

supervision to the work, we may be sure that no one was allowed to sleep on his post.

Yet the architect who designed the building was not permitted to complete it. Long before it was finished, the hand of Toledo had mouldered in the dust. By his death it seemed that Philip had met with an irreparable loss. He felt it to be so himself, and with great distrust consigned the important task to Juan de Herrera, a young Asturian. But, though young, Herrera had been formed on the best models; for he was the favorite pupil of Toledo, and it soon appeared that he had not only imbibed the severe and elevated tastes of his master, but that his own genius fully enabled him to comprehend all Toledo's great conceptions, and to carry them out as perfectly as that artist could have done himself. Philip saw with satisfaction that he had made no mistake in his selection. He soon conferred as freely with the new architect as he had done with his predecessor. He even showed him greater favor, settling on him a salary of a thousand ducats a year, and giving him an office in the royal household, and the cross of St. Iago. Herrera had the happiness to complete the Escorial. Indeed, he lived some six years after its completion. He left several works, both civil and ecclesiastical, which perpetuate his fame. But the Escorial is the monument by which his name, and that of his master, Toledo, have come down to posterity as those of the two greatest architects of whom Spain can boast.

This is not the place for criticism on the architectural merits of the Escorial. Such criticism more properly belongs to a treatise on art. It has been my object