

ON the side of the desk where the portions of scripture are read, are two other very valuable pictures. One an annunciation, by Paul Veronese; the figures as big as life, but the amiableness and dignity of the virgin's face, with the propriety of her attitude, are beyond description. The features and drapery of the angel also shew a very correct judgment and delicate pencil. On high, amidst a glimpse of the celestial glory, is seen the eternal Father, incircled with angels of a most striking appearance; under that awful figure, is the Holy Ghost in the form of a dove, emitting a glorious effulgency, and approaching the blessed virgin; at a distance, through a gate and balustrade of jasper, appears an elegant landscape. The pavement is of the same beautiful stone. In short, this is one of that celebrated artist's best pieces. This picture was originally designed for the altar-piece of the church, and accordingly, its dimensions are suitable to the place; but the story is not so apposite, or at least, not that which was wanted.

THE other came from the pencil of the great Tintoret, and corresponds with the former, being equal in excellence, as well as in breadth and height. It is a nativity, of a most learned design and delicate execution; every part of it strikes the beholder with admiration: the beauty of the virgin; the infantile sweetness of the babe, lying in the manger; the astonishment of Joseph; the joy of the shepherds, and the exultation of the angels; all appears animated. Some doves on the floor, brought by shepherdesses, as an offering to the child of the divine dove, are also finely delineated. This glorious piece was also designed for the great altar; but the figures being less than life; or rather, that all the paintings should be by the

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fame mafter, it was never placed there, and indeed it ftands better here. Between thefe two, and over the feat, is a wonderful *Ecce homo*, by Titian.

ALL thefe feveral paintings are arranged in the moft exact fymmetry; and this hall is not lefs a fchool of piety and religious doctrine, than of defign and painting, where difciples may receive the moft judicious instructions poffible to be given by earthly mafters. Thefe admirable embellifhments it owes to the fine tafte and munificence of his majefty Philip IV. who having, befides thofe in the facrifty, added five of the pieces juft defcribed, namely, Raphael's Madona; the burial of Chrift, by Titian; the *Ecce homo*, and the two pieces of Paul Veronefe.

Clofet.

BEYOND this hall is a fmall room, called the camarin, or clofet, which is likewife finely ornamented with various pieces of paintings, fculptures, and other curiofities; but the pieces are fmall.

Reliques.

HERE are alfo kept fome of that inestimable treafure of reliques collected by the munificent zeal of Philip II. In a filver casket, one fide of which is of polished chryftal, is the entire body of one of the innocents flain at Bethlechem.

A bar of the gridiron, on which St. Laurence fuffered martyrdom, is feen within a moft fplendid reliquary. It was the gift of his majefty Philip IV. that it might be placed, with the other facred remains of his body, in the reliquary of the church; and the
reafon

reason that this precious bar, and the other reliques in this closet, were not placed there, was the want of room, and the different fashion and construction of the shrines. Here are likewise some original manuscripts, as St. Austin de baptisma parvulorum; one by St. Amadeus; another by St. Chrysoptom, with the edifying works of the sublime santa Theresa de Jesus.

HERE is also one of the water-pots used at the marriage of Cana, ^{Water-pot.} in which our Saviour wrought his first miracle, by turning the water into wine; several bits of the cross; a piece of St. Agueda's veil, with which the pagans once quenched a stream of fire, issuing from mount Etna, threatening the country with the most terrible devastation; and many other pieces of sacred linen, veils, bones, and parts of the soldiers of Christ, who, by laying down their lives for him, have acquired eternal bliss in heaven, and immortal veneration on earth. Small as this room is, the reliques and shrines in it are such as might fully satisfy both the curiosity and devotion of travellers.

FACING the hall gate, and on the other side of the cloister, is ^{Choir-facility.} another passage into the sacristy of the choir, in which, for conveniency (the great sacristy being on the other side of the building) are kept the rich copes, worn by the choristers on the principal festivals, and, together with the music-desks and paintings, escaped almost miraculously the flames, which blazed the more violently from the roof being entirely of wood. The apartment itself has since been elegantly repaired, and furnished with all manner of conveniences for the sacred use, to which it is assigned. Nothing can exceed the

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the whiteness of the walls, or the beautiful stucco work on the ceiling.

IN the way from hence to the angle of the convent, formed by the west and south walls, are two doors in front; one leading to the dormitory of the noviciates, and the other, at the foot of a stair-case, extending to the noviciate.

Cell of the
master of the
novices.

CLOSE by the first step is the cell of the master of the novices, a spacious room, with windows facing the south. On the east side is an altar without any painting over it; but the defect is supplied by a most stately reliquary, in which many precious reliques are arranged in splendid depositaries; an ornament of inconceivable grandeur: and in honor of those reliques, this altar, though no mass is ever said on it, is every festival dressed in as superb a manner as those of the church.

ON the other side is a book-case, full of religious books, one of which the master reads and explains every day, that those tender plants, by attending to and practising the doctrines of the saints, may, by their animating example, grow up and bring forth fruits to their own salvation, and the honor of the order.

HERE also they learn that serious deportment, that graceful composure, from which they are never to depart; that recollection of the mental faculties, that restraint of the senses, that resigned obedience, that unreserved readiness to acts of benevolence and humiliation, and all the other branches of monastic perfection: accordingly,

accordingly, from this school have arisen many glorious luminaries of the church, both in the extent of their knowledge, and the uniform sanctity of their manners.

THE walls of this habitation are also adorned with pictures, the subjects of which are so many documents of piety, encouraging the youth to walk and persevere in the right way. The alcove is so disposed as not to break in on the squareness of the cell; and most of the cells, in this cloister, are of the like construction.

ON the right hand, at leaving this room, is the novice stair-case. Noviciate stair-case. It consists of about thirty steps, with spacious landing places; and on the top, joining to the pinacles, are several arched walks of a considerable length and breadth, in which are the cells both of those who have not completed their noviciate, and also of the noviciates themselves; where they spend those hours of the day, when their presence is not required in the choir, or on any other daily observance of their duty.

THE height, from the cornice to the ridge, is twenty-five feet, Cells. that the cells might be doubled, yet be of a convenient largeness. The ceilings are horizontal, and every cell has its window. The number of new religious is frequently not less than forty; though every one has his separate cell, furnished in a proper manner, particularly with books, the reading of which is a powerful cordial to these young monks, in their journey through this dreary wilderness to the mansions of happiness and joy.

DESCRIPTION OF

Private
chapel.

AT the front end of one of these passages is a door opening into a private chapel, whither these youths retire, to give themselves up to their more serious devotions, and the many sprinklings of blood shew it is also the scene of voluntary severe penances. It has an altar, with a crucifix something less than life; but the agonizing face is such, that a person of tender sentiments cannot view it without emotion.

Our Lady's
chapel.

AT the end of the principal passage, extending from the west tower to that of the south-west, is another chapel, where, every Sunday and Wednesday evening, the master of the novices preaches to them; after this, they successively fall at his feet, and, according to the institutes of the order, circumstantially confess their transgressions, and expatiate on the guilt. Nor is the most slender trespass, or inadvertency, passed without its reproof.

HERE also is an altar, and over it a most beautiful piece of sculpture, representing the virgin Mary, with the infant Jesus in her arms; and, from the place where it stands, is called our Lady of the noviciate. One of its dresses was the offering of that generous princess, Mary Anne of Austria, whose catholic devotion towards the blessed virgin has signalized itself by many donations of this kind. The altar-piece is extremely elegant, and has a very costly set of curtains, which, in imitation of the noble example of his queen, was presented by don Fernando de Fonseca, duke de Contreras, marquis de la Lapilla, privy-counsellor, and secretary of state.

ON the sides of the altar are collections of books, in splendid cases, which the munificent founder of this structure placed here, that all might have access to them, and attain the requisite knowledge within the precinct of their noviciate. Here is also the door of a stair-case, leading up from the prior's cell, for the conveniency of visiting the noviciates.

THESE are the most remarkable objects on the fourth, or convent side; for, to enumerate all, would have been a work of infinite prolixity. I shall now proceed to the northern part, which, on account of its resemblance to the former, will not require such particular details.

C H A P. XIV.

Description of the third Part of the general Plan, the College and Seminary.

THE five cloisters, which the plate exhibits on the north side, and answer, in dimensions and every architectonic beauty, to the former, constitute the third division of the structure, and thus complete the contents of this unparalleled square. The four smaller belong to the college and seminary, and the greater to the palace. According to our former method, we shall begin with the four that are equal, proceeding gradually to the greater; but must previously observe, that they were destroyed by the fire, and have since been rebuilt.

Entrances of
the college.

THE entrances into the college are by the vestibule, or portico of the church, through the door answering to that of the convent, and into the seminary; by that on the north side of the principal wall, on the west, where is one of the stately gates, with which this palace is ornamented; and the small cloister in the angle, facing the north-west, belonging to the seminaries: the other three appertain to the college of the religious.

The college
cloisters.

ON entering the college cloisters it is immediately perceived, that they are of the same dimensions, materials, and figure, as those of the convent, with three stories and arcades; in the center of every one, a marble fountain; and, at the meeting of the four, a tower, equal in height and circumference to that of the other; so that they seem

seem indeed taken from the same model. To engage, therefore, in a more explicit description would be superfluous; but, amidst the correspondence in the body of the building, there are some less conspicuous differences, and many particular embellishments entirely worthy of our notice.

BETWEEN the two fourth college cloisters, the principal windows of which face the portico, is a very grand court, one hundred and twenty-five feet in length, and thirty-five in breadth. On two of the sides are double ranges of open arches; a most magnificent work, when we consider the strength, elegance, and beautiful arrangement of the great number of pillars.

College
court.

THE roof is of that form which the ancients termed lacunar, the modern Italians palchi, and the Spaniards Artefonados; it is composed of curves, and decorated with that agreeable kind of painting common in saloons and banquetting houses. The variety of the curves, with the festoons and foliages of different colors, gilded fillets, squares, and compartments, form a most amusing and splendid assemblage.

Lacunar,
explication
of the word.

OVER the arches is a row of windows, with an iron balustrade round the whole, which is also a great ornament to the area, and gives it the appearance of a spacious theatre, for public acts and exhibitions: and several devout plays were performed here by the children of the seminaries and colleges, before the royal founder; nor are they yet totally discontinued; though the original and principal use of it was for the collegians to walk and converse together before and after the lectures, after the manner of the Peripatetics, who used in

Windows.

Custom of the
Peripatetics.

their walks to discuss the positions and theses of Aristotle, the founder of that inquisitive sect.

IN the front, facing the south, are also some paintings. That in the middle is a celebrated copy of the annunciation, in the gallery at Florence. Our Lady's face is of a beauty not to be viewed without love and reverence, and that of the angel is also very expressive. On the sides are other capital pieces.

Halls.

IN this area, or walk, are the halls, the principal parts of this royal college, one for divinity, and the other for the sciences; both from the same design, but with some difference in the dimensions. That for divinity being only sixty feet in length, and that of the sciences eighty-five; but the breadth of both twenty-seven. The seats, chairs, and writing desks are of walnut, exquisitely diversified with a variety of figures adapted to the place.

TOWARDS the windows, on each side of the cathedra, or seat, is a row of stalls for the professors, and beneath them, benches for the students.

THE halls are divided by large iron rails, that the seculars, who attend the lectures, may not mix themselves with the religious. Accordingly in the front are two large doors, one beyond the balustrade, and another opening into the court, each six feet wide, and twelve high, elegantly adorned; and through the former the monks enter.

THE ceiling is thirty feet high, affording space for two rows of ^{Ceiling.} windows, all of glass, which render it very light : and had the design of the founder been executed, these rooms would have been some of the most elegant in the whole palace. He had given orders for them to be painted according to designs analogous to the sciences taught in both schools, and the subjects of the sublime conferences held here ; so that the painting, instead of causing any dissipation, would have been a remembrancer of things that ought to be written on the table of the heart. The doctrine of St. Thomas is that professed in this college, and the volumes of that eminent father, suitably to the proposed grandeur of the whole, were to be indicated in the divinity hall, by the mysteries on which he has poured such a glorious light, as the sacred Trinity, the incarnation of the eternal word, the sacraments, and many other tenets of our religion.

THAT of the sciences was to have been adorned with the emblematical figures of logic, philosophy, the heavenly bodies, the elements, and time : and both were to have been decorated with portraits of those celebrated persons, who have distinguished themselves either in divine or human knowledge ; with many other paintings extremely well adapted to the improvement of the spectators. But the glorious founder being removed to the celestial mansions, this excellent design was dropped, and the halls and ceilings remain without decorations, except a few pictures ; which, I must own, is a defect in rooms so much frequented, and consecrated to scientific and devout exercises, to the signal honor of the order of St. Jerom. This feminary has produced professors, preachers, priors, generals, bishops, and archbishops, who have all adorned the several stations to which their merit gradually promoted them.

Refectory
towers.

AT the further end of the area, between the two cloisters, is the cymborium, or tower, answering to that of the refectory of the convent. This has also twelve doors, three on each side; but over these, it has neither aperture, nor window, except eight at the cupola, which, being glazed, admit a sufficient light; and the chapter room, like the other, has been repaired to great advantage since the conflagration.

Offices.

THESE doors open into the several offices of the college, which, being a distinct building and community, has all necessary appendages. The kitchen is spacious, and plentifully furnished with water: the cellars, and all other offices, are very neat and commodious. Here also is the entrance to the refectory.

College
refectory.

THE refectory is of a proper proportion, sixty feet in length, and near thirty in breadth. The ceiling is composed of small brick, with stucco compartments, but the cornice is entirely polished stone. Its situation, being far within the other parts of the structure, is a disadvantage to it, with regard to light: besides the windows face the cloister, or court on the north side, without any in the upper part. The tables afford convenient room for fifty religious.

Pictures.

OVER the cross table is a painting by Leonardo da Vinci, which, though only a copy, is equal to any in the whole palace. The subject is our Saviour at the last supper. The original was painted by that admirable artist, on the wall of the Dominican convent at Milan, called Santa Maria de Gracia, and, according to Vassari, Francis I. king of France, knowing its value, promised a great reward to any architect, or engineer, who could remove it entire to Paris, and that
another

another should be painted for the convent: nor was this singular regard from so illustrious a prince beyond the value of the painting. With regard to this copy, which the original can hardly be thought to have surpassed, it was a present to Philip II. from the loyal city of Valentia.

THE sides and roofs of the walls in the college cloisters, are decorated with paintings, tending either to promote science, or the practice of religion. And at every angle in the upper cloisters, the eye also meets with objects of amusement and instruction.

Paintings in
the cloister.

THE ascent is by two stair-cases; one resembling that of the lesser cloisters of the convent; the other, which is the larger, consists of steps, eight feet in length, and at every eleventh step a landing place, eighteen feet broad.

Stairs.

THIRTY feet above the lower walk is another, likewise open, and with a range of pillars and arches, equally beautiful. Facing it is the rector's cell, and around, those of the professors and students, amounting to fifty in number, all under the instruction and government of the rector, subordinately to the prior of the house. The cells have been lately rebuilt, with projecting windows and flat ceilings.

Upper area
and cells.

IN the same walk, at the corner of the cloister, joining to the church, is a chapel, where the collegians meet at matins, and the ave-maria. The length of it is seventy-eight feet, and the breadth twenty-eight. It rests on a stately arch, formed by two pilasters in the wall, dividing it into two parts, one of which is an exact square. It receives the light through a large window, on the side of the royal portal;

College
chapel.

portal; the walls and ceiling are of a delicate whiteness, and round it are very elegant seats, with branches for candles, at the matin service, of gilt bronze.

Altar.

AGAINST the other wall is an altar, four feet high, and three yards and a quarter long; over it an altar-piece, five yards and a half high, with beautiful pedestals, pillars, architraves, friezes, and cornices; and in the frontispiece a fleuron finely gilt, with mouldings, fillets, leaves, and other ornaments, in a most exquisite taste. In the center of the altar-piece is a niche, or square chapel, filled with a brass crucifix of incomparable workmanship, which formerly stood in the chapel of the pantheon; but his majesty Philip IV. judging it too small for that august place, though it is full five feet in height, caused it to be removed hither, and this altar-piece to be built for its reception. On the sides are two good antique pictures; one representing the annunciation, and the other the nativity.

Paintings.

ALL the other parts of this sacred place, both over the backs of the seats, and above the cornice, are covered with a great variety of pictures. On the right side, not far from the altar, is a capital piece of the burial of Christ, having on one side of it an *ECCĒ HOMŌ*, copied from Titian, and on the other a transfiguration from Raphael. Above the cornice, directly over the burial of Christ, is an original by Gioronimo Bosco, where, alluding to the words of Isaiah, "All flesh is grass, and its glory as the flowers of the field," he has painted a waggon loaded with grass, and on it the sensual pleasures, together with pride and ostentation, under the form of women playing on musical instruments. Fame is represented by a winged dæmon sounding a trumpet to proclaim the felicity and grandeur of such pleasures.

pleasures. The waggon is drawn by seven wild beasts, emblems of the capital vices; while crowds of men of all ranks are pressing to mount the carriage, and mingle with the enticing females: some with hooks, others with ladders, some climbing, some leaping upwards, some, after having almost reached the top, are tumbling down, some are trampled upon by the beasts, or perish under the wheels; while others, more successful in their folly, gain the summit; but are soon convinced, that, after all their toils and danger, they acquire only the common grass of the fields. For my part, I own, that this picture, in a few minutes, conveys as much instruction, and makes a more lasting impression, than what I can acquire from many days reading and meditation.

THESE paintings are answered, on the window side, by a piece representing the ascension, drawn by a Flemish artist; having, on one side of it, the blessed virgin weeping, a copy from Titian; and on the other, an assumption of the same sacred person, a copy from Raphael.

NEXT to these are the vast pilasters of the arch; one of which is decorated with Mary Magdalene doing penance; the other with St. Jerom scourged by angels. Both are originals by Polo; the drawings very accurate, and the coloring mellow and pleasing.

IN the middle of the intermediate space, from the arch to the lower front wall, is a capital painting of St. Philip baptizing the eunuch; and on one side of it a small piece, representing the adoration of the magi. Over it is another, displaying the same history; but the latter is a fine original by Bosco. Answerable to these are

three on the other side: that in the middle is a large piece, representing the heroine St. Agnes, standing unhurt in the midst of a large fire, in which she was to suffer martyrdom. On one side is a most beautiful Magdalene; and over it, above the cornice, our Lady with the divine infant, attended by a great number of other figures, in a church of an elegant architecture.

ON the wall, over the prior's seat, is St. Jerom doing penance in the wilderness. On one side, over the benches, is an *ECCE HOMO*, apparently copied from Titian; and on the other, a most affecting piece by Bosco, representing our Redeemer dragging his weighty cross, while the Jews express their inhuman joy by the most rancorous passions, glaring in their distorted faces. Above the cornice is a capital piece of the descent from the cross, which once adorned the sacristy. Indeed, all the rest were originally placed in other parts of this structure, but removed hither by his majesty's order.

Cloisters.

THERE are many other spacious and handsome rooms, but to avoid prolixity, I have confined myself to the principal parts of these two cloisters of the monastical seat of learning. The third is taken up by the several offices of the college and palace; and, though without arches, is of equal height and breadth, with rows of windows for admitting light into the rooms and offices.

Seminary.

THE cloisters of the seminary for children, resemble those of the college. The halls, refectories for summer and winter, the dormitories, and other offices, are well contrived, being, since the fire, rebuilt with greater elegance and design.

THE number of the children are forty, besides eight fellows, four Number of the children. divines, four masters of arts, and a preceptor, who sit in the halls with the religious, but separated by a balustrade, as we have before observed. They are all under the inspection of a religious, whom the prior nominates, and are constantly to be present at matins, and alternately attend the college priests in the celebration of mass. They daily repeat the office of our Lady, that, by their instruction in the college, they become well principled, and exercised in all the sublime parts of monastic devotion.

THE author of the institutes and precepts, both of the feminarists Institutes, by whom ordained. and collegians, was no other than Philip II. who was desirous, that the whole world might profit from the labors of persons trained up from their infancy in the paths of science and religion.

CHAP. XV.

The Palace Cloister, its Apartments, Galleries, Courts, and Ornaments.

NEXT to these four cloisters, answering to those of the convent, is the palace cloister, the figure and situation of which declares it the residence of princes, penetrated with a proper sense of religion. This noble fabric being joined to the church, the house of the Most High, its firmest support, is a type, or emblem, how passionately fond its royal masters were of that vicinity, that union and support, in which the whole felicity of every mortal consists. The plate displays the symmetry of its magnitude, with that of the convent, and the church, as the three grandest and most stately parts of this edifice. Let us now enter on a survey of this august palace so becoming the majesty of the kings of Spain.

Palace gates. It has several entrances, but the two principal gates, which give the best view of it, are in the north wall. After passing through several spacious porticos, are six steps, and a little beyond them, two others, leading into several areas, but all belonging to the palace; and here the mind is suddenly filled with amazement at its vast extent.

Cloister square.

FROM wall to wall, within the arches, it measures two hundred and eighteen feet, which is something larger than the principal square of the convent; the northern apartments here being less than the southern in that cloister. Its architecture is equally strong and beautiful. Along the south-east and north walls are nine stately

stately arcades, with square pilasters, facias, and rails, terminating the row.

THE walk, from the wall to the arches, is twenty feet wide; the pilasters six feet square, and eighteen in height to the rails; the clear of the arches thirteen, and the height double; with the facias running along at a proper height, and with a masterly beauty and grandeur, supplying the place of a cornice.

ON the west side, within this cloister, and at the height of sixty feet, are two small courts, divided by a wall running from south to north, and diversified with closed arches, which answer to the open ones of the east side; but exclusive of these, the principal court forms a parallelogram of very near one hundred and seventy feet in length, and one hundred in breadth.

THE second row is a continued view of the whole figure of the quadrangle, without any separation. Here the eye is amused with large windows, embellished with reliefs, fringes, pilasters, jambs, and lintels, which, with the elegant galleries on each side, give a very striking air of grandeur to the fabric.

OVER these rows is a fine cornice, and, above this, a balustrade with images, battlements, and globes, the symmetry of which renders the whole remarkably beautiful. In the same manner, the small courts terminate at the height of thirty feet, in platforms, covered with lead, that the offices of the royal household might not be at any great distance. Accordingly, there are in them

two kitchens, with an upper and lower row of lodgings for servants. Here likewise are fountains, which, besides their great use, are very pleasing ornaments.

SUCH is the external figure, and appearance of the palace court; within it are great numbers of large and splendid apartments.

Halls and
apartments.

ALONG the north side are the dining rooms for the secretaries of state, lords of the bed-chamber, and major-domos, with lodgings for embassadors; all suitable to their respective uses, and improvements on the original plan.

Stair-case.

AT the east angle is the principal stair-case; but narrowness disgraces its beautiful construction, being only nine feet in breadth.

The royal
apartments.

ON the side, facing the east, is a large gate, leading to the other royal apartments, on a level with the court. The first is a room, fifty feet in length, and thirty-three in breadth, with two rows of windows. The upper are in the form of a crescent, and the cases of black marble, which, with the fillets, and the compartments of the ceilings, have a very pretty effect. I must not omit the curious marble chimney-piece, decorated with pilasters and architraves, frieze and cornice of a most exquisite polish and workmanship. Hence we pass through twenty other rooms, all very light and airy, till we come to the south front, which joins to the church; the inward wall being also terminated by that of the church; but here are no apartments on the ground-floor.

FROM

FROM the before mentioned court, at the height of thirty feet, on the west and north sides, are noble ranges of apartments for the officers of distinction, belonging to his majesty's household; but as brevity is our constant rule, all I shall say of them is, that they have received additional beauties from the repairs.

ON the east side are three apartments for the king, the infantas, and other branches of the royal family, and likewise those, who, by their office, are to be near their sacred persons; some look into the east gardens, others into the gallery, but none are without marble chimney-pieces.

Apartments
for the royal
families.

THE gallery, in this row, is divided into two parts, its windows front the court; one is hung with excellent paintings by Bafan, Bosco, and other masters.

THOSE of Bafan, except a deluge, are originals, as are all Bosco's, among which is particularly admired, as a master-piece of fancy and painting, a capital piece with small figures.

IN this remarkable picture are several departments: in the first is man at the creation, placed in the garden of Eden; the next shews him in the world, when expelled from paradise, and this is indicated by a pretty allusion to the before mentioned passage of Isaiah: "All flesh is grass, and all the glory thereof is as the flower of the field." Accordingly, the artist has painted a tender flower and a strawberry, a fruit of a short duration, the nature of all sensual pleasures, and worldly enjoyments; and those degenerate mortals, who, in the pursuit of illusory appearances of a fordid gratification, or vain honors, which,

which, like the strawberry, perish with the day, or fade like a tender flower. Here the different passions of men are represented in suitable emblems: the haughty and violent by lions; the vindictive by tygers; the tyrannic by sharks; the proud and ostentatious by peacocks; the fraudulent by foxes; the gluttons by wolves; and the sensualists by swine. A more ingenious piece of emblematic morality was never seen; nor is the painting inferior to the moral.

IN another department is the state of the wicked. He who placed his felicity in music, dancing, gaming, and drinking, now sees, in the regions of perdition, the brilliant scenes changed into strange and dreadful contrasts, and those momentary sips of delight into remorse and torture without end. It were to be wished, that no place was without a copy of this piece, which is so far from being only a chimerical production of romantic fancy, that it is a copy of man, and a real exhibition of those extravagancies, immoralities, and vices, which degrade him to a level with beasts, infamous for the predominancy of some characteristical enormity.

Great gallery ALONG the wall, joining to the church, and at the height of thirty feet, is a gallery, twenty feet in breadth, one hundred and ninety in length, and twenty in height, ornamented in a splendid and superb taste.

Paintings. ON the wall are represented two curtains, hanging down from hooks, with fringes and vallens; the whole so naturally represented, that the spectators often endeavour to lift them up. On them is painted the battle fought by don John II. against the Moors of Granada, in the plains of Higuera; whence it was called the
battle

battle of Higuera, or the fig-tree, and not from any doubloons concealed in figs, and falsely said to be given by the Moors, to don Alvaro de Luna, in order to stop the career of the victory.

WHAT occasioned its being painted here, was the finding of a Picture found in Segovia castle. piece of canvas, one hundred and thirty feet in length, rolled up, on which was painted this action in chiaro oscuro, and the design very correct and spirited. The king was so pleased with it, that he immediately ordered it to be painted in this gallery. Nothing, indeed, can be more amusing and fightly than the contrast of the two corps, the horse and foot, with the variety of arms, weapons, and banners. Here they are marching; in another part they are seen furiously engaged. The king and don Alvaro de Luna are represented as encompassed by Moors, and making great havock among them. Lastly follows the carnage and rout of the enemy, among the woods, the gardens, and vineyards, almost to the walls of Granada; where the Moorish women, in their short petticoats and veils, are running up the hills, and others looking from the towers.

ON the other side, between the windows, of which there are eight, The battle of St. Quintin. is the battle of St. Quintin, fought on the feast of St. Laurence, and the happy event of which gave rise to this incomparable structure. Here war wears a different aspect; instead of the cross-bows and targets, used in king John's battles, we see carcases, corselets, pikes, pistols, arquebuses, cannon, and destructive fire, the horrid invention of men, to bring the very elements into the field, for the greater devastation of their species.

Actions in
the isle of
Tercera.

AT the two extremities are two naval victories, gained off the isle of Tercera; exhibiting the form and conduct of a sea-fight, with galleons, galliasses, galleys, ships, and other vessels, engaging with the most intrepid fury. In these pieces the curious eye every where meets with some entertaining object.

Ceiling.

THE ceiling is covered with stucco work, decorated with an infinite variety of shells, figures, fleurons, festoons, foliages, temples, niches, men, women, children, monsters, horses, and a thousand bizzarrias, as it is termed by the Italians, from whom this amusing and variegated style had its origin.

The lesser
cloister of
the palace.

AT going down again from this gallery to the court, before the entrance into it, we turn through a narrow passage, leading round the church, to the king's own apartments, which the fire did not reach, and in the projecture of the eastern wall is a very elegant small cloister, or court, sixty feet from north to south, and little less from west to east; on the latter, instead of open arcades, it has square pilasters, with a like range of arches and columns, as those in the other three sides.

Fountains.

INSTEAD of the fountain, which should be in the center, are two, in niches of black marble, and the grotesque faces, through which the water issues into two shells, and thence into two cisterns of white marble, are of most delicate workmanship, and of the same beautiful materials. The arches, in the other three walls, are of the doric order, the pillars entire and round. Over this range is another, like a gallery, having square windows, and pilasters directly
over

over the pillars, with a very elegant variety of architectonic decorations.

ABOVE the cornice of the second colonnade, is another of the same form, with glass windows, pilasters, fillets, and other embellishments; so that this cloister, for the delicacy of its workmanship, is not inferior to any part of this surprizing structure. Contiguous to it, on the west side, is the back part of the church, and on the east side, it is without apartments, having only passages leading to other rooms, and communicating light to the pantheon, by means of a window made by order of Philip IV. a work which nothing of the kind on earth can equal.

OPPOSITE to this, on the east, are two rows of apartments, one East galleries. looking into the cloister, while the windows of the other face the garden; these consist of two galleries, one over the other, extending the whole length of the eastern front, with two ample windows in the south and north walls. The breadth of these two galleries is twenty-six feet, and the length one hundred and fifteen, illuminated with seven gothic windows, at equal distances. Those of the lower, being on a level with the garden, are shaded by orange-trees, and flowers of the most beautiful kind, which infirmate themselves among the grates; while those of the upper gallery have a fine iron balustrade, and command a most beautiful prospect.

THE upper gallery, which is the principal, was originally adorned Paintings. with curious maps, and representations of countries; but his majesty Charles II. at his first coming to the Escorial, added those splendid ornaments, with which at present it is filled. Its walls, on both sides,

are all along covered with very valuable original paintings, most of them by Joseph de Rivera, some by Luca Giordano, in imitation of Titian, and all the rest by celebrated masters. The subjects, as religion was the predominant principal of that excellent prince, are all scriptural. A capital nativity, by Rivera, alone diffuses a lustre through the whole gallery. Jacob keeping Laban's flock; St. Peter in prison, with the angel appearing to release him; St. Philip the apostle; St. Francis; St. Antonio de Padua; St. Joseph, and other holy persons; all arranged with great judgment. At the ends are two grand pieces by Guido of Bologna, in very rich frames.

Ceiling.

THE ceiling is plain, with only one fascia; but the whiteness of its stucco, no ermine can exceed; the like may be said of the walls. On that wall, facing the windows, are two French marble chimney-pieces, with jambs and other decorations; but the projecture so small as not to break in on the smoothness and continuance of the wall: and at the ends are two magnificent buffets of a stone resembling agate. In a word, the whole entirely becomes this wonderful mansion of a potent monarch. Two doors open into this gallery, one from the apartments of the queen, which are on the north, and the other from those of the king, on the south.

South room.

THE first room you enter, after leaving the gallery, is a saloon, sixty feet in length, and twenty-one in breadth; and in the north apartments is the same. It has four handsome windows towards the gardens, and on the other side a chimney.

Doors.

AT the extremities are two marquetry doors, brought from Germany; and, certainly, more admirable pieces of the kind are not to be seen
in

in the whole world. Besides the exquisite beauty of their double columns, niches, pedestals, cornices, escutcheons, and other decorations, the variety of beautiful woods, which compose the marquetry, is difficult to be numbered, and more than it could be imagined the several climates of the world produced.

In this saloon are fourteen capital pictures of great value. At the Paintings. sides of the doors are four portraits of royal personages. On the right hand, next to the portraits, is Noah asleep and intoxicated, and his sons covering him; another represents Christ with the angels ministering to him in the wilderness: and on the opposite sides, at the same height, are the supernatural story of the adventure of Balaam, and the massacre of the innocents; all originals, by Luca Giordano, in Tintoret's style. In the middle is an admirable St. Jerom, by Rivera; and over two doors, on the sides, are the sacrifice of Isaac, and the deluge, an original, by Bassano, but not so large as the others. On the window wall are three originals of Guarchino; Lot with his daughters; the conversion of St. Paul; and Susannah with the two elders; all in gilded frames, which must naturally be supposed, to give an air of splendor to this saloon.

THE next is the apartment of Philip II. the memorable founder Philip II's apartments. of this wonderful structure, his constant residence, and the place in which he died; an apartment where every true Spaniard; nay, every one who has a regard for virtue, magnanimity, and religion, melts into veneration and grief, at the remembrance of that incomparable monarch. Contiguous to the south and north apartments are the king's and queen's oratories, and these lead to the great chapel, resplendent with magnificence, and of the most exquisite construction. I have already

already given a particular, but I must acknowledge, an inadequate description of it.

Division of it. THIS saloon, in its length, is divided into three parts; the main body is seventeen feet in length, with two windows towards the south, and one towards the east; and in the other two parts, towards the church, is an alcove and a closet, where that pious monarch used to spend many hours in writing and reading. It is still furnished with a desk, and books of devotion, like the monastic cells.

Ornaments of the alcove. THE sides of the alcove are full of small statues of saints; a very consolatory sight to that devout prince in his last illness.

Disposition of it. WHEN the oratory doors were opened, on being raised up in his bed, he had a full view of the great altar; in which posture he frequently repeated the words of the Psalmist, "As the hart panteth after the water-brooks, so doth my soul pant after thee, O God."

Paintings. THE furniture of the apartment sealed the self-denial of this devout prince; and, indeed, from its simplicity, it would rather be thought the cell of some mortified recluse, than the recess of the victor at St. Quintin. The ceiling and walls are plain, and the floor brick. On the outside of the alcove are some very beautiful portraits of our Lady, and other religious pieces, which demonstrate the heavenly disposition of that monarch. Over the oratory altar is an admirable original of Titian, representing Christ bearing his cross, and before which that prince spent many hours in devotion.

THE only ornaments, besides what has been mentioned, are two buffets of an Indian marble, resembling agate, but quite plain, like every thing else which was for the personal use of that humble prince. Such was the furniture of this saloon, and which I have particularly described, as a monument of royal humiliation; but his successors, in regard to its having been the apartments of so great a prince, have filled it with religious pictures, to the number of twenty, all admirable originals, by the most celebrated artists of the present and former ages. Among these are particularly distinguished, a last supper, by Tintoret; a burial of Christ, by Rivera; and some other pieces, by the same hand; a St. Antonio de Padua; a St. Jerom, by Lucas Giordano; a nativity; a St. Thomas, and several others, placed here by Charles II. in imitation of the pious taste of his royal predecessors.

FROM this apartment we pass through a passage, behind the reliquary and St. Jerom's altar, to a stair-case, descending into the sacristy and the church, the gates of which are of German marquetry, the same astonishing workmanship as those above mentioned. This is the south part of the eastern projectures, and the northern part corresponds with it in rooms and alcoves, closets and oratories. Here the queen resides; but being of the same construction as the other, any further description of them would be superfluous.

BESIDES these already enumerated, on each side is a stair-case, leading down to a like set of apartments, on the ground-floor of the little cloister: these are charmingly adapted to the summer season; as opening into the garden, where fragrance and beauty are delightfully blended. The jasmynes, roses, gilly-flowers, and orange-trees,

Queen's
apartments.

Summer
apartments.

trees, furrounding the balustrade, delight the eye and smell, with a pleasing variety.

Paintings in
the lower
gallery.

THE gallery, under that already described, is also decorated with paintings. The side, facing the window, is taken up by six most grand pieces of Canxiolo, representing the sea-fight off Lepanto, where that illustrious warrior, don John of Austria, son of the emperor Charles V. and captain-general of the league, by a glorious effort of the most heroic courage, vanquished, burnt, sunk, and dispersed a Turkish fleet far superior to that which he commanded. This action, so happy for all Christendom, and so glorious to the Spanish arms, was fought in the year 1571, and in the pontificate of Pius V. These paintings afford a double delight; the execution charms the eye, and every good heart exults at so animated a representation of that signal achievement. Between the windows are placed other originals equally beautiful, though the subjects are less interesting.

Other
apartments.

THESE apartments, lodgings and galleries, parlours and saloons, in this quarter, make but a small part of this vast palace: indeed, such is the multitude of them, that they are scarce to be enumerated; and all, to the very garrets, spacious, airy, and majestic; every part of this wonderful pile shews the power and opulence, the munificence and devotion, the judgment and exalted genius, of the monarch, under whose auspices it was erected.

C H A P. XVI.

The great Library.

A GREEABLE to the original division of the plan into three parts, we have now taken a view of their several contents; the masterly symmetry of the fabric; the beauty and magnificence of its decorations; the suitability of the dwellings to the diversity of inhabitants, as divided between ecclesiastics and regulars; and of the house of the Most High, standing in the center, as the band by which they are connected, and joined in one fraternity, an architectural emblem of what is realized in their candid minds: it still remains to speak of another cement of their union, another place where they meet, and hold those conversations to which heavenly intelligences might listen with pleasure; I mean the great library. As the church, on the east side, fills the whole distance from the great cloister of the convent to that of the palace, so this superb structure, on the west side, in a very pleasing regularity, takes up the whole space between the convent and the college; and being contiguous to the cloisters of both, with a door for each, invites the happy inhabitants to a free use of its treasures. This was the reason of my reserving it for the last, as its symmetry and correspondence with the whole would best appear after a previous knowledge of the disposition of the other parts.

THE situation of it may be easily seen in the plate, from its windows over the principal portal; but a detail of its magnificence

Situation of
the great
library.

DESCRIPTION OF

and innumerable curiosities would require a large volume, I shall therefore confine myself to what is most remarkable, and not wander beyond what is necessary, to give some idea of its value.

Length and height.

THE library is divided into three principal parts: the most grand and spacious is that which crosses the portal, from north to south; the length of it is one hundred and ninety-five feet, from the doors of the little cloisters on each side; the breadth thirty-two, and the height, to the curvature of the ceiling, which forms several arcades, thirty-six.

Windows.

EASTWARD it receives the light through two rows of windows: those of the first are above twelve feet high, and six broad, with iron balustrades; the upper are also elegant, but smaller: on the west side are seven more, which terminate at the main portal; so that it enjoys the sun from its rising to its setting, agreeable to the maxim of Vitruvius, for illuminating libraries, who recommended an eastern light as the best, the morning being the properest time for reading; but as the evening is also adapted to mental exercises, the faculties being then disincumbered from the torpid fumes of food, a western light is likewise desirable.

Pavement.

THE pavement is of black and white marble, disposed into the like beautiful knots and compartments, which are so much admired in the cloisters, the church, and the chapter rooms; and all round, facing the windows, is a jasper border, one foot in height, and of so fine a polish, that it resembles a mirror of different colors. On this border stand cases, desks, and rows of shelves, of a richness never before equalled

equalled in a library; while the binding and arrangement of the books are equally admirable. The whole variety of fine woods, both of Spain and the Indies, are seen in them, as the scarlet caova of several gradations, acana, ebony, cedar, orange, and walnut, which, with the diversity of colors in the marquetry, give the several pieces a very beautiful appearance.

THE architecture is remarkably elegant, of the doric order, and decorated with no less than seventy round fluted pillars, six feet high, besides their bases and capitals, forming the partitions between the cases, or shelves. Figure of it.

IN each of these rows of shelves, are six divisions, from the jasper base to a projecture resting on the pedestals of the pillars; and between the shelves, to the foot of the shaft of the columns, another with doors, in which are the quarto books, and along the shaft of the pillars, to the architrave, four, divided according to the difference of the books: over all is a cornice with triglyphs and other ornaments; and above this a tribuna with pedestals, frieze, crown, and pilasters answering to the pillars, and terminating in pinacles and globes. The effect of such an assemblage of embellishments, all of the finest woods and exquisite workmanship, I leave to the reader's imagination. Plates.

THE height, from the jasper base to the globes, is fifteen feet: the fire had just seized this part, doubtless of all others the most valuable, but a stop was put to its fury, before it received any considerable damage. Height of the book-cases.

Doors. THREE doors open into this library, all of the same beautiful woods, as those above described, with jambs, lintels, and frontispieces in grand uniformity.

Cornice. THE cornice is eight feet above the top of the cases, and the intermediate space is painted with instructive histories; but the cornice itself is richly gilt, and the fillets and edges worked in chiaro oscuro, which gives a most ornamental relief to the foliages.

Ceiling. THE concavity of the ceiling, of itself spacious and majestic, is painted in a manner which immediately strikes, even a skillful spectator, with astonishment.

Artist who painted it.

PELLEGRINO has, in all his works, shewn himself a correct imitator of his great master, Michael Angelo; but in this, which is all done by his own hand, he may be said, to have rivalled him. It is, indeed, a work of such transcendent execution, that, without the assistance of his other pieces at Rome, Bologna, Milan, and other cities of Italy, this alone, as comprehending all the perfections of the others, would have immortalized his name among the lovers of the polite arts. Nothing but the strictest care, to avoid prolixity, can restrain me from dwelling minutely on this incomparable performance, being persuaded, that what is so delightful to see, cannot be tedious to hear. I should, however, be inexcusable, if I passed it over in a vague eulogium, without entering into a detail, which may give the reader some idea of its incomparable merit.

Subjects of the paintings.

ON the two fronts, over the cornice, are represented divinity and philosophy, as the bases of all the sciences, with which man is conversant.

converfant. The former is judiciously placed on the convent fide, and the latter on that of the college.

PHILOSOPHY is represented as a matron of a venerable beauty, Philofophy. with a terraqueous globe before her, and to which ſhe is pointing. Near her is a groupe of philofophers, among whom, in honor to Spain, the painter has introduced Seneca. The figures are all, three times as big as life; but the perſpective ſo well obſerved, that they appear only of the natural ſize, and, from the ſtrength of the relief, rather ſolid ſtatues than paintings.

As this common mother of the natural ſciences gradually leads us to theological perfection, the judicious artiſt has represented the ſeveral degrees, beginning with grammar. She ſtands in the firſt Grammar. compartment of the wall; becauſe it is ſhe, who, in the morning of life, teaches us the ſyntax and pronunciation of languages.

THE next is rhetoric, which inſtructs us in that powerful art of Rhetoric. adding ſtrength and beauty to our ſpeech.

THE third is logic, whereby we prove what we advance by ſubtle Logic. formal arguments, terms, and conſequential reaſoning. And thus all the ſciences are ſucceſſively exhibited with their proper attributes, and other ſignificant decorations, in the moſt beautiful manner imaginable; proceeding from philoſophy to mathematics.

LOGIC is followed by arithmetic, which treats of numbers and Arithmetic. calculations.

Music. THE next is music, which regulates sounds by numbers, and has a lower kind of affinity with the former. Immediately follows Geometry. geometry, which treats of lines.

Astronomy. THE last is that sublime science, astronomy, by which the astonished mind ranges among the heavenly bodies, and becomes acquainted with their motions, magnitudes, distances, and orbits.

Attributes and ornaments of the sciences.

THESE several sciences are all represented by graceful female figures, in becoming draperies, either holding the symbols of what they teach, or expressing it in their countenances; but the most striking ornament is the noble invention of placing them. Each compartment, wherein they are represented, appears to be open, and gives a view of the sky, decorated with lucid clouds, and in the middle of these the figures are placed, with boys, or youths, according to the age the science requires, at their sides, playing, and in attitudes very entertaining to the sight; but very difficult to design. One particular must not be passed over in silence, I mean the address of the painter, who, amidst so many nudities, has maintained the purity of his piece. The structure of this roof, which is supposed to be of stone, is supported by four robust boys, something bigger than life, with escutcheons on their shoulders; the whole is of a most learned design, and the great diversity of postures will long employ the attention of those, who are desirous of excelling in that art.

AMONG the upper windows, on both sides, are crescents, and concavities appearing to be open, with two boys, less than life, supporting the arches, through each of which is seen an angel descending, with some attribute in his hand, analogous to the faculty,

or

or science, on which they attend, to the inexpressible entertainment of the spectator.

IN the seven compartments, into which the whole area of the ceiling is divided, there are, on the side of philosophy, ten figures of naked men, introduced simply as ornaments; besides the gilded foliage, the grotesque figures, and stone work of the compartments.

Number of figures.

BEYOND these, on the east and west sides, over the cornice, are represented persons of eminence in that faculty, or science, which they accompany; as celebrated grammarians, orators, poets, historians, logicians, arithmeticians, musicians, geometricians, and astronomers; all in a very proper and spirited expression, as if actually engaged in illustrating the respective sciences in whose retinue they are placed.

Paintings on the sides of the windows.

THESE several compartments indicate, that it is only through many sciences, that we arrive at a knowledge of true theology, or the holy scriptures, the understanding of which is the end of both methodical and scholastical divinity.

Preliminaries towards theology.

AT the end of this charming series of sciences, on the wall towards the convent, is placed theology, within an edifice representing the church, where she reigns, and displays her beneficence. She is represented by a majestic woman of an awful beauty, tempered with mildness, and on which age and corruption have no power. Round her head, and from her face, beam celestial effulgence, and over her is a royal crown, supported by the force of the radiations, to indicate, that it soars above all earthly kings; that its foundation is God, and to her all sciences are subservient as to their queen. At her sides are

Theology.

majestic

majestic figures of the four principal fathers of the Latin church, St. Jerom, St. Ambrose, St. Augustin, and St. Gregory, in their proper habits. Religion is pointing to a book, the sacred scriptures, as intimating to them, that on those divine pages they should employ that amazing capacity which heaven had bestowed on them; and with the knowledge, derived from thence, defend the catholic faith, and enlighten mankind in their road to the mansions of happiness.

THE execution of all the figures; the variety of the sciences, with their retinues; the reliefs, foliages, fillets, grotesques, and innumerable other adventitious decorations, all in the finest tints, spread through the whole extent of the ceiling a beauty, which, in reality, may be said to surpass all expression; the mind becoming instantly absorbed in an admiration scarce compatible with a calm examination of its several parts. Some Italians, and the best judges of such performances, have been known to declare, that Michael Angelo himself could not have exceeded it, and that it is not surpassed by his famous painting of the last judgment in the Vatican.

Painting
beneath the
cornice.

WITHIN the area, between the fillet over the book-shelves, and the cornice, are also painted, in compartments, several histories, all relative to the science above them.

Philosophical
histories.

ON the wall towards the college, under philosophy, is the history of the school of Athens, exhibited in the two opposite seats of stoics and academics, whose founders, Zeno and Socrates, are represented as declaiming to their disciples.