of death, depriving, at the same time, the king of terrors of his sting once so venomous and excruciating. And this being the repository of princes, whose lives were an uniform imitation

imitation of his unspotted example; these figures of celestial beings were placed here, not merely as ornaments, but incentives to devout contemplation.

ON the pilasters rests the architrave, which is a superb assemblage of marble and gilt brass. The frieze is entirely of metal, bordered all along with grotesque work, so exquisite in the leaves and every other part, that the brilliancy of the gold seems superfluous. The like may, with equal propriety, be said of the stately corona and cornice, which, with the masterly ionic dentels, and gilded modillions, make a most august appearance.

TWENTY-TWO feet above these members is the dome, or cupola; but, before we ascend higher, it will be proper to take a survey of what lies below this comprehensive circle; a thousand resplendent objects inviting the attention.

ON both sides of the pilasters, that is in the intermediate spaces between them, are the ochavos, or eight intervals, which, both with regard to construction and embellishments, are astonishing pieces. One is near the door at the front of the stair-case: the front interval is assigned to the altar, to which belong a costly set of magnificent furniture; but the decorations, with which it is surmounted, surpass description. In the part of the circle, contained between the door to the altar, are three on each side, the venerable receptacles of the sarcophagi, or coffins, which contain bodies, once the delight and boast of nations. Each of these cavities is eight feet in breadth, and fifteen and a half in height; but the dimensions of the pilasters, belonging to that which contains the altar, something greater, so that the elevation extends

extends two feet into the cornice. Amidst this equality of dimensions, the dispositions are very different; but, being all splendid, and in a high taste, the variety heightens the grandeur of the spectacle, and at the same time requires a particular description of each.

The door.

THE door, as we have before observed, is of ebony and other curious woods, whose color bears an affinity to death and melancholy ideas; but the jambs and lintel are of marble, with fret work of gilt brass; the width is four feet and a half, and the height nine, having in it two beautiful niches, and a red jasper font for holy water on each. Over the door, between the lintel and the architrave, are placed two urns; the attention of art, to make them proper depositories for royal bodies, shall be particularized in the sequel; at present, I will only say, that the position of these magnificent pieces is elegant beyond description.

Niches in the hollows.

THE three cavities on each side, between the door and the altar, besides being of the same height and breadth, are divided into three partitions, or niches, in a vertical direction, by black Biscay marble, decorated with mouldings of gilt brass; and on the sides, two tablets, or cartouches of the same metal, which, with the glossy black of the marble, form a most beautiful contrast.

Sarcophagi.

THE sarcophagi, those venerable coffets of Spain's richest jewels, are placed in the niches all round the pantheon, and exhibit an awful spectacle. The length of them is seven feet, the height three, and the breadth nearly the same. The marble, of which they are made, is all remarkable for fineness of grain and beauty of color; and the various ornaments indicate the royal persons who lie within them.

Each

Each is supported by four lion's paws of a fine execution, and remarkably strong, denoting, that in them rest the ever invincible lions of Spain, who, after exerting a triumphant fierceness against the enemies of the church, here lie submissive at the feet of the lion of Judah. Very different from the urn of Eudoxia, which, according to Nicephorus, lib. xiii. cap. 36. was seen to move through the violent agitation of her infamous ashes, God permitting this supernatural impulse, as an indication of the troubles, which her persecution had brought upon the church.

ON each of these planes is placed a hollow marble, curiously embellished towards the extremities, and the upper part of a circular form, with a gracefulness difficult to be wrought, even in a substance more soft than marble, and a most beautiful astragal running round the middle; the cover is an oblong square slab, fashioned to the grooves along the edge of the vase, and adorned with twenty-one hinges of gilt bronze; over this is another plain piece of marble, of the size of the coffin within it, and surrounded with embossments.

IN the middle of each is a most beautiful shield of brass, exquisitely gilt, on which is written in black letters, the name of the illustrious person whom it contains. Thus while the exceeding splendor of the urns attracts the eye, the inscriptions affect the mind with a sensible proof of the vanity of human grandeur; for they tell the spectator, that these princes, for whose heroic valor the world was too little, now lie confined within the narrow space of a small coffin.

IN each camera, or cavity, are four sarcophagi, amounting in all to twenty-six, twelve in the three cavities on each side, and two placed

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over the door, greatly heighten the dignity of that noble piece of architecture. It must also be further observed, that, in this position of these venerable repositories, a regard has been shewn to lineage and chronology.

Altar.

In the cavity, fronting the door, is the altar, with its august appurtenances; and here the judicious mind cannot but applaud the harmony and correspondence of the several parts of this incomparable object; for, as the altar is the most sacred, so it is also the most magnificent.

It is supported by a marble pedestal, four feet broad, and eight in length, with a moulding of gilt brass, standing within the cavity, so as not to interrupt the continuance of the circle. The altar itself is three feet and three quarters in height, and eight in length; the marble is a fine black, with a front of bronze, enamelled with gold, and in the middle of it is a most masterly piece in demi-relievo, representing the burial of our great Master, the King of kings, who submitted himself to the stroke of death for the exaltation of man; the whole frontal is covered with the like edifying works, and all of a beauty and delicacy surpassing the most admired brocades. The table of the altar is bordered with a black marble ledge, about a foot in height, and five and three quarters in length, and executed in the same taste as the frontal.

THE altar-piece begins from the plane of the altar, which serves as its base; and three feet within the cavity are two fluted pillars of green jasper, from the quarries of Genoa, veined with white, placed at the distance of six feet from each other, and of a beauty that does honor

honor to the table on which they rest. The diameter of these columns is above one foot, and their height eleven and a half, including their bases and capitals. The bases are of brass gilt; and the capitals, by a very significant allusion at this table of reconciliation and peace, are embellished with olive-leaves. Behind each of these columns are two concave pilasters, with bronze mouldings, and marquetry work of Tortosa jasper; and on each side, without them, two oblong squares, finished in the same taste as those beautiful pilasters. Above the columns project the architrave, frieze, and cornice, made of the above marble, with modillions, festoons, and other decorations of gilt brass.

THESE extend to the height of thirteen feet, from the plane of the ^{Inscription.} altar; and between the cornice, and that which extends its brilliant circle round the whole fabric, is an insulated marble frontispiece, having in the center a shield of gilt brass, with this inscription: RESURRECTIO NOSTRA; the propriety of which is immediately seen by casting the eye downwards to the intercolumniations.

In the middle of the altar-piece, between the columns, is a niche, ^{Niche of the altar-piece.} nearly twelve feet high, and five broad, of a most elegant design, and amazing beauty; but its most important object is the Saviour expiring on the cross, that glorious person to whom the inscription alludes. On the sides are two marble pilasters, each forming a segment of an arch, and in this part, embellished with resplendent bronze work, within a square frame, where porphyry is the least valuable material, is represented the Sun of righteousness.

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Crucifix.

THIS crucifix, which is of gilt brass, five feet high, and made at Rome by the pope's statuary, engages the attention of connoisseurs beyond more resplendent objects. The cross is of black Biscay marble, exquisitely polished; the plate, containing the inscription, is of gilt brass, and the words in the same languages as at the real crucifixion of Christ. In short, the whole is so just, spirited, and solemn, that the spectator is absorbed in love, reverence, and resignation.

Cupola.

THESE are the several inestimable pieces with which the contour of the fabric is filled, to the height of twenty-two feet, terminated by the beautiful cornice. Let us now ascend to the key-stone, which closes this cupola, a suitable crown to so elegant an edifice.

THE form and disposition of this august dome is exactly proportional and equal in grandeur to the royal chapel. The height of the whole is sixteen feet; and immediately over the cornice are eight windows in the form of lunettes, or crescents, answering to the eight cameras below. These are each six feet high, and the breadth equal to the space between the pilasters. The arches are of very fine jasper, all of one color, and the inward cornice of Biscay marble, decorated with mouldings of gilt bronze. Every lunette has, above the arches, a marble triangular tablet, covered with grotesque work of gilt bronze, which produces a very pleasing effect.

Two of these lunettes, facing the east, serve for the admission of light; another has a lattice window, through which mass may be heard in the palace, and through a fourth, on the west side, a dim light is conveyed to a vault, in which the remains of other branches
of

of the royal family are deposited. Among the infinite variety of the pieces and decorations in each lunette, the resemblance is preserved in every particular.

In the spaces, between the pilasters, are sixteen fascias, rising like the pilasters in pairs; the breadth, at the bottom, is one foot and a quarter, but they gradually diminish, till they terminate at the top in a ring of Tortosa jasper, where all their points concenter. These also are of the same curious jasper, and between their reliefs, which are highly finished, run the several partitions, into which the cupola is divided, resembling those of an orange. These are of marble, with grotesque embossments in bronze. They are eight feet broad at the cornice, but, like the fascia, ascend pyramidically, till the point touches the ring round the center, to which they all tend. All judges agree, that the grotesque work in this cupola, besides the beauty of the figures, and lustre of the gilding, is one of the master-pieces of human art.

THE ring, in the middle of which is the key-stone, forms a most splendid fleurion, and is eighteen feet in circumference; it is of brass gilt, the workmanship incomparable, the design noble, and the gilding of such a brilliancy, that, as it is the center where all the divisions terminate, so it also seems the point from whence all the rays of beauty and magnificence derive their astonishing lustre.

In this part, Agrippa's pantheon is said to have had an aperture, and no other in the whole fabric, which diffused light in an equal distribution to all the pagan deities, which were placed round the circumference: and such, indeed, is the present appearance of this elegant

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elegant structure, which does no small honor to the artist's genius. A most happy imitation of that aperture here is this fleuron, which, by its effulgency, heightens the grandeur of every other object, and shews this work to have been concluded with the same royal spirit it was begun.

BUT a much more exalted circumstance is, that, directly over this fleuron, stands the altar of the church, and on it that celestial fountain of pyramidal light, which from on high irradiates, with the light of hope, the monarchs here deposited, and, in recompence for their reverence of the beams of his ineffable majesty, when hidden in the debasing form of corporeal man, crowns them with the like glories. In allusion to this, the Austrian eagles are here gathered about the sacramental body of the true light, the fixed object of their faith, the pole-star that directed all their actions, which shed its benign influences on their distinguished reigns, gave wisdom to their councils, and success to their enterprizes. How greatly then does this invention transcend that of the Roman pantheon! The light, admitted through the aperture in its dome, was only the light of the sun, which is periodical, and will be extinguished; but the light, emanating from the altar, is permanent and eternal.

IN fine, the disposition of all the several parts of the cupola is so judicious, that they entirely correspond with those of the body; the fascias with the pilasters, the lunettes with the ochavos, or cavities, and these with the compartments of the pavement, that all the lines, issuing from the central fleuron below, are conducted with the most accurate regularity, till they unite in their magnificent center, the key-stone above described.

FROM

FROM the fleuron in the roof depends a large iron rod, or bar, ^{Branch,} plated over with brass gilt, and to which is fastened a bronze gilt ^{or lustre.} branch, or lustre, of unparalleled workmanship, seven feet and a half high, and above three and a half in diameter; its figure is octangular, like that of the outside of the pantheon, and answers to the eight cameras. At the lower end are the four evangelists in demi-relievo, as the first luminaries, whence we receive that light without which we walk in darkness. Over these are twenty-four cornucopias, along the edges of which are beautiful representations of cherubims: and above these, eight angels holding cornucopias in their hands, and the other eight are fixed to the heads of as many seraphs.

IT is every where embellished with festoons, brutefco work, and trophies; to extol the workmanship, would be superfluous, being an ornament of the pantheon. It is surmounted with a splendid crown; and the part, by which it hangs, is curiously formed by the bodies and wings of two imaginary figures.

ITS lower part is composed of two serpents interlaced, according ^{Serpents.} to the custom of the ancient Thebeans, who buried them thus in the temple of the supreme Jupiter; and according to Herodotus, the Phœnicians supposed them to be of a divine nature: but, without having recourse to such errors as disgrace human nature, they may be considered as emblems of christian wisdom, which every catholic should endeavour to procure, in order to obtain happiness after death.

WHEN the tapers in these twenty-four cornucopias are lighted, as ^{Glorious} they emit their rays equally through the whole fabric, it will naturally ^{spectacle in} the pantheon.

be imagined, that the spectacle must be very glorious: but when, together with those, the flambeaus held by the angels between the pilasters, and the candles on the altar also blaze, no words can express its grandeur; the jaspers of the pilasters, the arms in the ochavos, or cameras, the bronze and marble of the cornice, the gems of the cupola, and the gold in all parts, shine with a resplendency, as if formed of the very substance of light: then also the masterly disposition, the proportion of the parts, and the harmonious distribution of the several pieces, appear to the greatest advantage; the most minute, by this effulgence, lying open to inspection; and all judges of architecture agree in declaring this fabric to be the most elegant part of the Escorial, the finest gem in the catholic crown, the chief glory of Spain, and the wonder of all nations.

THIS chandelier was made at Genoa, by one of the most able artists in that splendid city, and who coming over into Spain to put the several parts together, and direct the hanging of it in the pantheon, was commissioned to make the throne of the miraculous image of our Lady del Sagrario. The drawing of the lustre was made by order of Philip IV. and sent to the marquis Juan Baptista Serra, a Genoese nobleman, strongly attached to Spain, and consummately versed in all the fine arts, with a desire, that he would superintend the execution of it. Accordingly it was finished with a beauty and perfection, that renders it one of the most grand objects in the pantheon, and the king expressed his entire satisfaction in a royal manner, giving the artist his price, besides a liberal present to the marquis.

BUT,

BUT, however costly and splendid the above embellishments may be, our admiration is not to rest here; this royal chapel containing treasures, which give it a much superior lustre and dignity. The reader readily conceives, I mean the royal corpſes deposited here, and which admit of no comparison. At present they are eight in number, and the sarcophagi, in which they lie, are those nearest the altar; and, notwithstanding all the brilliant objects that surround them, fill the mind with a reverential melancholy.

THE first is that ever invincible emperor Charles V. son of Philip I. ^{Charles V.} and the princess Joanna, daughter of that illustrious pair, Ferdinand the catholic, and his heroic consort Isabella. He was born at Ghent in Flanders, on St. Matthias's day, being the twenty-fourth of February, 1500; and after a reign of forty-one years, left an earthly for a heavenly crown, on the twenty-first of September, 1558. His body was deposited in the monastery of St. Jerom de Juste, where he breathed his last, as a simple brother of that fraternity; and fifteen years and a half afterwards, on the fourth of February, 1574, was, by order of his worthy son, the heir of his eminent qualities, Philip II. translated to this royal monastery of St. Laurence.

THE second is that of the most wise monarch Philip II. the devout ^{Philip II.} and munificent founder of this structure, eldest son to the emperor Charles V. and his empress Isabella; born at Valladolid, on the twenty-first of May, 1527, and died in this royal monastery, on the thirteenth of September, 1598, having reigned forty years. His corpſe was deposited in the place, which, at that time, had been provided for their reception.

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Philip III. THE corpse of the most religious king Philip III. the patron of this royal house, and fifth son of Philip II. and queen Anne, his fourth wife, is placed in the fourth sarcophagus. This excellent prince was born at Madrid, on the fourteenth of April, 1588, and left this transitory life the thirty-first of March, 1621. On the third of April, of the same year, his corpse was brought from that city to this royal monastery.

Philip IV. THE fifth sarcophagus contains the body of his catholic majesty Philip IV. great in resolution, clemency, and sanctity, by whose magnanimity this stupendous structure was considerably enlarged and beautified. He was the eldest son of Philip III. and her most serene majesty Margaret of Austria; born at Valladolid, the eighth of April, 1605, and died at Madrid, on the seventeenth of September, 1665, after a reign of forty-four years, five months, and seventeen days. His body was brought to this royal monastery on the twentieth of September, in the same year, and deposited in the sarcophagus which he had chosen for himself.

THESE all lie in the ochavo joining to the altar, on the gospel side, as having been its most potent and strenuous defenders. On the other side, which is that of the epistle, rests the mortal part of their gracious comforts.

Empress
Isabella.

FACING the emperor Charles V. lies the empress Isabella, his only spouse, and daughter of Emanuel, king of Portugal, and his queen, Mary, daughter of Ferdinand the catholic and Isabella, a pair whose memory will ever flourish in the grateful remembrance of all true

true catholics. She was born at Lisbon, the twenty-fifth of October, 1503, and died at Toledo, on the first of May, 1539. Her corpse was brought from the city of Granada to this royal monastery on the fourth of February, 1574.

FACING Philip II. lies his fourth wife Anne, daughter of the ^{Queen Anne.} emperor Maximilian II. and the empress Mary, sister to his said catholic majesty. She was born at Cigales, near Valladolid, on the second of November, 1549, and died at Badajoz, on the twenty-sixth of October, 1580; and on the eleventh of November, in the said year, her body was brought to this monastery.

FACING his majesty Philip III. lies Margaret, his only wife, the ^{Queen Margaret.} daughter of Charles, archduke of Austria, and Mary, daughter of the duke of Bavaria, and niece to the emperor Ferdinand, brother to the emperor Charles V. She was born at Gratz in Stiria, on the twenty-fifth of December, 1584, and died in this royal monastery, on the third of October, 1611. Her body was buried the very next day.

FACING Philip IV. lies her most serene majesty Elizabeth of ^{Queen Elizabeth of Bourbon.} Bourbon, his first wife, daughter of Henry de Bourbon, king of France, and his queen, Mary de Medicis. She was born at Fontainebleau, a hunting-seat belonging to the kings of France, on the twenty-second of November, 1603, and died in the royal palace at Madrid, on the sixth of October, 1644. On the eighth of the same month her body was brought to this monastery, and deposited in the royal vault.

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THESE persons are all that have hitherto been deposited in the pantheon, and their names are inscribed on the shields, with which their sarcophagi are embellished. A separate dormitory being built for the other branches of the illustrious Austrian line; as his majesty, the more punctually to conform to his father's injunction, appointed, that this chief cemetery should be reserved only for crowned heads, and those queens, who had left issue; and that the princes and infantas should be buried in a vault built for that purpose, contiguous to the pantheon, and disposed and embellished in a manner becoming the exalted state of illustrious personages, whom it was to receive; and which, with the sacrifice, shall be the subject of the following chapter.

CHAPTER VII.

Description of the Secondary Royal Vault, and the Pantheon
Sacrify.

IT has already been observed, that on the second landing place of the great stairs, are two doors, one opening into the sacrify, and the other leading to a vault, where many royal corpses, once the delight of nations, and the glory of the house of Austria, now repose.

ON the right hand, in going out of the pantheon, is the door of ^{The door} the vault, which opens into a chamber, thirty-six feet in length, ^{of the vault.} sixteen broad, as many in height, and well lighted; but rather neat, than ornamented. At the end of it is a winding marble stair-case of twenty-four steps, leading up to a vault of the same dimensions as the chamber: and this is what may be called the secondary pantheon, where those of the royal family, who are not intitled to a place in the principal structure, are interred.

ON every side are three rows of niches for the coffins; and along the floor, joining to them, all round the vault, is a pedestal of fictitious marble and jasper, but admirably imitated. Over it are consoles with gilt bases and capitals, distinguishing the niches; and above these another row, serving as imposts for a third range of niches, and terminated in gilt globes. The pedestal is two feet high, and each of the niches two and a half, to a breadth of eight.

Number of
niches.

THE number of niches is fifty-one, each having a shield, or plate of gilt brass, bearing the names of the persons who are deposited in them; and the variety of colors in the marbles and jaspers, together with the lustre of the gilding, have a very agreeable effect.

ON a part of the wall, next to the door, is an altar-piece, composed of two pilasters, with a cornice and frontispiece, which take up the whole height and breadth of the pane; and in the middle a good copy of Christ on the cross, taken from the other of Titian. In the pane, facing it, are two angels, whose countenances strike the beholder with awe and admiration, supporting a tabernacle. Every part, indeed, is of a proper beauty and magnificence; and if the ceiling be plain, it may truly be said, that its perfect whiteness could not be superseded by any ornament more in character.

Coffins, and
keys of them.

As these bodies, whilst living, dwelt in magnificent palaces, they may be said, even in death, not to be fallen from their splendor, the coffins, which now contain them, being embellished with a variety of costly ornaments, and the keys of them kept in the palace wardrobe, properly numbered and marked. And perhaps the world never beheld a spectacle more august and solemn than the ceremony of the removal of the corpses from the former vault to this pantheon. The funeral oration was pronounced by father Avellanada, from these words of Ezekiel: "And the Lord said unto me: Son of man, prophesy upon these bones, and say unto them: O ye dry bones, I will open your tombs, and cause ye to come out of your graves, and bring you into the land of Israel." The discourse was so acceptable

acceptable to his majesty, that he rewarded the orator with a pension of a thousand ducats per annum.

LET us now enter the door on the landing place of the stairs, facing that of the royal vault, that no part of the pantheon may be omitted in our survey; for every part affords matter of instruction and admiration.

THE great distance of the church-sacrify from the pantheon Sacrify. induced his majesty to order a structure of a proper capacity to be built contiguous to it, with decorations becoming an appurtenance of the pantheon, and a part of the Escorial. The entrance to it is by a passage, eighteen feet long; the sacrify itself is thirty feet square, paved with Spanish marble; the walls and roof are of a most beautiful glossy white; and it receives sufficient light through a window facing the south.

ON one side is a kind of large alcove, with four buffets, the wood and workmanship of which are equally curious, besides the gilt bronze embellishments; and at the sides two closets, not inferior to the buffets. Here are kept the utensils, ornaments, and chalices for the altar, with assortments of them for every festival in the year, and the proper differences of colors.

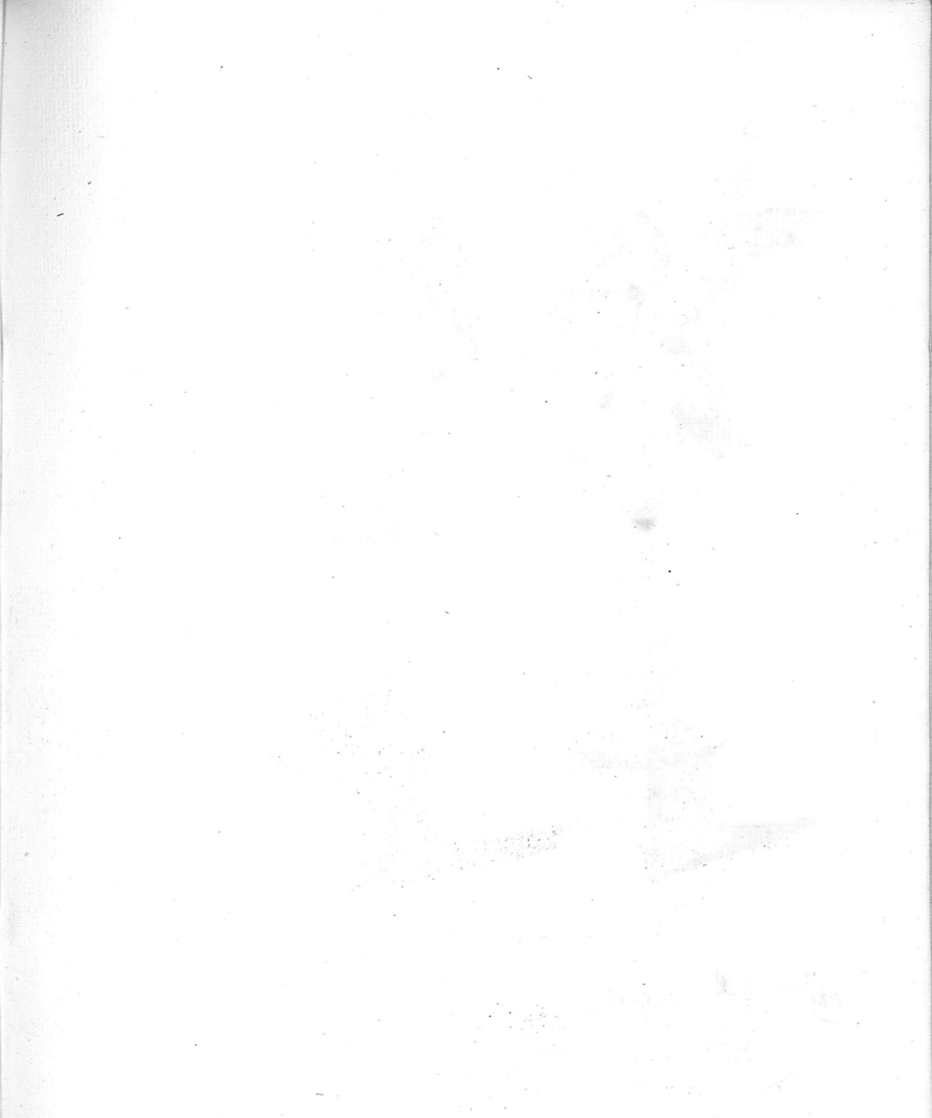
OVER the buffets is an ebony niche, and in it Christ on the cross, Ornaments. all of ivory, and reckoned a master-piece of sculpture. On the sides are two pier-glasses for the use of the priests, that their outward appearance may not offend against that cleanliness and decency, which their sacred office requires.

Pictures.

ABOVE these are three pictures of the blessed virgin. One is a copy, by Parmefano, of that celebrated piece, called the Egyptian, from the drapery and design, representing the flight into Egypt. The virgin is fitting in a beautiful country, attended by angels; her face touches that of the divine infant, who is sleeping in her arms. Another is only a portrait, but by Guido, which gives a sufficient idea of its excellence. The third came from the celebrated pencil of Andrea del Sarto. Besides these, the alcove is hung with many other pictures, all very elegant. Among them is the journey to Emmaus, a copy from Rubens; three adorations of the eastern magi, with a nativity, and annunciation, by a Flemish hand; likewise a very good piece, in which David is painted as a youth of a very mild aspect; the crowning of our Saviour with thorns, and a burial of Christ, both by Basano.

Other pictures.

IN the other part of the sacristy is a picture of our Lady, with the divine infant in her arms, and St. John standing by her; the coloring is fine, and the design extremely natural. A St. Jerom and St. John the baptist, both originals by Esposito. A capital piece by Dominico Greco, being one of his best performances, and known by the name of Greco's gloria, from a glimpse of the saints in glory in the upper part; while one part of the lower exhibits purgatory and hell, and the other the church militant, and the faithful praying with hands lifted up towards heaven, among whom is distinguished Philip II. In the center of this piece is the name of JESUS, with angels worshipping it, the members of the church militant follow their example, and even those wretched crowds, who people purgatory and hell, are in the same reverential posture, agreeably to the truth expressed by St. Paul: "That, at the name of JESUS, every knee
" should





S. Bate del.

C. Grignon sculp.

*To Will^m Danby Esq.
Is Dedicated.*



*This Plate,
By His most obedient humble Servant
George Thompson.*

“ should bow, of things in heaven, and things in earth, and things
 “ under the earth.” The piece is, in all respects, worthy of the artist,
 but to equal the subject is beyond human skill, or earthly colors.

HERE are likewise four most charming flower-pieces, by the
 incomparable Mario; also two pictures, one of the blessed virgin
 with the divine infant, and another of the adoration of the magi;
 lastly, a descent from the cross, being a copy by Daniel; a crucifixion,
 an original by Alvertos, and between them, a creation of the world,
 by Bruges. I must not omit a remarkable particular of that piece,
 representing the blessed virgin with the infant a-sleep in her arms,
 namely, transparent curtains before them; the imitation of these
 curtains is so natural, that many, not aware of the admirable deception,
 have attempted to draw them aside. This, with the former, make
 the number of pictures, in the small sacristy, twenty-five; all masterly
 performances of famous artists.

THE room is surrounded with fine woods, and most exquisite ^{Seats.}
 workmanship. In fine, every part, every appurtenance to this
 incomparable structure, shews the magnificence and devotion of those
 glorious princes, Philip II. Philip III. and Philip IV.

THE figures, on the plate annexed, were erected at the transla-
 tion of the bodies of the kings of Spain, from the place where they
 had been buried, into this royal depository. Both the figures,
 together with their supporters, were wholly of bronze. The
 angel was placed on a globe, supported by a square pedestal,
 holding on his breast a small desk, on which the books were laid,

when the sacred offices were performed at this august ceremony. The other figure represents the imperial eagle of Austria : the kings of Spain, interred in this structure, being descended from the emperor Charles V. The gridiron, which he holds in his bill, and that placed on his back, allude to the martyrdom of St. Laurence.

F I N I S.

A CATALOGUE

A
C A T A L O G U E
 OF ALL THE
STATUES and PAINTINGS, &c.

Of which a Description is given in the foregoing Work ;

With an Account of the Famous MASTERS by whom they
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TINTORETO:

* This excellent and fine piece was sold at the sale of the pictures of king Charles I. by order of the council of state, for 2000 l. Vid. the Catalogue of the collection of the pictures of that prince, in 4^o. published by Bathoe.

† This picture was sold at the same sale for 250 l. with many others, here purchased for the king of Spain, by means of don Lewis Mendez de Haro, count-duke of San Lucar, ambassador at London, as our author affirms: but lord Clarendon asserts, that they were bought by don Alonzo de Cardinas, who had been his ambassador at London, and still resided there, and always had a great malignity to the king; the same noble historian adds, that he purchased as many pictures and other precious goods, appertaining to the crown, as, being sent in ships to the Corunna in Spain, were carried from thence to Madrid, upon eighteen mules; but neither the

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