

productions of that artist. Next to these, over the lower windows, are two small pieces by Titian; one of our Saviour appearing to Mary Magdalene in the garden after his resurrection; the other, of our blessed Lady. This wall therefore, as adorned with these admirable pieces, answers to the beauty and grandeur of the other parts of the chapel.

BESIDES the preceding pieces in the body of the church, there are eighteen other pictures, which cannot fail of pleasing the curious spectator. Four of these are of extraordinary size, and face each other; two being on one side, over the stalls, and two on the other. That next to the window front, and on the right side, is the martyrdom of St. Mauritius, and his intrepid companions; an original of Dominica Greco, and extremely admired, but not beyond its value. Round it are four pictures of a smaller size, two beneath, and two above the cornice; one of the lower exhibits the arms and ensigns of the imperial house of Austria; the other, those of Philip II. and his consorts, in the same manner as those in the great chapel of the principal church. One of those above represents the two Marys, weeping at the sepulchre; the other, of our Lady, with the divine infant, and St. John, affectionately embracing each other. Common report attributes the latter to Michael Angelo; but I am rather inclined to think it the work of Leonardo da Vinci, who was not at all inferior to Michael Angelo himself. This piece is also much esteemed by persons of taste; and, if I remember right, a Florentine nobleman had the honor of presenting it to Philip II.

THE other capital picture represents the battle between Michael and the devil, in which is introduced a multitude of figures of good angels,

DESCRIPTION OF

angels, and also of those who, by their pride and ambition, were cast down from the celestial mansions. It is known to be a work of Luqueto, an Italian, and indeed abounds with marks both of his skill and singular humour. Near it are three other pictures, one beneath it, a very fine assemblage of royal arms, corresponding with that before mentioned; and of the two over it, one represents our Lady sitting, with the divine infant in her arms: the tints are very beautiful, and the attitudes finely expressive of parental tenderness; this came from the hand of Andrea del Sarto. The other is an excellent original by Charles Veronese, of St. Agueda, with a large wound in her breast, and an angel healing it.

THOSE, on the other side of the stalls, are placed in a manner as to answer the foregoing. Facing St. Maurice, is the martyrdom of St. Laurence; an original of Luqueto, and so masterly, that it was placed on the great altar of the palace church, directly over the tabernacle, and would have remained there, had not the distance too much diminished the figures. Near it are four other pictures. One of the two lowest represents armories, and the other, Charles V. with his empress, daughters, and sisters. The two above these are the adoration of the magi, and a St. Jerom, both in a very elegant taste.

THE other capital picture, answering the archangel's fight, is the martyrdom of the eleven thousand virgins, likewise by Luqueto. Above it is one of our blessed Lady, at the foot of the cross, with two angels supporting the body of her divine son, which rests on its knees. These are both by the above mentioned celebrated native of Verona.

HERE

HERE is likewise another original, by the same hand, representing the blessed virgin, St. Joseph, and the divine infant sleeping. This piece is always viewed with particular pleasure, by persons of tender sentiments. The frames of the armories are of brass, enamelled with gold; those of the others are likewise richly gilded, and being thirty-three in number, exclusive of the altar-pieces, give this church a most august appearance, and force the spectator to consider it as the most splendid part of the Escorial. This superiority it owes to the august monarch Philip IV. who ordered the paintings of the sacristy and chapter-house, and some other sacred places, to be removed hither, and to be new framed in the richest manner, that the decorations might, if possible, be suitable to the paintings.

IT is in this church the funerals and obsequies of the religious are performed, being of an extent proper for such a solemnity, and, at the same time, near the cloister, where they are interred. The manner of the celebration is very striking, as, on these occasions, not only all the monks make their appearance, but likewise the members of the college. The latter, indeed, are under no obligation, unless the deceased was a member of their community; but they give their attendance from the noble consideration, that they are brothers, and spend the latter time of their pilgrimage under the same roof. These numbers are further increased by the presence of all the persons of distinction and credit, in the palace and neighbourhood. Here also, before their repast at noon, *de profundis* is sung for the benefactors to the church.

Obsequies of
the religious.

OVER the body of the church, is a dormitory, furnished and adorned as becomes the apartment destined for the religious youths, of whom

Dormitories
and cells.

DESCRIPTION OF

whom the number is sometimes not less than forty, and under the discipline of masters. Over this refectory is likewise another, besides the many large rooms, cells, and dwellings for the more aged religious, and other apartments into which the four cloisters are divided, being of absolute necessity to the monastic life, and all furnished with shelves, books, seats, beds, and pictures. The greatest part of this furniture was provided by the munificent founder, who was careful that no proper conveniency for his domestic chaplains should be wanting, that they might be diverted by no sollicitude from incessantly glorifying that Supreme Power, by whom kings reign, and from offering up their supplications for the safety and welfare of his dominions. Let this suffice for the present, till, in its proper place, we give a more particular account; but it may be necessary to add, that these apartments suffered most in the fire, the religious confining their activity to save the more sacred and principal parts, utterly regardless of their own habitations and necessaries.

THE doors and windows of those four cloisters, together with those of the cells and larger rooms, are generally in a double proportion, except those in the fore fronts of the cloisters and passages, the proportion of these being one and a half, that is, the height is equal to a whole, and one half the breadth: and all, together with the beauty of them, correspond in such order, resemblance, and disposition, as shews they were constructed by the most exact skill and judgment. The walls of the four small cloisters, on the north side, are of the same architecture and glossy whiteness, and the apartments of the same bricks and glazed tiles, yet not without some difference in the whole, which we shall take notice of in the sequel: at present let us enter the principal cloister of the convent.

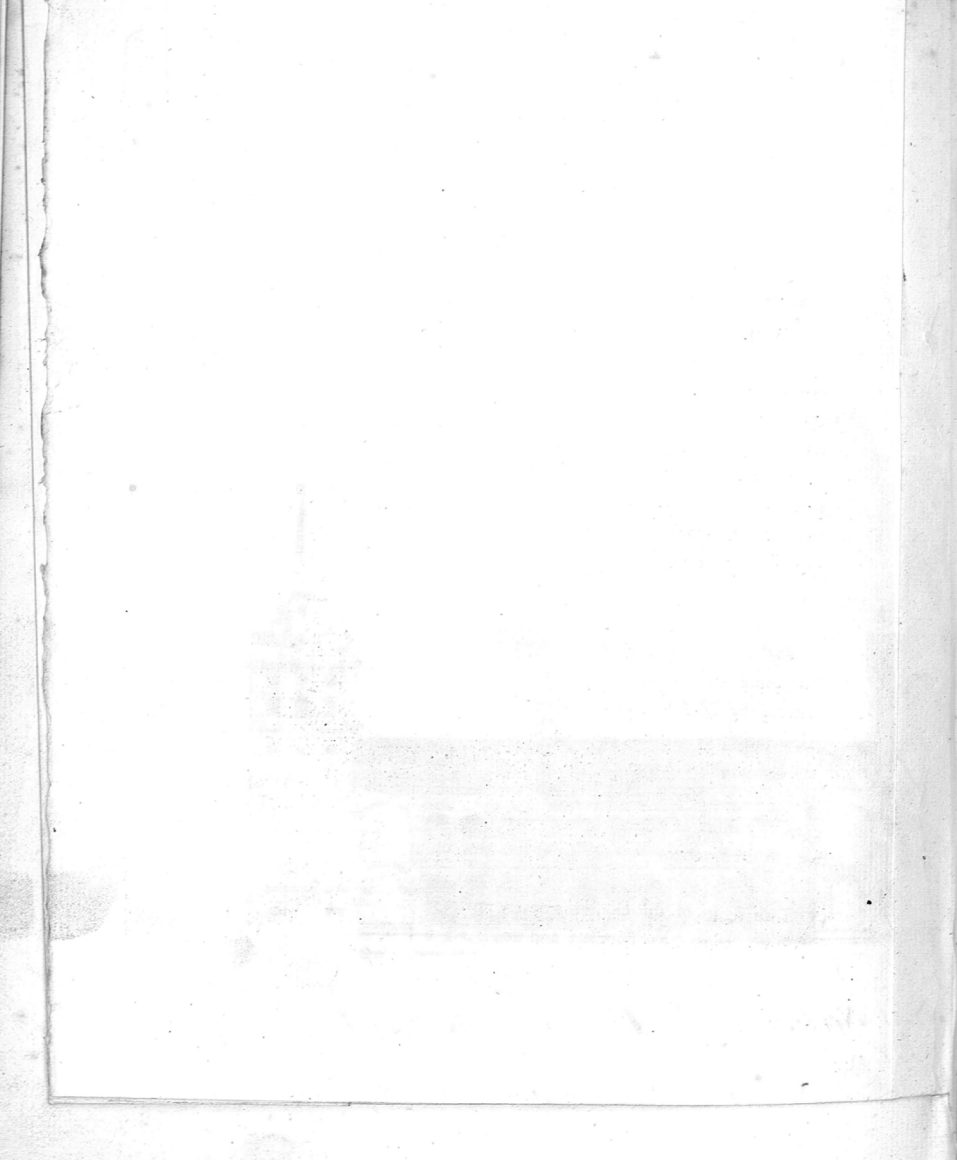
C H A P.



L. Verme Arch: Delin.
To John Hall Stevenson Esq.
Is most humbly Dedicated.



A. Bannerman Sculp.
This Section of the **ESCURIAL**,
By His most obedient humble servant
George Thompson.



CHAP. XI.

The principal Cloister.

AMONG the other parts of this amazing structure, the extent The principal cloister of the convent. and remarkable height of which sufficiently indicate, that it can be no other than that which joins to the temple. It occupies as much ground as all the four above described, and, in beauty and grandeur, rivals the most celebrated edifices of antiquity. For my own part, every time I view it, my admiration increases; I always meet with fresh exhibitions of art and dignity: and even now it is with a kind of dread I attempt the description, it being impossible for the pen of a mortal adequately to delineate all that the curious eye discovers in it; the pompous variety bewilders the mind with a pleasing astonishment.

To him who beholds such a fabric, his eyes at once convey to the mind the ravishing idea of its architecture and ornaments; whereas he who describes it, opens it by degrees, and is obliged to use a variety of terms; but, after the most successful care to give an entertaining description, it will, in many places, be censured as jejune and tedious; for my own part, I am conscious, that I shall fall infinitely short of communicating that delight to the attentive reader, which the spectator receives from the view of so grand a subject.

THE figure of this cloister is nearly square; the sides, from north Square of the cloister. to south, being two hundred and ten feet, and those from east to west, two hundred and seven. The entrance, from the inward wall

wall to the balustrades, is twenty-four feet in breadth, and something above twenty-eight in height. It has four façades, composed of two rows of pilasters, columns, and arcades, the stateliness and workmanship of which cannot be too much admired.

Orders of
architecture.

THE first row is of the doric order, that above, which is the second, of the ionic; they are equal in their proportions, which are taken from that of a man, and answers to six feet in height. In the first, and on each side, are twelve large square pilasters, with their pedestals and chapters, and joining to them, on both sides, twelve doric half pillars, placed on pedestals five feet high. Over their chapters run the architrave, frieze, and cornice, diversified with trygliphs, metopes, spaces, and other architectonic embellishments, all of curious workmanship: the altitude of the arches, from the balustrade, which is of the same height as the pedestal, is twenty feet, and the span, ten.

ON the procession side is another large pilaster reaching to the balustrade, to which another, half a foot in relievo from the front wall, corresponds; and the arches formed by them, with all their decorations, are of a sculpture which Praxiteles himself would not be ashamed to own. The height of this first range, in which both strength and beauty are united, from the ground to the abacus or drip of the cornice, is exactly thirty feet.

THE second range is of the ionic order, with its pedestals resting on the cornice; and all the difference between it and that below, as likewise the rails, is that here the pedestals and balustrade are smaller. It is not, however, without large square pillars, and semi-circular columns,

columns with all the other parts and embellishments of that order, and exhibit the most accurate skill and judgment. The colonnade, with the pedestal, base, and chapiter, is twenty-two feet high, and the volutes extend to four. The intervals of the arches are the same as in the lower row, that is, ten feet wide, and twenty high.

Both have large green lattices up to the cornice, and glass windows over it; which, besides sheltering the cloister from the rigour of the winter, and preserving the paintings, are of such convenience, that walking in this cloister is like walking through some spacious gallery; not to mention the fine appearance this imparts to the outside. In this upper range, along the inner walls of the south and east sides, answerable to the other, are grated apertures, which convey light to the upper cells; but those of the west and north, instead of such apertures between each column, have very beautiful stucco work.

The cloister windows.

The ionic range terminates in an open balcony above the cornice, with rails extending to the pedestals, which, at equal distances, rest directly over the lower pilasters and columns: above it are battlements and globes, which have a very good effect. The height, from the lower pedestals of the second row to the top of the balcony balustrade, is thirty feet, but the whole façade, from the ground to those rails, is exactly sixty; and every part in such proportion, that I question whether in any building the rules of architecture have been more accurately observed, or more beautifully executed.

Cloister gallery.

WITHIN the circumference of the lower walk of this cloister, are six doors, all of equal dimensions, eight feet broad, and sixteen high.

DESCRIPTION OF

On the north side is that of the principal church, through which the processions pass on solemn days, in their walk round the cloister. At the beginning of this east wall, is the door of the sacristy, and at the end another. Towards the south is the chapter-house door; and the two, on the west side, we have already mentioned in our account of the old church, and the apartment, where the diffusive benevolence of the pious inhabitants of this place shews itself so cordially in the liberal entertainment of strangers.

Chief stair-
case.

BETWEEN these two western doors are five grand open arches, of which two lead to the lesser cloisters, and the other three belong to the great stair-case; a piece as nobly finished as any in the whole fabric. The artist was Bergamasco, equally celebrated for architecture and painting. The height of the whole frame of the stair-case, from the entrance to the upper part, is forty-five feet, and the breadth, forty. The entrance, from the cloister, is no larger than just to answer the span of the arches; but, after passing the two pilasters, every step is above sixteen feet in length. There are twenty-six steps in a direct ascent, divided by two spacious landing places; the first you arrive at, after ascending thirteen steps, and a height of fifteen feet; the second is twelve feet from the upper step to the wall, and above forty broad, where it leads into the lesser cloisters.

Division of
the stair-case.

HERE the stair-case is divided into two flights of steps, one on the right, and the other on the left; and in the ascent to the great cloister, unite in another capacious landing place, at the height of thirteen steps; so that it has fifty-two steps, and four landing places, at the height of thirty feet; and, to the immortal honor of the builder, he has united ease, light, elegance, and grandeur; and it must be
acknowledged,

acknowledged, that, to blend all these in one stair-case, requires the nicest judgment and contrivance. The steps are of the most beautiful stone, and all of one piece; and the balustrades of exquisite workmanship. In the collateral arches, and in the plane of the walls at the first landing place, are large niches with seats; whence you have an enchanting view of the cloister, palace, paintings, statues, and other embellishments, and also of the fountains and gardens.

ABOVE these niches are three historical paintings in fresco, and two others over the passages; some by Pellegrino, and others by Luqueto. The whole ceiling of these arcades was once only of stucco work, though in a very beautiful taste; but, being disfigured by time, his majesty ordered, that it should be painted, which is certainly the most proper ornament of a stair-case; and, being done with such perfection, heightens the beauty of that which, in itself, is a master-piece of architecture.

In this arcade the celebrated Jordan, according to the grand design, ^{Paintings of Jordan.} planned by his majesty, began his paintings, which were intended to exhibit the motives influencing the magnanimous founder to erect so grand an edifice; and this celebrated artist has executed his part with such taste and delicacy, that, whilst the eye admires the pieces, the mind is prompted to the practice of virtue.

In the center of the arcade is the throne of the adorable Trinity, within a glory of inaccessible effulgency, in that height of majesty which is above description, and environed with spirits of the first order. The remaining part of the ceiling is filled with choirs of angels, playing on musical instruments, while their spirited looks

shew,

DESCRIPTION OF

shew, that they are incessantly celebrating the praises of the God of armies. And, that the exercises of those blessed choirs might be imitated on earth, the founder of this royal monastery conferred this structure on the sons of the great St. Jerom, this angelic employment of incessant doxologies being in their order a particular institute.

NEAR the Saviour of the world sits Mary, his most sacred mother, in that glorious pre-eminence due to her above all creatures; and as it is to her special patronage, that Spain owes the splendor of its military reputation, acquired by dangerous expeditions and amazing victories, this invincible assistance is, throughout all the Spanish dominions, by a bull, which has received the sanction of more than one pope, annually commemorated on a particular day.

ON the other side of the throne is a group of angels waving the cross, that sign, which was not only seen in the air, at the memorable victory in the plains of Toulouse, over the Moors, but has always made a part in the banners of the kings of Spain, both to express their lively faith in the power of that cross, and an acknowledgement, that from thence all their successes must proceed. Other angels are holding up the crown of thorns, to express their joy that this is a crown of flowers to those who fight faithfully.

IN this beatific altitude, and at a proper distance, is seen the glorious Spanish martyr St. Laurence, accompanied by angels, who, with pleasure, are viewing and handling the gridiron, that torturing palm of his victories. The saint himself is supplicating the Almighty to grant success to the Spanish arms in the grand enterprises of Philip. On the other side is the glorious company of the canonized kings

kings and emperors of the houses of Austria and Castile, in steel armor, with crowns of gold and imperial mantles; but placing all those ensigns of majesty at the feet of the Sovereign of the universe. The first is the intrepid St. Ermenegildus, a Spanish prince, whose royal gothic blood was shed for the catholic truth, after having dignified his reign by many victories over the rebellious Arians, and their final expulsion from these countries. Near him is that holy monarch Ferdinand III. king of Castile and Leon, who, on many occasions, displayed a noble ardor against the sectaries. He was the thunderbolt of the faith against the Saracens, and an unexceptionable model to sovereigns.

NEXT to them is St. Henry, emperor of Germany, furnished the pious; St. Stephen, king of Hungary, who was the delight of his subjects; the apostle St. Casimir, the son of Casimir and Elizabeth of Austria, king of Poland, a prince of exemplary virtue. All these signalized themselves by a strenuous desire of propagating the faith, and enlarging the church; in the prosecution of which glorious view they laid low the fortresses, and defeated the armies of infidels; introduced truth among nations, blinded by error and ignorance; built churches, founded monasteries, and performed other works becoming their zeal and magnanimity.

LOWER down, at some distance from the divine throne, is the invincible Charles V. as it were ascending to the celestial mansion, dressed in an imperial habit, kneeling on a prominent cloud, and bare-headed, but holding two crowns in his hand, those of Spain and Germany, which he so wisely resigned to his son and brother for the attainment of eternal glory. To this happy self-denial he was animated

DESCRIPTION OF

animated by that incomparable doctor of the church, St. Jerom, for whom he ever entertained a particular devotion, and who appeared to him in the habit of a cardinal. Accordingly, that emperor, so well known in the world, whom France dreaded, Germany idolized, Italy acknowledged, and Europe venerated; at whose name Asia trembled, Africa bowed the knee, and America opened all its treasures; solemnly performed this unparalleled renunciation, that, disengaged from worldly incumbrances, he might retire to the monastery of St. Jerom, and there, like the Austrian imperial eagle, contemplate the light of the true sun, and perform that greatest of achievements, the art of dying well.

THAT illustrious emperor is immediately followed by his son and successor Philip II. in the like habit of imperial majesty, the like humiliation to the Almighty, and the like aspiration after a heavenly crown. He is bare-headed, and in his left hand is a globe, to denote, that, by the favor of propitious heaven, his dominions included the whole extent of the earth. It was this glorious prince, who in Europe added to the kingdom of Castile, and his other dominions, the kingdom of Portugal by inheritance, and, by the astonishing successes of his fleets and armies, became sovereign of the east and west Indies, together with the Philippine islands, so called in honor of him: thus extending his power to all the four parts of the globe. This peculiar glory, I doubt not, was the fruit of his having consecrated to the God of hosts this structure, in the church of which he is worshipped with a pomp not equalled in any other of the whole earth; of his munificent zeal in collecting such reliques, and ornamenting it with all the riches of art and nature; of the splendor, solemnity, and devotion of the various offices celebrated here, and the

the perpetual repetition of hymns and psalms in the choir, where is still kept that respectable habit in which he assisted at the devotions of the monks. Every part of the edifice; the literature taught in the college; the benevolence of the refectories for strangers; the compassion of the infirmaries; the charity at the doors, where the necessitous of many villages, for leagues round, meet with a constant and liberal relief; proclaim the wisdom and gratitude of the monarch.

LOWER down, near the angles over the windows, are the virtues, inherent in those princes, without which all the power of empire, or the gold and gems of their glittering crowns, would not secure their names from infamy, nor their souls from perdition. At one angle is prudence; at a second, justice; at a third, fortitude; and at a fourth, temperance. These cardinal virtues are represented by figures of beautiful virgins, in an elegant dress, and sitting on clouds, with attributes in their hands, indicating their respective names. The variety of their habits and tints give the four angles the appearance of four luxuriant gardens, each exhibiting a rich profusion of flowers.

AND as those great princes, in whom religion and valor were most happily united, ever made the glory of the Almighty their leading motive, protected this catholic church, and heightened the fame and power of that majesty with which they were invested; so in the center of the virtues, on the south side, is seen religion, and, on the north side, the church, both conspicuous figures, sitting under a pavillion, on rich cushions, laid on beautiful carpets, most happily imitated. Majesty, with a crown and scepter, resting her left arm

on

DESCRIPTION OF

on an eagle, looks up to heaven, the fountain from whence all greatness is derived. The church is in a white robe; in her right hand is the sacred book of the scriptures, the mysteries of which intensely employ her mind, while, from the Holy Ghost, who with expanded wings hovers over her, she receives beams of illumination. In the other hand is the cross, the badge of the church militant, and the glory of the church triumphant.

ROUND the windows are represented, in escutcheons, several achievements of Charles V. in defence of religion; as in Hungary, against the sultan Solymán; in Germany, against the confederate heretics; and in Africa, against the Moors and idolaters. The windows, above the cornice, are ornamented on each side with two angels, having no other decorations than their wings, but the glow and beauty of their faces are mentioned with the highest encomiums. They are twenty-eight in number, and a like number of the shields of the kingdoms and provinces of Spain, expressing a complacency in their guardianship of such valuable acquisitions. The fillet, which surrounds the whole, is no less than ten feet in breadth, and placed where the grand curvature begins; but, what renders it remarkable, is a most animated painting of the memorable defeat and slaughter of the French forces, at St. Quintin, in the year 1564, on St. Laurence's day; and likewise the taking of that important city by storm. This was the first battle, wherein that monarch Philip II. was present. This victory, which signalled the beginning of his auspicious reign, produced a peace in Christendom, more general than any several preceding ages had seen; and was the capital motive for building this fabric, and dedicating it to the omnipotent Prince of peace, and God of armies; to the worship of the most holy Mary, and the veneration

of

of St. Laurence, for whom that pious monarch had, from his very childhood, cherished a superior devotion, and to whose gracious intercession he attributed those events. Accordingly, that saint is seen aloft in the air, as it were, earnestly supplicating the Almighty, that he would distinguish the arms of such a godly young prince by some signal success.

If ever the spirit and fire of a painter were communicated to his works, it is in this exhibition, which every where presents objects of magnanimity and terror. Here is displayed the ardent bravery of the commanders and officers; there the fierceness and rage of the soldiers, who are all bigger than life, together with the vigor and fury of the horses, the impetuous attack made on the army of the enemy; the strokes, the wounds deluging the field with blood; the dreadful fire and smoke of the artillery, muskets and carabines; the confusion, rout and carnage of the French; their cavalry broke, their infantry flying; the havoc made of them in the pursuit; the taking of the constable Montmorency, the commander in chief, his son, and the flower of the nobility of France, together with their artillery and baggage. On the east side appear the towers, on the ramparts of the city, all on fire; the Spaniards assailing sword in hand, mowing down all before them with a dauntless rapidity, which all the valor and experience of the admiral could not withstand, he himself being also taken. Lastly, the north side exhibits a large body of the enemy, submitting to Philibert, duke of Savoy, Philip's generalissimo, in that immortal day; their looks speak their misfortune, whilst a generous joy brightens the countenances of the victorious Spaniards, exulting at the glory of their young monarch.

FURTHER on, towards the east, is represented the Escorial as at the commencement of the building, and as conceived in the mind of the magnificent prince amidst the tumult of the battle. The laborers and artificers are digging foundations, bringing stones, hewing them, and raising them to the scaffolds by cranes and more complicated engines; others receive and place them in the façades, towers and the church. Near them stands the grateful Philip, who, with a solemnity becoming the occasion, laid the first stone; his heart seems to dilate with joy at beholding the progress of the votive structure, by which he testified his gratitude to the Supreme Being, the holy virgin, and the glory of Spain, St. Laurence, who had so often crowned him with glory. About him are the principal architects on their knees, shewing sketches of the several parts, and one exhibiting an entire draught of the whole work, in which his majesty had no small share, a taste in architecture being one of his inferior qualities. The prince is instructing and encouraging them, to introduce into it all the several beauties which distinguished the most august fabrics of antiquity, that this monument of his fervent gratitude might be nothing less than an assemblage of wonders.

SUCH are the contents of this painting, equally valuable for its execution and largeness. Nor are the decorations distributed through all the parts of the arcades, exhibiting an infinite variety of pleasing objects unsuitable to it. The decorations of the cornice and window frames are finely carved and gilt; and over the middle of the three eastern windows is a pompous medallion of that great monarch Philip IV. and, on the west side, is another of the same circumference and lustre, representing the heir of his throne and eminent qualities of his son Charles II. Over it is a painting of his majesty, standing in a balcony,

balcony, hung with gold brocade; and with a lively joy, as it were, pointing out and explaining to the two queens the several subjects exhibited in this performance. The representations of their majesties, whose august mien sufficiently indicates their being born to sovereignty, adds not a little to the beauty of the scene.

THROUGHOUT this whole piece the most critical eye meets with nothing offensive to propriety, or that betrays a defect of judgment. Here beauty is expressed in the faces, grace in the attitudes, elegance in the drapery, force in the tints, and precision in the chiaro oscuro. The small part of heaven, here exhibited, is astonishing: the flying choir of sprightly angels beautifully pleasing; and the moving clouds, which appear yielding to the gentle impulse of the winds, are rather nature than painting. Some objects are single, as the emblems of the virtues; and among these, at the four angles, are the lion, the elephant, the ostrich, and trees, flowers, fruits, and birds, all equally admirable, and executed in the most animated manner.

THIS piece was begun and finished within seven months; yet, surely the curious connoisseur would say, that, at least, so short a space of time is requisite to survey and enumerate its various beauties.

THE artist has united, in this piece, the several characteristic talents of Raphael, Titian, Correggio, Tintoret, and every other painter of the highest reputation.

LET us now survey the paintings which grace the spacious walls. Paintings in the lower parts. On the lower arcades are exhibited forty-six histories of the New Testament, some in oil-colors, and others in fresco; but all so highly

finished, that each is an astonishing master-piece. At the four angles are eight others, besides the five, which were originally placed on the grand stair-case.

THESE paintings begin at that door of the church, where the processions enter the cloisters; and, turning towards the left, the first which presents itself to the eye, is a most beautiful piece representing the conception of our Lady; St. Joachim and St. Anne, the parents of the holy virgin, are sitting at the golden door; they are two affecting figures, and beautifully indicate the purity of those who gave being to such a child. The following is her nativity: the third, the presentation of her in the temple. Next to this is her marriage with Joseph; then the annunciation; and lastly, the visit to Elizabeth, which terminates the series on this side, and fill the first angle. The design and manner of the figures, the beauty and justness of the perspective, the propriety of the structures and other objects, the draperies and the tints of the whole, entitle those pieces to be classed among the most celebrated performances.

THE fresco paintings are attributed to Pellegrino de Modena, one of the most successful imitators of Michael Angelo's style.

First angle.

ADJOINING to the first angle, or next the door of the sacristy, are two fronts, and the histories follow in a chronological series: the first represents the nativity, and is painted in oil colors; over the doors are the angels appearing to the shepherds, and the circumcision of our Saviour, both in fresco.

IN the second space is the adoration of the magi, in oil colors : over the doors, the baptism of Christ in the river Jordan, and the marriage of Cana, both in fresco. These were performed by Lewis de Carvajal, brother of John Baptist Monegro.

THE next is the east wall, near the sacristy, and, after passing East wall the door, in the first part of the arches, follows the history of the purification of our Lady, with eight others, reaching to the other door. These eight are, the flight into Egypt; the massacre of the innocents; the return out of Egypt; Christ sitting among the doctors in the temple; his temptation in the wilderness; the nomination of the apostles; Lazarus raised from the dead, and Christ driving the buyers and sellers out of the temple. They are all beautiful pieces, and the expressions remarkably animated. Indeed, the finishing of what Pellegrino designed having been committed to other hands, they exhibit too many instances of the inability of their authors, and he himself, with extreme concern, pointed out the defects; but fresco painting admitting of no amendment, unless the whole work be done a-new, it was suffered to remain with its imperfections, though the generous artist often requested, that he might again begin the work without any pecuniary reward.

THE second angle has the same number of histories as the former, Second angle. and all by the celebrated Romulo, many of whose valuable pieces may be seen in Spain, particularly in the elegant palace of the duke del Infantado, at the city of Guadalaxara, where he was employed for some time in fresco and grotesque pieces.

THE two principal pictures, in oil colors, are the transfiguration of Christ, and the last supper. On the open doors, and those parts of the walls which they cover, is the woman of Samaria, and the adulteress. On one of the doors, in the other part, where the last supper is exhibited, you see Christ's triumphant entry into Jerusalem; and, on the other, Jesus washing the feet of his disciples: the eating of the paschal lamb, on the outward part; and the sacrament of the body and blood of the true Lamb, on the inside. All these pieces do great honor to Romulo. Next follow Pellegrino's historical pieces, representing our injured Saviour's amazing passion, in ten histories, which take up the whole south wall. The first is his praying in the garden; and every part in the whole paintings is of a delicacy and execution which charms the nicest judgment. The architectonic ornaments, and the design of the whole, is beautifully pleasing, being all entirely painted by his own hand. These histories extend to that moving piece, representing Christ coming out of Jerusalem, dragging his cross, and in which the crowds, some on horseback, others on foot, are represented by an exquisite pencil, under the conduct of an imagination remarkably happy.

Third angle. THE paintings in the third angle, both with regard to design and execution, are by the same master. On the inward front is a piece of the crucifixion, containing an extraordinary number of figures, very differently affected at this tragical scene; some appear absorbed in silent grief, others expressing their detestation of it; but the greatest number display an inhuman joy, or an impatient rancor.

DARKNESS has drawn her tenebrous veil over the earth; the sun is withdrawing its light in abhorrence of the injurious death of the Creator

Creator of the universe ; nor is there a figure among all the multitude which does not seem in motion, and, as it were, pushing forward. In short, Pellegrino has here shewn, that, though he seldom practised in oil colors, his talent for it was equal to that of the most celebrated masters. On the doors is the nailing of Christ to the cross, and the fame, in fresco, on the walls ; both so highly finished, as not to be surpassed even by his master Michael Angelo himself.

IN the other department are two pieces, representing the resurrection ; they are not wholly by his own hand, but his retouches have rendered them admirable pieces. The design, the figures, and the difficult attitudes, in which the soldiers, placed to guard the sepulchre, are sleeping, is so natural and just, that he certainly must have taken it from some similar transaction, and transplanted it into this piece with inimitable art. On one door is our Saviour's burial, and in the other, his triumphant descent to the limbus patrum, to release the souls of the patriarchs and primitive fathers ; and on the side of the walls the same is painted in fresco.

THE series, following these on the west wall, represent the several successive appearances of our Saviour, after his resurrection, from the time of his appearing to his mother, immediately after he had opened the chambers of the grave, to the last time of his shewing himself to his apostles, which happened at the sea of Tiberias, when St. Peter and St. John, with others of that sacred company, were fishing on the lake.

IN the second department are the two Marys, with angels appearing to them with the joyful tidings, that Christ was risen. And a little beyond

beyond it, the five passages, two of which lead to the lesser cloisters, and three to the great stairs, where we omitted the five historical pieces, with which the upper part of its sides are embellished, to introduce them here. One represents St. John and St. Peter, running to the sepulchre, on the information they had received from Mary Magdalene; but the astonishment, expressed in their countenances at their arrival, seems rather nature than painting. The second is Christ appearing in the garden to Mary Magdalene; the third is his shewing himself to the holy women; the fourth represents the journey to Emmaus; and the fifth his first appearance to the disciples, when Thomas was absent. The last, together with that representing St. Peter and St. John, running to the sepulchre, are by Luqueto, who also painted the others; but three of them not pleasing, they were removed, and Pellegrino reassumed the work.

ALONG the remainder of the wall, between the main stair-case and the angle, are two others. The first is our blessed Lord's astonishing appearance to the disciples, when the doors were shut, and at which St. Thomas was present. In the other, which is known by the appellation of the sea, from the extensive view of it, the disciples are represented as exercising their trade of fishing, and astonished at the prodigious draught they had taken.

Fourth angle. IN the angle, next to this, and in the first niche, is an ascension; in the other, the descent of the Holy Ghost: on the doors and the wall, two other apparitions of Christ to a great company of his disciples; and the descent of the Holy Ghost, and the imposition of hands on those who believed. All these excellent pieces, I have the pleasure of saying, were done by Miguel Barrofo, a Spaniard.

THE

THE part of this angle, to the door of the church where we begun, North wall. has four history pieces by Pellegrino: the death of our Lady; her ascension into heaven; her coronation as queen of heaven and earth, above all princes, thrones, dominions, intelligences, spirits, and angels; and the last judgment, a piece which could not be viewed without terror, did not the agitated heart perceive that the judge is the Son of man, who, in the unspeakable riches of his mercy, has saved us from the wrath to come. These are the paintings in this superb cloister: but I am sensible that description conveys only faint ideas; to feel the delightful raptures, the deep astonishment, with which such master-pieces affect a well-cultivated mind, they must be seen, and viewed with attention.

LET us now survey those in the upper part, which, though not Paintings in the upper part. so numerous, deserve notice; for a rational curiosity of taste attends, rather to the accuracy and excellence, than the quantity and number of the pieces. The areas of the arcades, which, all along the wall, answer to those already described, are divided into squares by fillets, which connect the chapiters of the pilasters, and above them are several elegant windows, in the form of a crescent; all the areas are of a pure white, ornamented with stucco work, and the stone arches of the roofs filled with architectonic decorations.

IN the areas were eight capital pieces by the ingenious Juan Fernandez Mudo, a disciple of Titian; but all in such a different style, though excellent in their diversities, that few would imagine they came from the same hand. Three of them were so damaged by the fire, that his majesty Charles II. ordered them to be replaced by a like number of others.

First angle. IN the first angle, which is formed by the north and south walls, leading to the choir, are two; one represents St. John the evangelist, writing the Apocalypse in the isle of Patmos, with his eyes fixed on the sacred visions, which discover themselves as at an immense distance, and over a landscape of a pleasing wildness. Near him is an eagle, the emblem of the sublimity of his writings; a piece of a distinguished character; and, in the opinion of many critics, preferable to any other in the whole cloister. The other is the assumption of our Lady; the apostles appear astonish'd, while circles of exulting angels are attending her triumphant entry into the empyreal mansions.

Second angle. IN the following angle, answering to the other part of the north wall, is a nativity, with which Pellegrino was so charmed with the pretty effect of the shepherds, that he cried out, O LE BELLI PASTORI! And indeed, the piece deserves to be celebrated in all languages. The other is the martyrdom of St. Philip, whose figure well represents a christian hero; the perspective is also finely imagined, but the coloring exceptionable.

Third angle. IN the third angle, which, according to our progress, is that formed by the east and south wall, is a St. Jerom doing penance in the wilderness, in order, by pain, to subdue the motions of sin, striking his naked breast with a large stone; he is kneeling in a attitude admirably designed, whilst the serenity of his countenance is clouded with self-discipline. Near him is the lion drinking at a spring; but the part most admired is the landscape. On the other plane is a picture of our Lady, St. Anne, the divine infant, St. Joachim,

Joachim, and St. Joseph; the beauty of the heads are particularly admired, though the other parts are also well finished.

IN the last angle, between the fourth and west wall, is our Saviour Fourth angle. bound to the pillar: the figure is in front, with a face, in which sorrow and beauty, composure and dignity, are inimitably blended; whilst, on the contrary, those of the executioners express the most brutal rage and ferocity; some are binding him, and others, glowing with rancor, are making ready the scourges; so that a christian heart melts at beholding this meek submissive Lamb, submitting to such torture and ignominy.

IN the other plane is the martyrdom of St. James, the patron of Spain, a piece equal to any in this part of the edifice; the executioner is severing the faint's head from his body; and the latter seems expiring, his eyes turned up, and his flesh of such a death-like paleness, that the piece is never beheld without painful emotions. The perspective is admirable; it was indeed Mudo's particular talent, and in which he always excelled. At a distance is seen a battle between the Christians and Moors, where St. James, mounted on a war-like horse, makes terrible havock among the enemy; this also is one of those pieces, which the spectator is never tired with viewing.

SUCH are the eight paintings which so nobly adorn the grand cloister, that a lover of the fine arts would think the toil of a long journey amply compensated by the sight of this part alone; as indeed the beauty and splendor of this cloister greatly contributed to gain this edifice the appellation of MARAVILLA, or the Wonder.

Pavement of the cloister. BOTH the upper and lower cloisters, like the church, are paved with black marble, disposed in compartments remarkably beautiful.

Garden of the cloister. WITHIN the body of the cloister is a delightful garden, divided into sixteen areas, twelve of which are filled with flowers and curious plants, and decorated with knots, labyrinths, and other devices, displaying the most vivid colors in a continual bloom; so that, amidst the rigors of the most severe winter, they constantly furnish the altars with a profusion of flowers, as if the inclemency of the seasons had regard to the sacred uses, for which they are cultivated.

Fountain of the four evangelists. THE other four areas are reservoirs, lined with beautiful marbles, and one hundred and twenty feet in circuit, which is also the dimensions of the gardens. In the center of each is a most elegant fountain in the form of an octangular cymborium, thirty feet in diameter, and sixty in height. The outside is of beautiful stone, and the architecture of the doric order; within it is incrustated with jaspers and marble of the most curious and beautiful kinds. It has four portals, projecting on columns, forming four open arcades, answering to the two walks, which cross each other in the center.

Statues. ON the sides are niches, and in them the statues of the four evangelists, bigger than life, by Juan Baptista Monegro, and before them their attributes, the angel, the eagle, the lion, and the ox, placed near a jasper balustrade, whence the water, with an agreeable murmur, issues into the reservoirs; nor is there any other noise heard in this convent, every person being, by the institutes of the order, to observe a profound silence within these sacred walls.

BOTH the statues and attributes are of the finest Genoa marble, and the workmanship elegant and noble. Every one of the evangelists holds a book in his hands, in which is written in different languages, what they have delivered concerning the water of baptism, that initiating fountain of grace, that labor of regeneration, in which all must be washed who desire to be saved.

IN one side of the book, which St. Matthew holds, is written in Hebrew, and the other in Latin, the following text :

EUNTES ERGO DOCETE OMNES GENTES,
BAPTIZANTES EOS IN NOMINE PATRIS ET FILIJ,
ET SPIRITUS SANCTI.

IN St. Mark's book both the pages are in Latin, his gospel being, in the general opinion, written at Rome, and the text is :

QUI CREDIDERIT, ET BAPTIZATUS FUERIT,
SALVUS ERIT.
QUI VERO NON CREDIDERIT,
CONDEMNABITUR,
SIGNA AUTEM EOS QUI CREDIDERINT
HÆC SEQUENTUR.
IN NOMINE MEO DEMONIA EJICIENT.

IN St. Luke's, one of whose pages is in Latin, and the other in Greek, says :

DESCRIPTION OF

EGO AUTEM BAPTIZO VOS AQUA, VENIET
 AUTEM FORTIOR ME, IPSE VOS BAPTIZABIT,
 SPIRITU SANCTO, ET IGNE.

AND in St. John's pages, which are Syriac and Latin, is written :

AMEN AMEN DICO TIBI, NISI QUIS
 RENATUS FUERIT EX AQUA, ET SPIRITU
 SANCTO, NON POTEST INTROIRE
 IN REGNUM DEI.

THE whole is so finely imagined, and the sculpture so delicate, that a mind of an elegant turn can no where receive more delight; it is a most enchanting imitation of paradise, whence the four rivers, which watered the whole earth, had their source; so that the soul, enraptured with such pleasing ideas, and struck with the variety of exquisite objects, dwells on them in a kind of extasy, and knows not how to quit the charming scene. This cloister, from its several beauties, is by some termed, the GLORY OF THE EDIFICE; by others, the SACRED MUSEUM OF INIMITABLE PAINTINGS; and by others, alluding to its gardens, the PARADISIACAL PARTERRE. Where can the eye turn itself without meeting an object, which naturally prompts to break forth into praising the Most High, who disposed the heart of so great a monarch to erect this magnificent retreat for religious worship? where, if such knowledge be attainable on earth, the abstracted soul, through divine illuminations, ascends into the heavenly mansions, and realizes the employments of the blessed.

THE

THE roof of this noble cloister is every where covered with lead laid on mortar, because, if the sheets were placed on wood, the heat and moisture would fill it with worms, which are found to eat through the lead. The rain is carried into the garden by long leaden pipes, that the cornices and arches may not be soiled or damaged. In fine, every thing has been executed with such judgment, delicacy, and contrivance, that the most common pieces are not without something which engages the attention: but I omit many to describe the principal, which was the intention and end of this extraordinary work.

IN this cloister are performed the processions on the days appointed by the church; and, to increase the solemnity, all the three communities, belonging to this consecrated palace, assist at these acts of religion.

CHAPTER XII.

Of the Chapter - house, and other principal Parts of the Great Cloister.

IN this cloister are several halls and rooms of such splendor, and the ornaments so grand and masterly, that they deserve to be particularly described in a series of chapters; but to avoid every appearance of prolixity, I shall include them all in this I am now beginning.

Hall of the chapter-house.

AMONG these, the preference is due to the apartments of the chapter-house, in the south side. The entrance to them is through a large gate, answering to the breadth of the cloister, which is the entrance into the garden. The first object you behold, seems to have exhausted human art; it is a beautiful hall, thirty feet square, and finely lighted. It has three windows in front, and iron rails towards the gardens, with which the house is environed; on the sides are six doors, opening into the apartments of the chapter-house. They are all similar, and the workmanship in every part alike. The middle doors are equal in largeness to that of the entrance, and the others to the windows, which form an order and diversity which has a very good effect.

Paintings in the hall.

OVER the windows and doors are eight pieces of painting in oil colors; four of which, with all the others in the chapter rooms, were given to this house by its patron and sovereign, Philip IV. whose noble design was to enrich these chapter rooms, and the sacristy,

sacrificy, with such a collection of paintings, that curiosity itself should be satisfied, and not desire to see any other performances of the pencil; the like, indeed, may be said of the statues, and all other objects.

THE first, on the right side, as you enter the hall, over one of the small doors, is St. John the baptist, with the lamb in his arms; an original by Jofepha de Ribera. The saint is represented in the desert, the greatest part of his breast bare, but his left arm and the middle part of his body covered with a skin, over which is a red robe; his face has a manly beauty, and the most pleasing smile sits on his countenance. The wool of the lamb is particularly remarkable, it seems rather nature than painting. I look upon this as one of the finest pieces this celebrated painter ever produced. The height of the picture is something above a yard and a half, and the breadth nearly the same. It formerly stood in the sacrificy of the pantheon; but his majesty ordered it to be removed to this place, that the lovers of painting might have more easy access to it, and the piece itself the advantage of a better light.

OVER a small door of the same side, is our Saviour with the globe in one hand, and giving the benediction with the other; a piece by Titian, and highly esteemed.

ON the other side, over the first door, answerable to St. John the baptist, is an original of Van Dyke, representing our Lady with the divine infant in her arms; after mentioning the name of the artist, it is needless to expatiate in praise of the performance. These are all of the same dimensions.

ON the left hand of the door is a celebrated original of Paul Veronese, above a yard and a half in height, and two yards and a half in length, representing the marriage of Cana, when our blessed Lord first manifested his miraculous power. The table is full of guests, and not one without that gracefulness and dignity which this artist possessed in so eminent a manner. All the heads are admirable, and mostly portraits of persons then living; except the blessed virgin, whose beauty far excels whatever existed in a human form. Her age perfectly corresponds with that of our Saviour, who sits at her side; a point, in which very many painters have grossly erred, representing Christ at the age of virility, and his mother as a virgin in her teens. Among the figures is one dressed in a white robe, and attended by some servants, entering the apartment, but seems wrapped in amazement at the miracle, which one at the table is relating to her: the contrast between this lady, who is of a very beautiful person, and a little Negro boy in yellow, that holds up her train, is admirable. These four inimitable pieces were given by his majesty Philip IV.

IN this hall are also, still remaining, four of those which were placed here by the glorious founder; one is the annunciation, an original of Frederico Barrofo, and abounds with that softness, which peculiarly recommends his performances. A second is said to be an original of Tintoret; it represents St. Jerom doing penance, in which the artist has shewn a fertile imagination in the objects of terror. Another represents the holy virgin with the divine infant, and St. Catharine and St. Sebastian sitting with her. This is supposed to be a copy from Correggio, though I rather believe it to be from Acorezo. But, whoever the artist was, it has an inexpressible beauty and sweetness;

sweetness; the copyer is known to be Dominico Greco, and all who have seen the original allow, that a greater resemblance cannot be expected. The other, the martyrdom of Justina, is by an artist of our own times, Luca Giordano.

BESIDES these inestimable decorations, the whole area of the Ceiling, above the cornice, is full of very beautiful grotesque foliages of various colors, and very ingeniously disposed among the crescents, the trygliphs, and modillions. In the highest part, the heavens are opened, and angels descending with wreaths of laurel, as rewards for the patient submission of those, who silently acquiesce in the wholesome reproofs given them by their superiors, in this apartment; the monks, holding weekly meetings here to declare their faults and transgressions, for which they are reprimanded, and penance inflicted on them, that, as scripture expresses it, they may have always their loins girded, and their lamps burning, and be like those who hourly expect their master's coming.

THE beauty of these grotesque paintings charms the spectator, equal to that of the most sublime kind: it was much in use among the Egyptians, and afterwards adopted by the Romans, who collected every thing that was beautiful in nature, to decorate the walls and ceilings of their grottoes, where they usually had their baths and banqueting rooms; and hence this painting was called GRUTESCA, being the ornaments for grottoes; and to others, from the diversity of satyrs, lions, tygers, and other animals of the ferocious kind, they gave the name of BRUTESCA.

DESCRIPTION OF

THE restorers of this style were Raphael de Urbino, and Juan de Andane, who, emulating the excellency of the ancients, which had been concealed during a long succession of ages, searched every where for antiques, and, at last, were so fortunate as to find specimens of their painting in this style in the vaults of St. Peter in Vincula, where the palace of Titus is said to have stood. Having made so pleasing a discovery, these admirable artists successfully imitated them, and even improved on their models, so that, at present, this painting is in request all over Europe; though I question, whether any performance of this kind be equal to what is seen here, and in the chapter rooms.

Form of the
chapter
rooms.

THE entrance into these apartments is through the three doors, which, as we before observed, answer to each other: and the spectator must be of the most phlegmatic and saturnine disposition, if his heart is not dilated at entering them; for, besides their spaciousness, they are lofty, magnificent, and very light, while the splendor of the ornaments are entirely of a piece with the other parts of this astonishing structure. Each room is thirty-four feet in breadth, and eighty in length; so that both, with the portico between them, make a length of two hundred feet. The walls resemble snow in whiteness, and up to the cornice, which is equally white, are hung with admirable paintings, all calculated to inspire devotion; and this good effect is heightened by the masterly execution in the tints and expressions. At each end are two altars, facing each other, and of dimensions answering to the doors of the entrances. The ceiling is twenty-eight feet in height, and, over it, are the cells of those happy recluses. They have two rows of windows, some gothic, and fenced with iron bars, the highest are fifteen feet above the cornice, and are all of
 glafs;