

glafs; besides, as each row consists of fourteen, and all face the south, these august rooms are in no want of light to shew their embellishments to the greatest advantage. All round it are walnut-tree stalls of curious workmanship, and between them and the cornice are placed several beautiful pieces of painting, amounting to twenty-one in each chapter room.

OVER the two altars, which face each other, are two originals of Titian; one represents St. Jerom doing penance in the desert, and the other, Christ praying in the garden, in which the artist has represented his objects in the manner they appeared at the season of the year, when our blessed Lord suffered; and such is the relief, strength, and art of both these pieces, that the figures, trees, rocks, fountains, drapery, and other ornaments, seem to project from the canvass; they exceed all praise, and rhetoric has no figures to express the images and colors of this inimitable artist. St. Jerom is placed in the vicar's chapter room, and Christ in the garden, graces that of the prior; for, by these appellations they are distinguished: and that we may not confound pictures in our account of them, we shall first describe those in the prior's chapter room; but, lest we should be so absorbed in admiration of them as to overlook the altars, shall make them the first article.

THE altars are of a proportionate height, and stand on a pedestal of black marble. The very front of the altar is also of black marble most beautifully variegated; the borders of the antependiums are of brass, enamelled with gold. The hosts are within a small chapel of exquisite gems; and over them is a façade of marquetry work, of jasper and marble, leaving a space for the paintings; all agreeably  
heightened

Altars in  
the chapter  
rooms.

heightened by the superb decorations of the architrave, frieze, and cornice.

IN the prayer in the garden we behold the King of glory, our blessed Saviour, kneeling on a rugged stone; behind him is a rock reflecting the effulgence, which incircles an angel in the air, holding a cup in his left hand, and his right extended, as it were, to comfort the agonizing Lord, the Redeemer of the world. The figure of our Saviour appears less than life, being at a distance from the apostles, whom he had chosen to be present at this conflict, and which, at the same time, intimates the retirement and abstraction necessary for our rightly discharging that sublime exercise. The disciples are sleeping, in postures not more natural to the body in that state, than difficult to represent in painting. In the garden are several kinds of trees and plants, especially olives; and, at a distance, the water of the brook Cedron reverberates the light from the lanthorn on the crowd, who are hastily passing over it, impatient to surprize the Saviour of the world. Nothing can exceed the countenance and attitude of our blessed Lord, with his eyes steadfastly looking upward, his arms stretched out; and, being a night-piece, the radiancy of the angel is inimitably made use of to give the spectator a sight of the several objects: and, certainly, to execute this painting with such spirit, propriety, and delicacy, the artist himself must have been illuminated by an angel.

OVER two small doors, on the sides of the altar, and in the interval between them, are four pictures, which very well suit their position.

THE first, on the right hand of the altar, is a flower piece, about a yard and a half square. It is a most beautiful wreath round a shield, placed on a stately pedestal, and in the middle is the flower which diffuses a grateful fragrance through the heavens. The blessed virgin, with the heavenly infant, are represented in a shell resembling pearl: it is indeed a pearl of infinite value. The wreath, surrounding the shield, makes a most highly appearance, being composed of an elegant variety, as pionies, roses, tulips, carnations, hyacinths, and lillies; all so finely represented, that they appear the very flowers themselves.

ANSWERABLE to this, on the left side of the altar, is another by the same hand, and of the same dimensions as the former. Our Lady is placed in a niche, within the center of a shield, indulging that melancholy solitude, in which she continued after the death of her affectionate son; and though here, by a most happy allusion, she is likewise encompassed with flowers, happily imitated; but all of the prickly kind, as sweet-briers, thistles, and thorns, except a few beautiful white lillies, near the top.

It is evident, that the ingenious artist, when he began these flower pieces, and others decorated with the like figures, to be seen in these chapter rooms, recollected the spouse's description of the bride in the Canticles; where she displays the charms of the bride, and particularly the beautiful comparison of the lilly among the thorns. In representing the heavenly bride under affliction, he has surrounded her with so many thorns and briers, to denote the various agonies which then pierced her maternal heart. The painter of these, and

four

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four others, which we shall speak of in the sequel, was a Jesuit, who acquired a very singular talent in flower painting.

CLOSE by this is an original of Raphael Urbino, nearly of the same height and breadth, representing our Lady with the divine infant, St. John, and St. Joseph. The judges of painting are at no loss to know the author of this piece, a cursery view is sufficient to discover the excellent hand from whence it came. The two children hold in their hands a label with this inscription, ECCE AGNUS DEI, and seem to read it; at the same time, their attentive countenances call on all who view this picture to peruse, and depofite these words in their hearts, as they are pregnant with the richest consolation to sinners.

ANSWERABLE to this, on the right side, close to the flower piece, is an original of Rubens, representing our Lady, with the heavenly infant, St. Anne, and St. Joseph; a piece of such delicacy, that the heart of every one who views it, overflows with a pious complacency. The blessed virgin is sitting, the divine infant stands naked on her knees, and displays such a fond smile and tenderness in his looks as ravishes the heart; his right hand is on the naked breast of his mother, expressing his desire of that food, with which heaven had filled it for his nutriment; the other arm is thrown about her neck. The virgin mother gazes on him with a fondness not easily expressed; St. Anne, dressed like an aged matron, is smiling, and embracing them both; while St. Joseph, with his hand on his breast, is looking at them with an admiration ready to burst into expressions of joy. Many judge this piece to be one of the best in the whole palace, and, with three others, adds a noble grandeur to the altar.

ALONG

ALONG the walls, which form the length of these chapter rooms, hang many other valuable pieces: the first, on that facing the windows, and at the right side of the altar, is the miraculous conversion of St. Paul, when, according to St. Austin's expression, from a persecutor of Christians, he became a preacher of Christ; he was unhorsed, and cast down, in order to be exalted as a chosen vessel of election, as the great teacher of the Gentiles; and changed from a ravenous wolf to an inoffensive lamb. This piece is two yards and a half in height, and above four yards in length; the figures are all as big as life, and if the habits display a rich fancy, the attitudes demonstrate a consummate knowledge of human nature. A flash of lightning darts from a thick cloud in so natural a manner, that we expect to hear the ensuing clap. Saul is represented as struck to the ground, and near him the beautiful white horse on which he rode; his arms lie extended above his head; one of his feet is in the stirrup, the other, with the rest of his body, on the ground; his attendants, terrified at the event, are flying different ways, but with their faces turned towards the lightning; and not a few, the better to secure their escape, throw away their arms, as if this would have availed them, had the lightning been levelled at their heads. On the ground are scattered spears, shields, helmets, and other military habiliments and weapons, finely represented, and admirably expressive of the consternation, with which all were struck at this awful phenomenon. This is a very valuable original of Jacobo de Parma.

THE next represents that horrid insult of putting a crown of thorns on our Saviour's sacred head. It is an original of Van Dyke, three yards in height, and above two in breadth. The artist has here sufficiently shewn the greatness of his genius, both in the  
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attitude of our Saviour, at which every heart, susceptible of passion, melts, and in the motions of the executioners; some, with cruel scoffs, are crowning him with thorns, and others worshipping him with hypocritical devotion. A boy, peeping through the grate of a window, is very naturally expressed, and seems standing a tip-toe to have the better view of this impious scene. Such figures, though seemingly of no relation to the story, are not unusual among painters, and it must be owned, they often serve to enliven the subject; and here nothing is introduced but what has an effect remarkably happy.

NEXT to this, in the middle of the wall, is another picture of the centurion coming to our Saviour, the fountain of health and safety, humbly intreating him, that he would heal his servant, who was afflicted with the palsy; and on Christ's answering, that he would come and heal him, the centurion gave that signal demonstration of submission and reliance, "Lord, I am not worthy that thou shouldst come under my roof." I could almost say, that the painting is no less wonderful than the subject. In one part of the piece is our blessed Saviour, attended by some of his disciples; his under garment is red, and over it an azure mantle, his attitude grave and easy, his countenance serious and majestic, enlivened with a smile. The heads of the apostles are also highly finished. Near our Saviour is the centurion kneeling, with his arms stretched forward, pouring forth his kind request in behalf of a servant, and acknowledging his unworthiness: behind him, agreeable to his character, are some soldiers, whose armor and weapons are admirably represented; two extend their arms to raise their officer from the ground, whilst others, standing between two stately pillars of green marble, as a part of a superb edifice, are attentively beholding the scene; some fixing their eyes

eyes on Jesus, others expressing a kind of fierce disdain at such humiliation. At a distance is a balcony belonging to a beautiful building, which graces the perspective, filled with figures viewing this extraordinary transaction. The capital figures are as big as life, the habits elegant, and the drapery well designed. One figure particularly is a singular ornament to the whole piece; and this is a boy in a white silk robe, holding the centurion's helmet, and so exquisitely painted, that we cannot help lamenting the injuries the tints have received from time, or accident. This masterly piece is an original of the great Paul Veronese. Its height is about two yards and a half, and its length almost four.

At a little distance, on the same wall, is another painting, three yards high, and above two broad, representing our Lady, attended by St. John and Mary Magdalene, sitting in a part of the holy sepulchre, and spreading open the linen cloth, in which Jesus had been wrapped at his descent from the cross, and taking a final view of him, before the sepulchre was closed. Our Saviour's body is of the natural size, and relieves so finely from the canvass, that it seems capable of being embraced; the carnation is very beautiful but pale, judiciously contrasted with the blood oozing from his wounds. Half of the body rests on the virgin's knees, and the other half on the stone of the sepulchre, with one arm hanging down, while the other is held up by Mary Magdalene, who is kissing the wound, with looks of rapture, and a flood of affectionate tears. Our Lady, with her right hand, supports the head, and her eyes are lifted up towards heaven, finely expressing her remarkable tenderness. St. John sympathises with her emotions, and is wiping his eyes with the border of her robe. Our Lady's face, amidst all the clouds of grief, displays a more than human

beauty. The sheet, which contains the body, is partly open, and partly rolled together. The loveliness of Mary Magdalene's face, and her dishevelled hair, together with her attitude of adoration, and the rapture with which she seems to feed on the wound in her Saviour's hand, afford a singular pleasure to the judges of painting, and likewise to those who rejoice in the conversion of a sinner, and the homage paid to their dead Master. The blessed virgin's robe and mantle are both of sky blue; that of St. John, red; while that signal pattern of repentance, Mary Magdalene, is judiciously represented in lugubrious colors, being dressed in a purple robe, and over it a black mantle. Part of the stone of the sepulchre, where the holy Mary sits, is seen, with an inscription in several languages; and on the ground lie the crown of thorns, and the nails, stained with the blood of the immaculate Lamb. This is an original of Rubens, and here his pencil reaches the heart of every beholder, whose tears are its highest encomium.

NEXT to this is another original of the same size with that representing the conversion of St. Paul; two yards and a half high, and above four yards in length. The artist is Jacobo de Parma, and the subject, the triumphant return of Saul to Jerusalem, after the signal defeat of the Philistines, when David triumphed over Goliath, in the fight of both armies; on which joyful occasion the women came out of all parts of Israel to celebrate the victory, singing those words which kindled in Saul an implacable rancor against David, "Saul hath slain his thousands, and David his ten thousands." The king is in very rich armor, and on a fiery horse, which seems sensible of the weight of the sovereign. Over his shoulders is a scarlet mantle;



mantle; his helmet is surmounted with a crown, over which waves a stately plume of feathers. He is surrounded with his mighty men of war, the difference of whose armor is displayed with a most pleasing fertility of imagination: before him walks David, in the habit of a shepherd, holding Goliath's head by the hair. On the other side are exhibited lofty walls, edifices, and towers, as parts of a splendid city, with the honorable women coming out dressed in costly robes, with joy sparkling in their countenances, and gracefully dancing to the united sounds of the timbrels, cimbals, lutes, and other instruments, accompanying them with their voices. The whole is so naturally represented, that we seem to hear the music, the shouts of the people, and acclamations of the soldiers. One of the figures is particularly remarkable; it is a beautiful woman, carrying in her hand a branch of palm, which has always been the emblem of victory. Some have taken the liberty of censuring the painter, on account of the diminutive stature of David, which hardly exceeds the length of Goliath's head; but, let it be considered, that Saul calls him only a stripling; and tells him, that he is utterly unfit for the task, he had undertaken, of encountering the Philistine: and the sacred history, several times, intimates, that, at the time of that exploit, he was only a youth; nay, even Goliath himself speaks contemptuously of him, as a childish antagonist. The judgment of the painter is therefore rather to be admired for indicating by such a disproportion, that the author of this victory was the Almighty, who thus chose the weak and humble to confound the strong and insolent. This is truly a high finished piece, and the fields, and other parts of the perspective, give it an agreeable variety. A little spotted dog running furiously at the women, as if angry at the hurry and noise, is thought a pretty

pretty incident. This picture is the last on this wall ; we shall now proceed to those on the other, which are equally worthy of notice.

BETWEEN the two first windows, from the altar, is a painting, two yards and a half high, and about two in breadth, representing the noble St. Sebastian, bound to a tree, preparatively to the martyrdom which he was to suffer by the arrows of the enraged idolaters. It is an original of Van Dyke, and a noble instance of his skill and judgment. The saint is standing naked, with his hands fastened to the body of a tree ; while one executioner is burning his feet, another holds up his hair, and is attentively viewing his countenance, as if he hoped to discover from it the thoughts and inclinations of this excellent person. These two figures are very much admired ; their fierce looks, brown skins, turgid muscles, and robust limbs, are fine contrasts to the clear carnation, and delicacy of the saint's body, over which the expanded branches of the tree form an august canopy. At some distance, is a boy bringing the bows and arrows, and an executioner eagerly seizing them, as rejoicing in his sanguinary office. On one side, at the saint's feet, lie his clothes ; and, near the tree, to enliven the melancholy scene, the painter has judiciously placed a most beautiful grey-hound. The heavens, opening amidst some gloomy clouds, cannot be sufficiently admired ; it is, indeed, in every part an invaluable piece.

BETWEEN the next windows, is an original of Guido de Bologna, of the same height and breadth. Our Lady is represented sitting, in all the pomp of majesty, on a throne placed under a green canopy, while two angels are holding a crown over her head. The drapery of this adorable queen of angels is purple, with an azure mantle. In her

her left hand, which rests on an arm of the throne, is a book, and in her right, the little arm of her divine son, who is standing naked, and, with the most pleasing look of admiration and fondness, leaning on one of the virgin mother's knees, while his cheek, with admirable gracefulness, rests on his right hand: the mother is fondly gazing on her affectionate child. This is a piece which never fails of exciting a religious pleasure; together with a high admiration of the artist's delicacy, which so powerfully affects a thoughtful spectator.

NEXT to this, on one side of the middle window, are two paintings, answering to two on the other side of the grand window. The highest is the adulterous woman, by Paul Veronese; the figures are small, but in their attitudes, drapery, and colors, answerable to the eminent hand that produced them. On one side is our blessed Saviour with some of his disciples; on the other, the enraged Pharisees urging the charge, and dragging along the criminal, who appears overwhelmed with confusion. The passions in both are very naturally expressed. The height of this piece is not much above three feet, but its length something more.

THE picture under it, is an admirable head of St. Peter, with part of the breast, on which lies his left hand, whilst his cheek rests on his right. His eyes cast a melancholy look towards heaven, as at the time when they flowed with tears of remorse for his base denial: his hair and beard gray, and the latter very thick; his mouth open, as if pouring forth the sighs of a heart-felt grief and repentance; and such alone have access to the throne of grace. It is much bigger than life, and not to be surpassed by art. This, with that of St. Paul beyond it, are originals of Guido de Bologna.

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ON the other side, answering to that of Paul Veronese, is another by the same celebrated hand; our blessed Lady with the divine infant, St. John, and two other women, are sitting in a landscape diversified with trees, rills of water, cottages, and cattle. The heavenly babe is standing naked on the cradle clothes; and near him St. John, fondly embracing him. Our Lady is unfolding a blanket for wrapping up her child, and on a tree is hanging a red quilt. This piece, though with something of an ancient appearance, is very finely executed, and shews both an elegant fancy, and masterly pencil. Under it is a large head of St. Paul, placed answerable to that of St. Peter; a part of the right shoulder also is seen covered with a scarlet robe. He grasps the large sword, by which he died; while his eyes are fixed on heaven with a triumphant look. His hair is pretty long, his beard very thick, and the color of both something black. The bodies to be proportioned to the heads, must have been gigantic. This is answerable to that of St. Peter in position and excellence.

BETWEEN the next windows, is a famous original of Rubens, two yards and a half in height, and its breadth something less than two yards; representing our Lady of the conception; her stature is of the natural height, and the transcendent beauty of her face heightened by her hair hanging loose; while her veil, with a graceful negligence, is thrown over one of her shoulders. Her dress is a red robe, and over it a sky-blue mantle. On her head is a crown of stars, and from every part of it beams of resplendent glory issue. Under one of her feet is the moon, and with the other she treads on the serpent; between whose venomous jaws is seen the forbidden fruit, the eating of which was of such dreadful consequence to mankind. Two  
naked

naked angels are represented as resting on clouds, bearing up, with one of their hands, the virgin's mantle, whilst one of them, with his other hand, holds a palm branch, with which he lasses the serpent, and the other holds a wreath of laurel; the whole denoting the victory she obtained over the dragon from the moment of her conception. The rest of the painting exhibits an enchanting view of paradise, and the whole piece may be styled heavenly, being without any defect, and leaving nothing to desire.

THE next is the last painting, between the windows of this wall; an original of Espanolete, and exactly answers to the former in height and breadth; nor is it inferior to it in execution. It consists of only one figure of St. James the elder in his natural size. He is dressed in a long white robe; but, all the other parts of his apparel are black. The whole is plain, and without any of those colors with which painters are too apt to diversify the drapery, though frequently out of character, purely to give the piece a more showy appearance, and raise the admiration of the injudicious multitude. I observe in many pieces of this artist, that he seems rather fond of a simple drapery, and here any thing else would have been very improper; for, doubtless, this apostle should be represented in the habit he wore at the time of his happy expedition into Spain, sowing along the delightful banks of the celebrated Ebro, the seed of the word of God, which can alone bring forth fruits to salvation. The saint's right arm rests on the balustrade of a stone stair-case, in a very natural attitude. In his right hand is a book, and in his left a staff. Part of his breast and right shoulder are exposed; and the whole piece is of an excellent design, and finely colored. The hair is black, the countenance pale, the beard thin, and the eyes, which are full of

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fire, lifted up towards heaven. No person ever understood dignity better than this artist.

ON the space, answering to that of the altar, at the end of this chapter room, are two pictures, one on each side, over the door; that on the right is St. Jerom in the wilderneys, and the other St. Barnabas the apostle; they are both fine originals, and of equal dimensions.

BETWEEN these two pictures, but something nearer to the principal door, are two flower pieces, answering to those at the altar, and of the same dimensions. The artist was the same; and I have already mentioned his excellent talent in painting flowers, but my encomiums are far short of his merit. There is a liveness, a lustre in his performances, beyond what could be attained by imitation; his pencil seems to have been impregnated with the very genial virtue and influence of the spring. These are the paintings that adorn the prior's chapter room. We shall now proceed to that, where the vicar presides, after which the reader will be able to form some judgment of the invaluable treasure in these apartments.

THE first, which, on entering, attracts the eye, is that over the altar, both on account of its standing in the most distinguished place, and its intrinsic excellence. It is, as we have said, an original by Titian, representing St. Jerom amidst the austerities of the wilderneys. The figure is as big as life; the face of a gravity, becoming so venerable a personage. He kneels with his left knee on a stone; his breast, and all his right arm are naked, and extremely sun-burnt: the other parts of his body are covered with a purple robe; for, though not a cardinal in rank, he was possessed of all the cardinal virtues.

Paintings in  
the vicar's  
chapter  
rooms.

virtues. His right hand holds a stone, with which he is going to strike his breast, and his left rests on an open book, to indicate, that what he has written, he drew from a good source. He is attentively viewing a crucifix, over which the branches of the oaks, projecting from among the crags, spread a stately canopy. These crags at the top form an arch with a large open chasm, through which an effulgence darts on the image of our blessed Redeemer. This opening serves as a door to the cave, wherein the saint is represented; and around is a prospect of a very delightful country, interspersed with groves and streams, mountains and lucid clouds. The objects within the cave are equally beautiful; a thousand flowers, shrubs, and herbs, shoot up among the rocks, whilst the ivy spreads its verdure to the roof. On the right side is a lion couchant, with his head turned towards the saint, his looks expressing rage, and his mouth open as if roaring. On a projecture of the rock, over the lion, are two books, some papers, and an hour-glass; and on the other side a fountain, so natural, that it excites a desire of drinking, and we seem to hear the murmur of the water in its fall from the rock, whence it issues. In fine, the artist was determined to exhibit in this picture, the utmost reach of art, and has gloriously succeeded. And, I think, it is not a little to his honor, that the courtiers, a set of men given up to worldly desires, and insatiable pursuits, should decry this piece as tending to inspire the mind with a love of religious solitude, and torpid inactivity.

At the sides of the altar, on the same front, are four pictures, two on each side; the two nearest are flower pieces of the same dimensions as those on the other altar, and by the same master: in

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these are two beautiful garlands, especially admired by florists as incomparable imitations and assemblages of the very finest of the flowry tribe.

THE other two are over two doors, answering to each other in the sides. One is an ECCE HOMO, with St. Peter weeping; a piece of fine expression: the other is St. Rosilla, an original of Van Dyke; nothing can exceed the beauty of the saint's face, which sends up a look full of emotion towards heaven. Her attitude and dress are penitential; her right hand, which answers to the beauty of her face, is placed on her breast, and the other on a skull, an excellent emblem of fleeting beauty. On one side, over a rock, where the heavens open, is an angel descending to crown her with a wreath of roses, which indicates both the name of the saint, and her singular virtue.

LEAVING this front, the first painting on the wall facing the window, is queen Esther fainting away before king Ahasuerus, on account of a decree issued against the Jews, who were, at that time, captives in his kingdom. The author of this sanguinary ordinance was Haman, the king's favorite, purely out of revenge, that Mordecai, uncle to the queen, would not conform to the servile homage, paid him by the whole herd of courtiers. The queen, though fainting, is represented of a beauty, in which grandeur and mildness are inimitably blended. One of the ladies, her attendants, who are six in number, all exceeding beautiful, and in rich habits, supports her head, another her back, whilst a page holds her arms; a very natural imitation of the state of the body during a fainting fit, and of the several offices of her attendants. The king starts from his throne, alarmed at the sight, and seems hastening to her assistance: the same concern



concern is seen in the looks and attitudes of all about the throne; even the impious Haman, the cause of this perturbation, who is distinguished by a gold chain, appears solicitous for her recovery. Behind the throne is an officer in armor of a distinguished brightness, holding a large streamer, striped with different colors, and viewing this affecting scene with a manifest sympathy; and behind are several other flags and banners. A boy, on one side of the throne, in a red vest, with a white shock-dog in his arms, has a good effect on the solemnity of the scene. On the other side of the hall is a group of elders. The hall is represented as very spacious and lofty, which is of great importance to the airiness of the piece; and it is remarkable, that, notwithstanding the great number of figures, they are all placed in a good point of view. This piece is accounted one of the best in the Escorial. It is an original of Tintoret, and worthy of him: the length is four yards, and the height two; the figures are of the natural dimensions, and nobly executed.

THE next, on this side, is a very valuable original of Titian. The catholic faith is represented as a beautiful, modest, and naked virgin, kneeling on a stone, and leaning against a lofty tree, of a grand appearance; but with fear and terror in her looks, occasioned by a multitude of serpents pursuing her, some twisting about the dry sapless trunk of a low tree, and others rising from the ground, as if on the point of darting at her. The stone, on which faith is kneeling, represents the foundation of the Roman catholic church; and the tree, against which she is leaning, and which throws a refreshing shade over her, is our great Redeemer, who was planted by the waters of tribulation and suffering, but, through his unfurmountable patience, brings forth in due season, the fruit of safety  
and

and happiness. The dry trunk is the origin of heresies, never to be impregnated with sap, being without root, and incapable of being watered with the fructifying streams of sound doctrine. The serpents, combined against her, are the heretics, the seed of the old serpent, who, with their venomous tongues, endeavour to destroy or pollute the faith with their false notions, errors, and impieties. Among the serpents, the chalice and cross are lying on the ground; hence the grief, so visible in faith, that she seems uttering these words of David, "Arise, O God, and help me!" and it is plain, that these words gave rise to the artist's conceit.

ON the other side of faith, is Hispania, in the figure of a martial female, propitiously listening to her lamentation, and, in a most graceful and proper posture, for defending the distressed virgin. In her left hand she holds a spear with a red banner, waving towards the sea, which is seen at a distance; and in her right, a shield resting on the ground, containing the arms of the Spanish monarchs properly blazoned.

THIS modern Pallas is attended by justice, with her sword drawn, as she ever assists those who defend the faith; her retinue consists of comely personages, all armed for war. She is placing, at the feet of faith, coats of mail, targets, helmets, swords, battle-axes, and a vast quantity of other spoils taken from the vanquished enemies, and, with a devout reverence, offering to fight under her banners. On the sea, which has a very near resemblance to nature, is the Turk in a car, drawn by sea-horses, and his course marked by the foam; behind him are some ships, standing for the land, with reinforcements for the heretics against faith: but the undaunted Spaniard indicates, by the

the alertness of her posture, that she defends faith, and will defend her both by sea and land; and for this intention alone, she has taken up the spear and shield. The distances, the heavens, the clouds, the lights, the shades, the tints, and every other part of the piece, is of an excellence equal to what ever came from Titian's pencil. It is two yards broad, and two and a half high. The figures are nearly as big as life.

NEXT to this is another original by Tintoret, representing our Saviour at table in the house of the rich Pharisee, and Mary Magdalene, in the effusions of her cordial repentance, lying at his feet, kissing and bedewing them with her tears, wiping them with the beautiful tresses of her head, and anointing them with a costly anointment, in token of her sorrow and love, which, to Jesus, was the most acceptable part of the entertainment. It is an admirable piece; the figures as big as life, the various dishes on the table well imitated, the hall magnificent, the architecture grand, the pavement remarkably beautiful, and the story itself executed with great propriety and spirit. This place was formerly filled by an original of Bassano, which was removed for want of light; but his majesty ordered it to be replaced by this, which is doubtless one of the best in both chapter rooms.

THE next is also a very valuable original by Rivera. The subject is the ever memorable martyr St. Sebastian, and that pattern of maternal fondness Irene, his mother, who, concluding that he had expired by the arrows of inhuman infidels, comes in the night to seek his body, in order to bury it, but finding him still living, heals his wounds. The saint is partly naked on the ground, and partly hanging by his arms at the stake to which they had bound him. His mother, whose

## DESCRIPTION OF

whose beauty is heightened by the joy and compassion, which appear in her countenance, holds in her left hand a small phial, out of which, in an attitude that cannot be too much admired, she is pouring some healing balsam. Another woman is stooping, and drawing out the arrows, but with such gentleness and caution, to avoid giving him pain, as excites an uneasy sensation in those who view it. Never was any thing more natural. The faint's eyes are fixed on heaven, whence descend two angels with a crown, the recompence of his immoveable fortitude. It is by means of the light emaning from those angels, that the above objects are supposed to be seen amidst the darkness of the night; and so excellent is every part, that the whole might pass for the work of an angel. The figures are as big as life, the picture being three yards and a half in height, and two in breadth.

THE last on this wall, and which follows that we have been describing, is a piece near four yards in length, and two in height; the subject of it, is the patriarch Jacob, and the shepherds shewing him the bloody coat of his favorite son Joseph, at which he falls into those transports of grief, related in the holy scripture, concluding, as he himself says, that some wild beast had torn him in pieces, and devoured him, whereas it was no other than the envy of his brethren; but, what is more void of pity than envy? The painter has judiciously represented Jacob's house as a large, plain, and strong building, the pavement, indeed, he has adorned with black and white marble, and which, by the art of perspective, appears of a large extent. At the beginning of the picture is a superb purple curtain with the ends gathered up; and under it, a kind of alcove, spread with a carpet of various colors, and so naturally imitated as to seem the work of the loom. Jacob is seated, and his aspect is venerable, his garb decent  
and

and plain, but expressing the most violent grief imaginable at sight of the bloody garment. His posture in his seat, is disordered; at his feet lies his staff, the support of his age; his arms are extended forward; his eye-brows and fore-head raised; his eyes sparkle, or rather flame; and his whole appearance shews the anguish of his heart at so unexpected a stroke. The garments are brought to him by two shepherds, one holding Joseph's coat, the other his shirt: the sacred scripture, indeed, makes mention only of the former; but the painter is not liable to censure for this liberty, it being a further confirmation of the dreadful event, and giving a more sorrowful appearance to the spectacle. The shepherds are also very much afflicted; and with others, at several distances, with their wallets, crooks, and loose coats, are represented with the greatest skill and judgment; the carnation is ruddy, their limbs robust, their attitudes natural, but various: some are seen in front, others in profile, and some behind; one, to express his grief, lifts up his right arm, of which every vein may be traced, and lays his hand on the crown of his head, as if tearing off his hair; an attitude very much admired: another presses his clinched hand against his mouth; and others express their sorrow by throwing their hats and crooks on the ground; while a little white dog, spotted with black, stands near the alcove, barking at those who hold the bloody coat and shirt. Some think, that the shepherds, who shew Jacob the garments thus tinged with blood, are no other than Joseph's brethren, alledging, that they had their information from the artist himself, who declared, that one of the principal figures represented Ruben, who had shewed some tenderness towards his brother, and prevailed on the rest to spare his life, and the other Simeon. Possibly the painter may not have strictly kept to the scriptural account of the transaction; and it must be owned, that two or three, both in

their features, their gestures, and uncommon marks of grief, seem to favor the opinion. For, it is natural to think, that, on seeing their father in such an agony for this supposed disaster, they also, as his brethren, would affect to shew themselves overwhelmed with grief. But however this be, it is certain from that history, which cannot err, that they, who brought the coat to Jacob, were not Joseph's brethren, but other shepherds, returning with their sheep to their folds, to whom they gave the coat, charging them to carry it to their father, and tell him, they had found it in that condition; and they knew, that he would immediately know that it was his son's coat. The scripture, indeed, says, that, some time after, all Joseph's brethren met to comfort their aged father; and the painter possibly might intend to unite the two circumstances, and shew, at once, the arrival of the shepherds with the objects, which caused the patriarch's grief, and the coming of his sons to comfort him under so great a misfortune. The tints, lights, and shades in this piece are highly admired by the nicest judges. The artist was Diego Velasquez, painter to his majesty Philip IV. and, at the same time, first groom of the bed-chamber, and knight of the order of St. James. His eminent qualities highly endeared him to that prince, who so well knew mankind. Indeed, his memory will be ever honored by all, who visit the Escorial, for his attention, that his sovereign's palace should surpass that of any monarch in Europe; and that its apartments, civil and sacred, should be enriched with paintings suitable to its incomparable architecture. This great genius, by order of his majesty, furnished the sacristy, the lobby, the prior's chapter room, and other parts, with those invaluable originals; some of which we have described, and others remain for the sequel. Some were here in the time of the illustrious founder Philip II. and others his unwearied diligence

diligence procured from several parts of Europe. He had an elegant taste, and delicate pencil; and the pieces here declare his talent in history painting. This piece is the last on this wall.

LET us now return to the altar, and take a view of those on the other side, where the windows are placed. The first, between the two windows, next to the altar, is an original of Dominico Greco, a full length of St. Eugenia, archbishop of Toledo, in his chasuble, a crozier in his right hand, and a book in his left. His inward sanctity displays itself in his amiable countenance. This piece is entirely worthy of its author, who had a singular talent in portraits. The height is four yards and a half, and the breadth two.

BETWEEN the two following windows is another picture of the same height and breadth, and a very good representation of St. Rocque. The face is full, but pale, the hair black, and the robe long and full; one hand rests on a frustum of a pillar, and with the other, in which also is a staff, he lifts up the border of his garment, so as to discover part of his thigh; near him is a dog, coming with a large piece of bread in his mouth. It is an original of Rivera, and the whole grandly executed.

FURTHER on are four pictures, two on each side of the middle window. The first is an original of Giorgion, Titian's master; and who may be truly said, in this piece, to have fully performed the part of a master, who scorned to be surpassed by his disciple. The subject of it is Christ delivering to Peter the keys of heaven, constituting him his shepherd, to lead those, who are found worthy, by the merits of his blood and passion, to the heavenly folds of

## DESCRIPTION OF

everlasting felicity. The face of our blessed Saviour is of such a beauty, that it attracts love, and commands respect. The drapery is a blue robe over a red caffock. At his feet is St. Peter kneeling, and receiving the keys with an air of reverential complacency and amazement; and near him three beautiful female figures, representing the three theological virtues, faith, hope, and charity; which, with the effects of grace, are the most precious riches, the most ornamental jewels of souls, and the most prevalent means of obtaining the beatific effect of those keys, which is to open the gates of paradise, where those virtues only procure admittance. The celestial joy, glowing in their countenances, affects the judicious spectator with the same exquisite sensations, and their emblematic robes denote sufficiently who they are. Faith, as seeing here but darkly, as a thing to the human eye invisible, is clothed in black; whereas hope wears green, the chearful fore-runner of plenty and fruition; and charity, in her flame-colored robe, indicates the fervor of love, and its unwearied endeavours to abound in good works. They are all full of life, and most properly joined to the apostles, as absolutely necessary to a due exercise of that great office. Peter, who, doubtless by this commission, became the prince of the apostles, at Casarea Philippi, openly acknowledged our Saviour to be the Son of the living God: "Thou art Christ, the Son of the living God." What greater proof of hope? He forsook his whole worldly substance, to follow his Master, and thus, to the assistance of the divine goodness, he secured his salvation. His charity shewed itself in the noble asseverations of his loving Christ, "Thou knowest, Lord, that I love thee;" words emanating from a heart burning in the flames of that endearing virtue. This is a piece excellent in point of skill, and displays a very penetrating judgment; at the same time it conveys religious instruction

in



in the veneration due to the sacerdotal power. It is two yards in length, and little less than one yard and a half in height: the figures something less than life.

ADVANCING in the same walk, we come to another very valuable painting, an original of Titian, representing the flight into Egypt. Our Lady is sitting in a fertile country, beautifully diversified with fields, trees, and precipices; she leans on her right arm, and with the other holds the divine infant, who is lying on part of her mantle, and her face, in which tenderness is most admirably displayed, is close to that of Jesus. The vesture of the blessed virgin is red, with a blue mantle, and her countenance truly celestial; the face and whole body of the divine infant is also extremely delicate; whilst St. Joseph, leaning against a tree, seems lost in amazement and fondness. And all, who view this piece, partake of the tender emotions of the parent. In a meadow, at some distance, is a boy endeavouring to catch a horse; both which are admirable: near them is an eminence, where the rich variety of plants exhibits a charming scene. In short, every part of this piece is masterly; accordingly, it is said to have been expressly left by don Lewis Mendez de Haro to his majesty Philip IV. as worthy only of a sovereign.

BENEATH this, and the before mentioned piece of St. Peter, are the other two of the four pictures, which were said to be on each side of the window. One represents our Lady; the other our blessed Saviour: they are above half length, and do great honor to the chevalier Maximo, of whom they are originals: they are three feet high, and nearly the same breadth. Between the two fore windows, is a capital piece of St. Jerom, in the habit of a cardinal, with his  
purple

purple robe and hat. On one side hangs his cope, on the other a table, with a carpet over it, admirably imitated, containing a crucifix, a skull, a book, and some parchments. The saint is sitting in a chair, his left arm resting on the book, his hand on his beard, which is very long; his other hand rests on the arm of the chair, and holds that pen, which diffused such glorious light through the catholic church; while his eyes, with a look of fondness and veneration, are fixed on the crucifix, that ocean whence he drew those mighty streams, with which he fertilized the earth. At his feet is a lion, whose ferocity is a beautiful contrast to the contemplative aspect of the saint. This is a very valuable original of Antonio Campi of Cremona; its dimensions are four yards high, and two broad.

BETWEEN the two last windows, is another of the same size, representing the prince of the apostles, St. Peter; an original of Dominico Greco. The figure is something bigger than life; he has the emblematic keys in his hand, and stands on a large stone. This picture is the last along the side of the windows.

ON the next, which contains the three doors, are four pictures; the two, on the side of the great door, in the center, are flower pieces, consisting of large garlands, composed of an infinite variety of flowers, and resemble those above mentioned, though by a different artist, the famous Mario.

OF the same height, over the small doors, which answer to each other, are two pictures: one, the scourging of our blessed Saviour, in which Pellegrino has taken care to introduce with remarkable execution, all that force in the design, for which he was particularly distinguished, especially

especially in robust limbs and violent motions. The other represents the blessed virgin, and Elizabeth, with the child Jesus: this is an excellent original of Leonardo da Vinci. These pictures are of like dimensions, near two yards in height, and above one in breadth; but that of Leonardo da Vinci, greatly surpasses the other in the idea, execution, design, coloring, mellowness of the tints, in fine, in every respect.

THESE are the paintings, which adorn the chapter rooms, and I have described them so as to give some idea of the subjects, and performances; but, to display every excellence in them, is beyond the power of expression. The frames are decorated with curious sculpture, and gildings, so as to be answerable to the pictures, to whom, indeed, they are a splendid ornament. All these paintings are the gift of his majesty Philip IV. except the two on the altars, and two or three others in the vestibule. His majesty had not the satisfaction of seeing those put up in the vicar's chapter room, in their present judicious positions; he being removed to the palace of the heavenly King, while preparations were making for removing these paintings from his earthly palace: but our sovereign lady Mary Anne of Austria, as regent of the Spanish monarchy, seconding with her usual attention the devout zeal of his majesty, ordered, that the design of placing them here should be immediately put in execution, and even contributed to augment the splendor of these chapter rooms. To purchase these paintings, and assemble them here from all parts of the world, was a work to which majesty alone was equal; and the great monarchs, to whom this structure owes its foundation and embellishments, rejoiced in immense expences, when the decorations

of

of the house of God required them; accordingly, in no place on earth, has the Almighty a church equal to that of the Escorial.

YET these are not the only ornaments of the chapter rooms; the ceilings are painted with a surprising variety of grotesque figures, by Granulos and Fabricio, sons of Bergamasco; the sight is entertained with several fillets and modillions, whose apparent projectures are formed by the justness of the light and shadow, and even these are filled with a delightful variety of objects, such as foliages, fleurons, and festoons, strange birds, and animals, fragments of architecture, angels, virtues, medals, and other figures, all so ingeniously disposed, that an attentive spectator ever finds some new entertainment; and the ceiling being arched, and of a great extent, the variety of objects is without number, all elegant and amusing.

Porphyry  
relievos.

OVER the two doors, and likewise the two altars, are four niches richly embellished with porphyry relievos, equally valuable for the labor and skill of the artist, and the stone of which they are composed, there being now no such thing known as a porphyry quarry. Two represent our Saviour, and the other two our Lady, with the divine infant in her arms; all in mezzo relievo, and carved with an exactness and delicacy, as if the substance were soft marble, whereas porphyry resists even the diamond. Each has a pedestal with an elegant inscription, by Arius Montano. On that supporting the head of our Saviour, over the altar of the prayer in the garden, are these words:

HIC LAPIS OFFENSUS FERRET, FERETQUE RUINAM;  
 HIC, ET INOFFENSUS PETRA SALUTIS ERIT.  
 ESTA PIEDRA HERIRA QUANDO OFFENDIDA;  
 MAS QUANDO NO, SERA SALUD, Y VIDA.

It is a pretty allusion to the passage in Isaiah, chap. viii. and others of the holy scriptures, where Christ is called a stumbling-stone, and a rock of offence, to all of the house of Israel, who shall not believe in him; and of glory and sanctification to true believers, reverencing him with a faith which has its conversation in heaven.

THE inscription under one of the images of the virgin intimates, that from this precious pearl came the rock, which, like that in the wilderness, by being struck with the rod of the cross, has abundantly refreshed us with the stream of grace; and that, between them and God, subsists the most perfect love and harmony. It runs thus:

HANC HÆC MIRANDAM TIBI PROTULIT UNIO GEMMAM,  
 AUTHORI CARA EST UTRAQUE PETRA DEO.  
 DE ESTA PERLA ES LA PIEDRA MAS PRECIADA,  
 UNA, Y OTRA ES DE DIOS SU AUTOR, AMADA.

UNDER the other head of our blessed Saviour, which is placed over St. Jerom's altar, in the vicar's chapter room, is the following inscription, containing a dedication of the image to the divine person, whom it represents:

JESU-CHRISTO DIVINI TEMPLI LAPIDI PRÆSTANTISS.

## DESCRIPTION OF

Alluding to the prediction of the psalmist, "The stone, which the builders rejected, is become the head-stone of the corner;" indicating Christ's dignity and pre-eminence.

In the inscription, under the other image of our Lady, over the door, he dedicates it to her memory, and that of her adorable son,

ABRAHAM J. C. LAPICIDINÆ SPECIMINI DUPLICI  
INCOMPARABILI;

where he displays the greatness of the mother and son, terming them the beautiful and incomparable specimen of the selected rock of Abraham; and here also the author alludes to Isaiah's words: "Look unto the rock whence you were hewn; look on Abraham your father." That learned person made use of an architectonic style suitable to his subject, the diction succinct and strong, and every word proper and justly placed.

SUCH are the ornaments of the chapter rooms; yet, with all their variety and splendor, when the community holds its sessions to reprove and inflict penances on delinquents, they afford no relief to a mind oppressed with a consciousness of its transgressions, the rigor of the cloistral proceedings, for the maintenance of piety, and that decorum which becomes a religious society, strikes a terror even into those of the most blameless deportment; and at these sessions every monk has a vote, pursuant to one of its original institutions, which requires to every public act, or ordinance, the joint assent both of the community, and the dignitary. Every holy Thursday the humiliation of the King of glory, in washing his disciples feet, is commemorated with

with great solemnity, by the prior, to twelve of the religious; pleased in this, as in every thing else, that he conforms to the glorious pattern of his Redeemer, who even condescended to wash the feet of Judas himself.

ON the sides of the altars, in both the chapter rooms, are two doors: one of those in the vicar's room opens at the foot of a staircase, leading down to the gardens on the south side, and to the vaults, which, besides the scullery, are divided into offices and apartments; the other to the old chamber of records, and which, for want of a more convenient place, still serves for that purpose. One of those in the prior's room serves only for uniformity; the other opens into a beautiful chamber, called the prior's summer cell, because he resides in it during the heat of that season.

THIS cell is under the steeple in this fourth front, and faces the east. It is thirty-four feet square, and of such elegance, that, wherever the eye turns, it meets with some embellishments, yet all in character, all agreeable to the recess of a person listed under the standard of this austere order. Being situated in an angle, it has windows towards the east and south, three on each side, with grates of curious workmanship.

The prior's  
lower, or  
summer cell.

It is lined, to the height of five feet, with scriptural Dutch tiles, and above these, between the windows, are eighteen pictures, all excellent, but differing in their dimensions. One passes for an original of Leonardo da Vinci, and represents our blessed Lady, Elizabeth, and the child Jesus; it perfectly resembles that in the vicar's chapter room, which we observed to be an original of the same artist; but

in this piece, which however is exquisite, the characteristic of his amiable pencil is not so manifest. Another represents our Lady looking up to heaven, and the babe beholding her; and a third, Adam and Eve in the garden of Eden: the two last are by a good hand. Here is also a representation of our Saviour's miracle of feeding five thousand men in the wilderness with five loaves and two fishes, in which the figures are distributed with such art, that very near all of them may be distinguished and counted: the author of this piece was Joachim, a German, or Fleming. The others are St. John in the isle of Patmos; St. Jerom; St. John the baptist, and a nativity: these are originals by don Sebastian Herrera, director of the king's works, and whose skill and judgment in all his performances are universally admired. One of the adoration of the eastern kings, with some others, are by more modern masters. Lastly, seven landscapes, exhibiting the most delightful rural scenes. These several paintings were put up here to replace others, which have been removed. In the cell is also a curious book-case, and an ivory crucifix, with the blessed virgin and St. John standing by it.

THE ceiling is very beautifully painted in fresco. In the center is a picture of Solomon's decision of the dispute between the two harlots, by Francisco de Urbino, a great Italian genius. Around it are festoons and niches, with the figures of the prophets, and gold medallions of the four evangelists; and in other niches, the theological and moral virtues: the whole forming a most beautiful and edifying piece. The floor, like that of the chapter rooms, is of black and white marble, beautifully inlaid, and answerable to the other embellishments of this venerable and charming abode.



FROM this, a light and broad stair-case leads to the prior's upper <sup>Prior's upper cell.</sup> cell, which is also finely ornamented; and consists of two rooms, one over the former, which is very spacious, with ranges of windows on the east and south sides, whence it enjoys a delicious prospect of groves, canals, gardens, fountains, and, at a greater distance, an enchanting variety of seats, villages, fields, meadows, and parks. In the ornamenting of this place, at the rebuilding it after the fire, magnificence and religion were judiciously blended, the ceiling cannot be viewed without exciting devout ideas. Here are also several portraits of royal personages; striking mementos of the fleeting state of human grandeur.

THIS chamber opens into the other, which is the proper cell, or <sup>Dormitory.</sup> dormitory: it has two windows facing the east, and all round it walnut-tree shelves, embellished with elegant pieces of sculpture; but the most valuable ornaments are the excellent books which fill them. The ceiling exhibits a beautiful and grand landscape. Over the alcove door is a picture of our Lady with the divine infant standing, but, as it were, dropping a-sleep, and holding by St. John; while several little angels are smiling round him. It is a most beautiful original of Leonardo da Vinci, and cannot fail of exciting many pleasing motions in the mind of every sensible beholder.

BEYOND this is the oratory, where the prior often celebrates mass, and, being designed for heavenly exercises, is, if I may be allowed the expression, a heavenly place. Its length is thirty-five feet, and its breadth twelve, with a stately window towards the east: the walls are of white stucco, and the ceiling diversified with the most curious fretwork.

## DESCRIPTION OF

Altar.

FACING the window is the altar, and over it an admirable piece of sculpture, in the center of which is a statue of our Lady of the conception, furrounded by adoring angels.

ON one side of a niche, containing the drawers or repositories of the altar-ornaments and utensils, are two elegant closets for the other sacred appurtenances. Here is also a font of black marble for the prior to wash his hands, with a griffin of gilt bronze, through which the water issues.

Paintings.

THE walls are hung with small pictures, but of great value; particularly an original, by Raphael de Urbino, representing our Lady with the divine infant, and St. John. Another inestimable ornament of this sacred place is a circumcision of the infant Jesus, an original of Pemesano. Here are also two excellent pieces by Mudo; one an *ESSE HOMO*, the other the baptism of Christ in the river Jordan; the specimens by which he recommended himself to be employed in his majesty's service. He afterwards struck into another style, in which he also admirably succeeded. The others, amounting to above twenty, are also in the religious taste, and worthy to be placed among those already described; but, to avoid prolixity, we shall say nothing more of them.

## C H A P. XIII.

Of the Apartments and Rooms in the upper Story of the principal Cloister.

**I**N the upper principal cloister, and in the same gallery with the prior's cell, are some others situated on the east and south sides, very large, convenient, and not without such ornaments as are consistent with religion. They have likewise spacious and airy rooms with flat ceilings, floored with small bricks, and from them is a most delightful view of the gardens. The length of them, from the door to the windows, is thirty-five feet, and the breadth twenty-five. Over them are others in the same cloister, but something smaller. In this story are also two apartments, which must not be forgotten, it being, since the rebuilding of them, worth a curious person's trouble of coming to the Escorial, were it only to view them in their present beauty and magnificence.

Cells in the upper cloister.

**ONE** is the hall, where, according to an act of the council of Trent, a portion of the holy scripture, or some theological discourse is read to the religious of the convent; and casuistical cases, the knowledge of which tends to the better direction of consciences, are discussed with a minute accuracy. Round this hall, besides other ornaments, are handsome benches, with three chairs of curious workmanship, and a splendid seat for the president. The pavement is of black and white marble, divided into compartments. Towards the east it has a very grand window, and three doors, the principal leading to the convent, and the two smaller, towards the church.

Scripture hall.

The

## DESCRIPTION OF

The walls are of a charming whiteness, and hung with valuable paintings, whose beauty appears heightened by the richness of the frames.

Paintings.

ON the cloister side is the celebrated glory or beatific state, by Titian, which may be truly styled a master-piece, not to be surpassed. This inestimable picture was brought hither from St. Jerom de juste, at the translation of the corpse of the emperor Charles V. when the jubilee, which that great prince obtained for St. Matthias's day, whenever his body should be deposited, was also confined to this sacred structure. His imperial majesty, his consort, and his own son Philip II. together with many other princes of the house of Austria, all distinguishable by their portraits, are represented in the state of glory. On the other side are those of many saints of the Old and New Testament; and in the center is placed the church, in the form of a beautiful virgin, presenting them to the sacred Trinity, which, together with the queen of angels, is exalted on an effulgent throne of inexpressible majesty. The grandeur, the attitudes, the tints, cannot be sufficiently admired; but the intended brevity of this work calls our attention to other subjects.

Jubilee.

JOINING to it is a piece by Raphael de Urbino, representing our Lady, seated in a chair, raised on a large chest, or perron of wood. In her arms is the divine infant, and, at her right side, young Tobias kneeling, with the fish in his hand, and relating his wonderful adventures, and the kindness shewed him by the angel, who stands near him. Every figure seems pregnant with its proper emotions; the smiling infant holds out one of its little arms, while the other rests on St. Jerom, who is kneeling on the opposite side, in a cardinal's habit,

habit, with the lion couching by him, and in his hand a book, doubtless the holy scripture; the sublime talents of that faint having been particularly exercised in pouring forth a most glorious light on its mysteries, and opening the eyes of a blind world; a propriety, which could not escape the sagacity of the intelligent artist, when he joined him with Tobias, who opened the eyes of his father. Ufari, in his life of Raphael, says, that this beautiful piece was painted for a church in Naples, and placed in the chapel of Christ reproving St. Thomas.

ON the church side are also two originals by Titian, which nobly display his transcendent genius. One is St. Margaret, as big as life, standing near the dragon, with a countenance of a most charming sweetness, and void of fear; the attitude also is excellent. This piece was formerly placed in the ante-sacristy. The other is the burial of Christ, nearly resembling, in the principal part, that in the old palace church, and not inferior to it; but the figures something less than life. It stands in a kind of chapel, between St. Margaret and St. Jerom in the desert, which was once an altar-piece of the church, being a capital painting, and of masterly execution.

OVER this chapel is an original of Paul Veronese; where Christ, attended by the fathers of the limbus patrum, pays a visit to his mother, whom he finds in great affliction, and pouring forth her heart in prayer. The virgin's face is of a most pathetic expression, with a gleam of joy breaking in upon her grief. Nothing can be imagined more in character than Christ; he is in a white mantle, and, as it were, blessing his sacred mother. The nearest figure to him, is the good thief with his cross and cords. The patriarchs and prophets

## DESCRIPTION OF

are judiciously distinguished by their attributes; the design is very accurate, the invention bold, yet conformable to historical truth, which is far preferable to the most beautiful chimeras. The figures are less than life.

ON the other side, facing this, are three pictures, answering to the former. One, by the same Paul Veronese, representing the martyrdom of some saint, but who is not easily known, the marks in it being common to all the martyrs, without any particular characteristic. The saint is kneeling, and in a posture of submitting to the executioner's stroke; his eyes are fixed on heaven, and his head turned from the suggestions of some false priests, who point to a brass statue of a pagan goddess. The executioner, with one hand, is laying bare his neck, and in the other holding a sword. There are also many other figures, representing a beautiful variety of drapery; the attitudes and features are finely expressed, and the whole touched with remarkable delicacy.

NEAR the former is the corpse of the magnanimous St. Laurence, after being broiled to death by barbarous infidels, and his dear friend, St. Hypolitus, with his companions, coming in the night time to bury these sacred remains. This artist was Juan Fernandez Mudo.

BETWEEN these two, over two chairs, on this side, is another by Luqueto, representing Christ naked and bound to the pillar, without any other figure than the executioner binding him, and a boy holding his clothes; but highly finished, and without any affectation.