

A stroll through the 16th century

Opposite the Tourist Information Office-Interpretation Centre, we find the Monastery, *Monasterio de San Lorenzo de El Escorial* (1), bordered by a levelled area, a stone esplanade known as the *Lonja* (2).

If we continue to the right, following the main facade of the Monastery, we go under an archway, the *Arco de la Compañía* (3). To the left, we can enjoy the view of the Friars' Garden, *Jardín de los Frailes* (4), the pond, *el estanque* (5), the Friars' Kitchen Garden, *la Huerta de los Frailes* (6) and the Herrería Meadows, *Dehesa de la Herrería* (7).

At one end of the south-facing facade of the Monastery is the Gallery of Convalescents, *Galería de convalecientes* (8), conceived as an independent structure to enable patients to be in isolation, which it was designed for.

In the upper part of the kitchen garden and orchards, we find the *Cachicanía* (9) or gardener's cottage, the dwelling of the person who looked after this beautiful corner of the estate. Built in around 1564 and with some remodelling work by Francisco de Mora in 1596, it is a square building, with a slate roof, where tools, implements and firewood were also stored.



Leaving the grounds of the Monastery, we now walk in the direction of the *Paseo de los Alamillos*, coming upon, on the right, one of the most important buildings of its time: the Company Quarters, or *Casa de la Compañía* (10), currently the María Cristina Royal University College, or *Real Centro Universitario Escorial-María Cristina*.

If we continue along the main facade of this building, we come to the street called *calle Leandro Rubio*, main road of the beautiful neighbourhood of *El Plantel* (11), which was given the name of the plantation of trees that Felipe II had ordered created, containing species such as ilex, chestnuts, oaks and hazel trees.

Having reached the end of *calle Leandro Rubio* and after turning into *Floridablanca*, we find on our left the building known as *Casa de Jacometrezo (12)*, the oldest in the area. This stone construction dates from the beginning of the Monastery works. Located just on the edge of *el Plantel*, it would later be the residence of the Italian sculptor, Jacomo da Trezzo, which gave it the name with which it has reached our days.

Continuing down *calle Floridablanca*, on the right we can see some attractive ruins covered in vegetation which climbs up the enormous chimneystacks that remained outside what was the House of the Slates, *Casa de las Pizarras (13)*, located in the vertex of the *lonja*. This was the residence for the doorman of the King's kitchen, the servants and the maker of esparto articles of the friary.

Continuing a little further until we are parallel to the square, the *Plaza de la Constitución*, if we look to the left and slightly upwards above street level, we can see the Professors' House, *Casa de los Doctores (14)*.

Progressing along *calle Floridablanca*, on the right and separated by the street *calle Grimaldi*, we can see the First and Second House of Trades, *Primera y Segunda Casa de Oficios (15 and 16)*, where we end our stroll.

Monasterio de San Lorenzo de El Escorial (1)

In the Letter that Felipe II wrote to the General of the Hieronymite Order, on 16 April 1561, he set out the reasons which led him to construct the Monastery: as recognition for the victory of the battle of Saint Quentin, which took place on St. Lawrence's Day in 1557 and his desire to build a mausoleum in memory of his parents and himself, dedicated to St. Lawrence.



The work began under the architect Juan Bautista de Toledo in 1563, but the architect who continued it was his disciple, Juan de Herrera, from 1567, when Juan Bautista de Toledo died, until 1584, when the construction of the Monastery finished. The latter modified the design and created his own style, known as Herreran-style, characterised by decorative bareness and geometrical rigour.

The main facade, west-facing, has two large side doors which are the entrances to the Alfonso XII school and to the Augustine friary. In the centre of the facade, among eight Doric columns, is the main entrance of the building, crowned by a body of Ionic columns, among which we can identify the family coat of arms of Felipe II and a colossal statue of St. Lawrence, created in granite by Juan Bautista Monegro, which are particularly noteworthy.

Within it, it boasts the Plaza of the Kings (*Patio de Reyes*), the Basilica, the library, the crypt of the Kings (*Panteón de Reyes*), the crypt of the Princes and Princesses (*Panteón de Infantes*), the palaces (*Palacios*), and the Chapter Rooms (*Salas capitulares*), among other areas. The art museum and the architectural museum are a must for visitors.

The *Patio de los Reyes* is reached as you pass through the main door and measures 64 metres long by 38 metres wide. In the upper part of the facade, which gives access to the Basilica, there are six kings from the tribe of Judah upon enormous pedestals of granite stone, the work of Juan Bautista Monegro.

The *Basílica* takes the form of a Greek cross and its central cupola is crowned by a dome 92 metres high, which makes it stand out among the other towers of the building. The majority of its frescos above the vaults were painted by Lucas Jordan in the 17th century, except those located above the Choir and the main altar which are the work of Luca Cambiasso. The main altar is decorated with paintings by Zucaro and Tibaldi. At either side of the main altar there are bronze depictions of Carlos V and Felipe II with their respective families by Pompeyo and León Leoni.



The library, *Biblioteca*, has one of the most valuable collections in the world, not due to the quantity of documents and books, as there are around 50,000 volumes, but due to the quality of these, the collections of Arabic, Hebrew and Latin manuscripts being especially precious. The room, open to the public, is a vaulted gallery measuring 54 metres long by 9 metres wide. It is decorated with paintings by Tibaldi and Carducci, from the 16th century. The iconographic programme is very interesting: to the north, Philosophy is represented; opposite it is Theology; and between the two are the seven Liberal Arts – Grammar, Rhetoric, Dialectic, Arithmetic, Music, Geometry and Astronomy.

The crypt called the Pantheon of the Kings, *Panteón de Reyes*, is located under the main altar, and here are buried practically all the kings of Spain from Carlos I onwards, except for Felipe V, Fernando VI and Amadeo de Saboya. The Pantheon is an octagonal room. On one of its sides is the entrance and on the opposite side is an altar with a gilded bronze figure of Christ by Domenico Guido. The room is decorated with deep-red and grey marbles and gilded bronze.

The crypt for the Princes and Princesses, *Panteón de Infantes*, was created in the middle of the 19th century, during the reign of Isabel II, and the works were completed in 1886. Constructed of white marble, it is made up of nine rooms. In the first is a bronze sculpture of Isabel II praying. The most notable tomb of this pantheon is that of Juan de Austria, illegitimate son of Carlos V. In another of the rooms, there is a great collective tomb in the shape of a cake in which are buried some of the children of the royal families who died before their First Communion.

The palaces, *Palacios*, occupy part of the north facade and that of the east, in addition to the projecting wall of the basilica. The palace rooms from the 16th century were occupied by Felipe II. The first of these is known as the Hall of Battles, *Sala de las Batallas*, decorated with paintings by Genoese artists: Oracio Cambiasso, Fabricio Castello, Nicolas Granello and Lazaro Tavarone. These painted battle scenes, among which were the battle of *la Higuera* and the battle of St. Quentin. In another of the rooms, you can see the sedan chair which carried Felipe II at the end of his life, when, due to the gout, he was barely able to walk. The Portrait Room, the Map Room and the Throne Room take us through to the bedroom where the King died, characterised by simplicity. The Bourbon Palace, *Palacio de los Borbones*, was decorated at the end of the 18th century, under Carlos III and his son, Carlos IV. The influence of French taste is apparent in the style of the furniture,

porcelain, lamps and all manner of decorative objects. The most important items in these rooms are the collection of tapestries designed by artists such as Goya, Bayeu and Tennyers, among others.

The Chapter Rooms, *Salas Capitulares*, as their name indicates, were used by the monks to celebrate their chapter meetings. The ceilings were decorated in Pompey style and although a large part of their artistic richness went to the New Museums, they still contain works by El Greco, Rivera, Tintoreto, Titian and El Bosco.

The new museums, *Nuevos Museos*, are divided into two themes: painting and architecture. In the art museum, *Pinacoteca*, we can find works by Titian, José de Rivera, Lucas Jordan, Bassano and El Greco, among others.

The architectural museum, *Museo de Arquitectura*, houses an important collection of tools, models, plans and mechanisms used during the construction of the Monastery.

Outside, the Garden of the Friars, *El Jardín de los Frailes*, and the Gallery of Convalescents, *Galería de convalecientes*, stand out. Felipe II was a great nature lover and so the *Jardín de los Frailes* is an ample garden, containing a dozen green parterres around an equal number of small ponds, each with a water fountain at their centre. These gardens, in the most northern end, are crowned by one of the more beautiful architectural features, the *Galería de Convalecientes*, located between the Infirmary and the Pharmacy Tower, which is placed upon a set of Doric columns forming a right angle.

The Monastery of San Lorenzo de El Escorial was declared a Historic-Artistic Monument in 1931, and in 1984 was recognised by UNESCO as a World Heritage Site.

Casa de la Compañía (10)



The Company Quarters were designed by Francisco de Mora, architect, and disciple and follower of Juan de Herrera. The construction work was undertaken between 1590 and 1597, with the aim of housing in a single building all the warehousing, services and animals of the Hieronymite Community, the religious order entrusted with the care and maintenance of the Monastery.

The main building of the Company Quarters had a square floor plan with a square interior patio, and there was a first floor with fifteen arches per side on square columns and a second floor with large square windows over which the slate roofs were placed.

On the ground floor were the mill, the ovens, the refectory with kitchen, as well as cells for guests and friars of the mendicant orders. On the upper floor were the craftsman workshops and the infirmary. In the southern row of rooms, a large doorway of a Tuscan order was

opened to allow carriages and livestock to pass. To its left was a one-floor building for the smithies and coach houses.

The main façade is the southern one, of Herreran style; it stands out due to its sober wall surface of granite masonry, interrupted by the embellishment of the openings, the fascia and the stonework cornice.

At the end of the 19th century, the buildings were in an abandoned state. This brought about their delivery in 1892 to the Order of Saint Augustine, the new community that took care of the Monastery, in order to establish in it the Royal College of Advanced Studies of El Escorial, known today as the Real Centro Universitario María Cristina (María Cristina Royal University) in honour of its protector, the reigning queen María Cristina of Hapsburg-Lorraine.

The declaration dated 3rd June 1931 classifying the Palace and Monastery of San Lorenzo as a Historical-Artistic Monument includes the Company Quarters among the attached buildings.

Currently, the María Cristina Royal University teaches courses in Law, Business Administration and Management and Chiropractics. In addition, it is one of the centres providing Summer Courses in San Lorenzo de El Escorial.

Casa de los Doctores (14)



The architect Juan de Herrera carried out this project, the House of the Professors, in 1583. This was the first building to be built outside the Monastery grounds, and was to provide accommodation for the teachers of art and theology at the College, as being lay teachers they could not reside in the Friary.

The construction took place on land that was at a quite considerably higher level than the Monastery, and this meant that Juan de Herrera had to create a containing wall to deal with this difference in height. This has given rise to the importance for the town of the house, as it was the origin of what would be the first street in the locality, now *Floridablanca*.

The house had a rectangular floor plan, on two levels, and is divided into three dwellings that internally are completely independent from each other as dwellings. At the end of the 19th century, an additional floor was added.

Primera (15) y Segunda Casa de Oficios (16)



Although physically separate, the First and Second House of Trades make up an edifice conceived as a single unit. The concept for the houses arose out of the lack of space at the Monastery for housing all the palace quarters.

Designed by Juan de Herrera, and beyond the walls of the monastery, the work was directed by Herrera and later by Francisco de Mora between 1587 and 1596. Located between the low-level stone esplanades, or the *lonja*, and the high-level street currently known as *Floridablanca*, they were a satisfactory solution to the greatly different height levels of these two areas. As a result of this, their façades are of different heights, with three floors giving onto the *lonja* and two floors facing *Floridablanca*, leading to two different scales, one of continuous façades similar to the Monastery, and the other where this continuity is broken by three patios for each House, with arcades and square pillars.

In the 19th century the two Houses of Trades were functionally separated, initiating their use for different purposes, a separation that has continued to our time. At present, the First House of Trades houses the Cultural Centre, the Manuel Andújar Municipal Library, an Exhibition Hall and the Local Tourist Information Office. In the Second House is found a chapel, what was the *capilla de los labrantes* (chapel of the labourers), now the *Santuario de Nuestra Señora de Gracia*, and it also holds the "Padre Antonio Soler" Music School, belonging to the Madrid regional government.



A stroll through the 18th century

From the Tourist Information Office-Interpretation Centre, we begin our 18th century itinerary. Walking up towards the right, to the street called *calle Floridablanca*, we find ahead of us the Royal Coliseum-Theatre, *Real Coliseo Carlos III (17)*.

In *calle Floridablanca*, we find other buildings built during that century, such as the Boarding House of the Milanese, or *Fonda de los Milaneses (18)*, which has one façade giving on to *calle Floridablanca* and another on to *calle San Antón*.

At the end of *calle Floridablanca*, crossing the square called *la Plaza de la Virgen de Gracia* and at the beginning of Station Road, or *Ctra. de la Estación*, we can see on the left the House of the Families of the Princes, or *Casa de Familias de los Infantes D. Carlos María Isidro y D. Francisco de Paula (19)*, currently the Euroforum Infantes educational and conference centre.

Turning back the way we came, from the *Plaza de la Virgen de Gracia* we stroll along King Street, or *calle del Rey*, and we come across the *Cocheras del Rey (20)*, or King's Coach House.

Walking up *calle Patriarca* we enter a pedestrian area, called *calle Juan de Leyva*, where we can see another of the works of Juan de Villanueva: the Rental House of the Marquis of Campo Villar, *Casa para arrendar del Marqués de Campo Villar (21)*. Returning to *calle del Rey*, one of the most important buildings is the French Consul's House, *Casa del Cónsul de Francia (22)*, the first work Villanueva undertook in the town.

If we continue to proceed up this road, we come to the house known as *Casa de Mozos Aguadores de las Reales Servidumbres y la Cabruna (23)*, dating from 1775 and the work of Juan Esteban, conserving at the current time its four floors.

The House of the Families of the Secretaries, or *Casa de Familias de la Secretaria*, later known as *Conde de Ricla (24)*, a member of the nobility who owned it from 1772, can be recognized by its current pinkish colour. This building, which covers the whole block, has its main entrance in the street in which we find ourselves.

Having arrived at the street *calle de San Antón*, and if we turn to the left, we can see the House of Francisco Martínez de Sobral, *Casa de D. Francisco Martínez de Sobral (25)*.

Returning once more to the *calle del Rey*, another private residence built by Juan Esteban in 1771, specifically in *Plaza de San Lorenzo*, is the *Casa de D. Felipe Díaz Bamonte (26)*. Turning to the right, we go along *calle Duque de Medinaceli*, as here we find another house, *la Casa del Duque de Arcos*, later called *Alba (27)*, and also the *Casa del Duque de Medinaceli (28)*.

Once again, we retrace our steps to the *Plaza de San Lorenzo*, where we take the *calle Reina Victoria* in which we find the House of the Shops or Columns, *Casa de las Tiendas o las Columnas (29)*.

Further along, we discover the main square, the *Plaza de la Constitución*. We are now in the centre of the town and turning towards *calle de las Pozas* we can admire the Barracks for Invalids and Volunteers on Horseback, *Cuartel de Inválidos y Voluntarios a Caballo (30)*. Next to it, we find the public market, *Mercado Público (31)*, a building which originally was a "Large house for storing wines, grocery articles, fish, bacon and other branches and rooms". These days, nothing remains of the building built there in 1797.

Continuing along the street in an uphill direction, we reach one of the buildings that has maintained its healthcare function to our days: the *Hospital San Carlos (32)*. It was built by Juan Esteban in the year 1771, and was recently restored.

Retracing our steps, we walk alongside the Town Hall building, or *Ayuntamiento*, until we get to *calle Gobernador*, where we discover the building of the Magistrate's House, *Casa del Alcalde Mayor (33)*.

Close ahead of us, in *calle Floridablanca*, we see the Third House of Trades, *Tercera Casa de Oficios (34)*, also known as that of the First Secretary of State, *Primer Secretario de Estado*.

If we continue to walk downhill along *calle Floridablanca*, we find some stairs to our right, which lead to the *calle Capilla*, which we walk down until we reach the *Lonja* area, the stone forecourt of the Monastery. With the Monastery on our left, we walk in front of the House of the Princes and the Queen, *Casa de los Infantes y la Reina (35)*.

The walk through the 18th century culminates in the path that takes us to the Upper Prince's Pavilion, *Casita del Infante (36)*, which is located about 1km from our present location, off the *Paseo de Carlos III*.

Real Coliseo Carlos III (17)

The building of the Carlos III Theatre/Coliseum was undertaken by Jaime Marquet, a French architect living in Spain since 1752. Construction began in 1770 and by May 1771 the work had been practically completed. It is laid out in the shape of a rectangle in which the theatre seats forms a U shape. On the upper level, there are two levels of boxes and one amphitheatre level. The building was completely roofed, which was extremely innovative for its time.

When the work was finished, its management was granted to the residents, although the Crown conserved its ownership. This system led to many disputes that only ended when the State sold it, removing it from the estate in 1869.

Subsequently, the building passed into the hands of private individuals, and it was even used as a cinema from 1918. In 1967, it closed its doors and began progressively to deteriorate.



After numerous difficulties, the theatre was definitively restored by the architects José Luis Martín and Mariano Bayón between 1974 and 1979, at the request of the *Sociedad de Fomento y Construcción del Real Coliseo Carlos III*, the Royal Coliseum's group of supporters and patrons. In 1979, it was inaugurated with a recital given by Teresa Berganza, attended by Her Majesty Queen Sofía. Since then, the stage of the Royal Coliseum has been trod by great figures from the theatre and music world.

The restoration work was awarded the Spanish National Prize for Restoration in 1980. In 1981, it became part of the Spanish network of national theatres and festivals in Spain under the Ministry of Culture, and since 1985 the Madrid Autonomous Community has been in charge of its programming. In 1995 it was declared a Site of Cultural Interest in the Monument category.

Fonda de los Milaneses (18)

This house was ordered to be built by a married couple, Juan Carlos Andión Garrido and María Pérez González, who decided to have the house built some time before 1773 as it is in that year that the first references to its existence have been found. The architect is unknown, although the building shows great architectural skill, especially in the main façade.



The purpose of the house was to provide lodgings during the King's Visits. In 1777 it was rented to an important Company, nicknamed "the Milanese", hence its name.

The building boasts a rectangular floor plan, with four façades and four storeys, although one of these was built at the end of the 19th century. The doorway stands out because of the border of cut granite and pilasters that frame it, which supports the main floor balcony.

Due to the King's Visits becoming more infrequent and their subsequent disappearance, in 1848 half of the house was sold and at the end of the 19th century, it became a residential building.

Casa de Familias de los Infantes D. Carlos María Isidro y D. Francisco de Paula (19)

The design for this building, the House of the Princes' Families, is from 1792, but the owner was unable to undertake the work. In 1803, it was put up for sale and the Princes Carlos Maria Isidro and Francisco de Paula, sons of King Carlos IV, became interested in acquiring it.

Juan de Villanueva is considered to have carried out the renovation and extension work between 1803 and 1808. After the War of Independence, it was abandoned until the end of the 19th century, when it became municipal property.

In 1909, it was acquired by a lawyer, José Peláez Urquina, and came to be known as *Casa de Peláez*.

In 1984 it was declared an Historical Artistic Monument. Later, it was acquired by the company Euroforum/Escorial in order to restore it and create an educational and residential centre that currently gives the Summer Courses of the Madrid Complutense University and varied training courses.



The restoration work was undertaken by the architect Miguel de Oriol e Ibarra in 1989, respecting its historical value, rebuilding the building, incorporating historical remains that have been kept and providing the whole with a definitive solution and a continued use that up until that time it had never known.

Las Cocheras del Rey (20)



The ensemble known as *Cocheras del Rey* (King's Coach House) was originally formed by two different buildings. In one was the Coach House of the Marquis of Valdecarzana and in the other the *Casa y Cuadras* (House and Stables) of Juan Esteban, designed by this architect between 1767 and 1771.

The first of them and another building that stood beside it were designed to be used by the courtier hierarchy during the Royal Visits. In the mid 19th century, it was transformed into a small seasonal palace, conserving part of the walls and adding new rooms. Later it became an apartment house and then was joined to the House and Stables of Juan Esteban.

From 1987, Messrs. Pedro and José Luis Martín Gómez undertook the restoration of the whole, made up of the two buildings around a patio with a garden, and gave it restaurants and a bookshop. It can be considered as one of the ideal meeting points in the area.

The Exhibition Rooms contain diverse objects: carriages, paintings, engravings, clothing, and so on, all of this being related to the sole means of transportation in the era of Carlos III and up to the second half of the 19th century, which were saddle horses and draught horses.

Casa del Marqués de Campo Villar (21)



The architect Juan de Villanueva was commissioned to build this house in 1773 by Alonso Muñiz y Manjón, Marqués de Campo Villar, *Mayordomo de Semana* of Carlos III. It was built to be rented out to the highest echelons of the hierarchy of the court during the Royal Visits.

Villanueva designed a house with a rectangular floor plan, with sides parallel to the Monastery and two storeys. In 1928, a new floor was added and a glassed gallery was a further addition on its east façade. In the mid 20th century, a section was added to the main building.

The professor, Fernando Chueca, in his description of the house, compared it to a small Roman palace. There is no doubt that, in this house, Juan de Villanueva reflected his memories of his stay in Rome. Proof of this is the main door, decorated with bossed stone of the rustic style of the Italian Renaissance.

Casa del Cónsul de Francia (22)



The French Consul's House represents the first architectural work of Juan de Villanueva, who sketched the first designs in 1768 for the abbé Agustin Bellardi, French Consul. The house was used as the Consul's residence during the Royal Visits. He was a very influential politician, and came to be appointed General Agent for Trade and Navy by the French Prime Minister.

With this first work, the architect proposed a type of building in which formal Herreran elements stand out, and rejecting the fashions that marked the prevailing French architecture.

The house has a rectangular floor plan, with sides parallel to those of the Monastery, originally with only two floors and the attics.

In 1773, it was sold to the Marquis of Iranda, Simón de Aragorri y Olavide, who rented out the house. During those years, it was occupied by the French Ambassador.

At the end of the 19th century, it was turned into a seasonal residence; it was made taller and two terraces on its main façade were added, changing fairly significantly its original look.

Casa de D. Francisco Martínez de Sobral (25)

The original owner of the house was the doctor, Francisco Martínez de Sobral y Aguilera, Chief Physician to Carlos IV and previously the Doctor of the Monastery and the Royal Site of San Lorenzo.

The works began in around 1792 and it is not known with certainty who designed the building, although it is attributed to Juan de Villanueva. It can be considered to be one of the best buildings in the historic heart of San Lorenzo.

The building has an almost square floor plan, with a central patio, and is distributed on three levels. One was added in the 19th century, maintaining thereafter its format to the present day.



The main facade stands out for the Herraran mouldings and granite in the corners, as well as the entrance door, flanked by two granite pillars with rustication which serve to support the balustraded balcony.

Casa del Duque de Alba (27)

The Duke of Arcos, Antonio Ponce de León Spínola, one of the gentlemen closest to Carlos III, ordered this building to be built. The design and direction of the building work was by the architect Manuel Machaca Vargas.

It was commissioned by the Duke of Arcos to lodge his family and servants during the Royal Visits. His daughter, the 13th Duchess of Alba, immortalized by Goya in his paintings, became the proprietor in 1784.

Its architectural design coincides with the style that Juan de Villanueva set down in the Royal Estate, of two floors and an attic, and it was one of the few 18th century buildings that did not have a third floor added.

With the discontinuance of the Royal Visits, the house became a permanent residence, being divided into three parts.

Casa del Duque de Medinaceli (28)



The house was built for Luis Felipe Fernández de Córdoba y Gonzaga, Marqués de Cogolludo and heir to the 12th Duke of Medinaceli, It was built to house his family, as he had apartments within the Monastery.

It was designed by Juan de Villanueva in 1785, who designed a house of palatial characteristics. The floor has a trapezoidal floor plan arranged in two peripheral corridors, leaving in its interior two airshafts separated by the three-flight staircase. The entrance, centred in the façade, was created with lateral pilasters with cantilevers, on which is supported a balcony with an cast-iron handrail.

In the 19th century, the Medinaceli family sold the property, which gave rise to its being divided up into private dwellings.

In 1971 the building was restored and it was transformed into a 5-floor building containing several homes, but still conserving the former wall, the entrance and the original window openings.

Casa de las Columnas o de las Tiendas (29)

Carlos III commissioned Juan de Villanueva to design this building for it to be used as a “block of shops” to be rented to traders during the Royal Visits.

The building has a rectangular floor plan, parallel to the Doctors’ House, or *Casa de los Doctores*, and solves the problem of the different street level with respect to the neighbouring square, called at that time *de la Verdura* and currently *Plaza de Jacinto Benavente*.

The wall giving on to *calle Reina Victoria* has a front porch with twenty columns which lead on to a covered gallery. The doors are placed between the columns and alternate between vaulted and lintelled spaces which harmoniously follow each other.

At the end of the 19th century and beginning of the 20th century, the whole began to lose its primitive original formal structure, as the number of dwellings increased, increasing the height of the structure and incorporating elements of the era such as windowed balconies.



Cuartel de Inválidos y Voluntarios a Caballo (30)



The design of the Barracks for Invalids and Volunteers on Horseback dates from 1774 and experts coincide in attributing it to Juan de Villanueva. Since its construction, the original architectural characteristics have remained mostly unchanged, with some slight alterations.

The building boasts an originally freestanding rectangular floor plan, today joined with the market. On the outside, it is similar to the Monastery and the Houses of Trades, with very smooth walls of granite masonry, cornices of the same material and sloped slate roofs. Inside, the staircase and the predominance of vaulted spaces stand out.

Shortly after building had finished, in addition to its use as a barracks, it functioned simultaneously as a prison. From 1887, its function was limited to that of prison. In 1972, the Town Council assigned the building to the Social Security Agency (*Tesorería General de la Seguridad Social*) and a centre for retired people (“*Hogar del Pensionista*”) was set up. Subsequently the building was restored, treating its structure with great respect.

There is currently a project in existence to convert it into the headquarters of the Centre of Herreran Studies, for which the legacy of Mr. Luis Cervera Vera will be used.

Hospital de San Carlos (32)

King Carlos III sponsored the construction of this building, the St. Charles Hospital. It was originally built for the labourers working on the new houses at the Royal Site, due to the continuous accidents and illnesses that were occurring with ever greater frequency.

It was designed by Juan Esteban in 1771 and was inaugurated in 1773, but with only one part of it in use. It is a rectangular building and its perimeter walls have remained to the current time.

From 1781, the architect Juan de Villanueva was placed in charge of the building work. In 1801, he designed an extension of the main room, the cost of which was defrayed by selling buildings belonging to the Hospital.

After the revolution of 1868, the ownership of the building passed to the town, continuing to be used for the health purposes which had led to its construction.

In 1943, its name was changed to the *Hospital de la Alcaldesa* (the Mayoress's Hospital), making reference to Carmen Polo, who had been appointed as Honorary Mayor.

In the second half of the 20th century, several important rebuilding projects were undertaken. In 2002, it returned to its original name, becoming the San Carlos Health and Specialties Centre, or *Centro de Salud San Carlos*.

Casa del Alcalde Mayor (33)

The Magistrate's House was built for Antonio Vicente Yáñez, who in 1771 was appointed as Magistrate, or *Alcalde Mayor* of the town of El Escorial and the Royal Estate of San Lorenzo. He was, in addition, a member of His Majesty's Council, Magistrate for Crime of the Royal Chancery and Lawyer of the Royal Councils.

He was the first Magistrate to decide to live permanently in San Lorenzo, despite his obligation to live in El Escorial.



The building is from 1771 and the architect was Diego Ochoa, an assistant to Jaime Marquet in the Royal Coliseum. On 22 April 1773, Juan Esteban certified that the building work on the house had been finalized.

The floor shape is trapezoidal and externally the building is one of the most representative 18th century buildings in the town. Its most important facade looks on to *calle Gobernador*, where the entrance is found, with a moulded granite frame and lateral pilasters bearing two cantilevers which support a forged-iron balcony.

Tercera Casa de Oficios o del Primer Secretario de Estado (34)



Carlos III assigned Juan de Villanueva to create this building, which was executed between 1785 and 1797 designed to build suitable lodgings for the First Secretary of State, the Count of Floridablanca. With the creation of this building, the perimeter of the stone esplanade of the Monastery, the *lonja*, was closed.

The plot of land chosen was not an empty plot; the first Bourbons had permitted a good number of houses and kitchens for palace servants to be built there which, due to their "improper look", had to be demolished. In its construction, the design of Juan de Herrera was followed when solving the problem of the difference in height between the upper street, now known as *Floridablanca* and the *lonja*.

Just as in his design of the *Casa de Infantes* and in the Houses of Trades designed by Herrera, Juan de Villanueva proposed a freestanding building, separated at the sides by streets.

In the elevations, Villanueva – just as in all his works on the Royal Site – once again chose historical dimensions. Even the façade facing the *lonja* became an imitation of the Herrera-style Houses of Trades, echoing their rhythm and composition.

In 1797, a raised passage was constructed which joined it to the Second House of Trades. For a time it held the administration area and offices of the *Patrimonio Nacional* (National Heritage) in San Lorenzo de El Escorial and is currently completely occupied by private renters who use it as dwellings.

Casa de los Infantes y la Reina (35)

The Princes' and Queen's House is located on the stone forecourt (or *lonja*) of the Monastery on its western side. It is the first great work of Juan de Villanueva in his professional career. The house was created to house the servants or families of Princes Gabriel, Antonio Pascual and Francisco Javier during the visits of His Majesty.

The house has a rectangular floor plan, with the longer side being five times the length of the shorter side, and was built on three levels: the lower-ground floor entrance, the ground floor and the main floor, in addition to the attics. The slope of the terrain meant that the main façade and the back façades were built at different heights. In his design, Villanueva chose to place the ground floor on the upper level, which could be entered directly from the so-called "long patio".

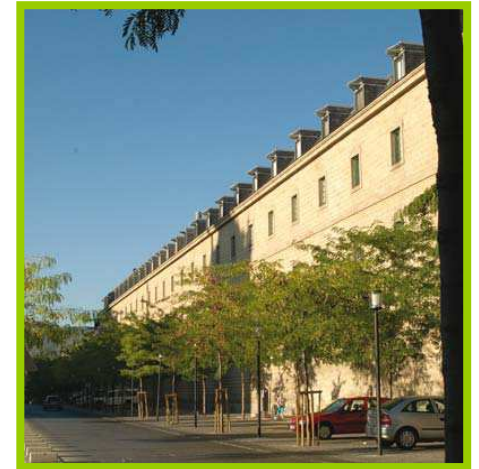
In the principal façade which gives on to the *lonja*, the architectural style of the House of Trades and the Monastery is preserved, and shows a rhythm of continuity and openings, with Herrera-style decoration that stands out on the smooth stone surface. The fascia lines also alter its bareness, dividing the three levels, as does the simple cornice that separates it from the sloping roof.

In the back façade, which has only two floors due to the slope, Villanueva allowed himself greater license, expressed in the lack of similarity with the Monastery.

The death of Prince Francisco Javier caused the house to be divided between his two brothers. As Prince Antonio Pascual had no descendants, his half passed into the hands of the Crown, with the house since then acquiring the name of the Queen's House. At the wish of Alfonso XIII, the other half was acquired by the Administration of the Crown in 1925 and, after remodelling, it was placed in a rental system for temporary and permanent residence.

Casita del Infante o de Arriba (36)

Located in the *Dehesa de la Herrería* (Herrería Meadows), to the west of the Monastery, Gabriel de Bourbon, son of Carlos III, commissioned the architect Juan de Villanueva in 1771 to carry out the work on the Upper Pavilion. Its purpose was to allow him to enjoy his greatest interests, among which were music, and to permit him to have a private life, in the company of his circle of friends and away from the protocol that surrounded the palace.





The building was inspired by Italian villas and its use was purely recreational. It is a concentrated and free-standing construction, surrounded by architecturally-designed terraced gardens, which create a sensation of unity, being related to the building.

The main room boasts a dome decorated with allegoric paintings relating to music. This was the listening room, the musicians being placed in the upper part and their music being heard from the small, central square in the garden.

From the garden, there are marvellous views of the Monastery.

His Majesty King Juan Carlos I was the last member of the Royal Family to reside in the building, living there over the period when he studied the area of Law. This building was declared a Site of Cultural Interest in 1931, along with the Monastery.