

KAWAMOTO, Mayu. *The Martyrdom of St. James by Navarrete el Mudo* — Painted Tears and the Sacristy in Royal Monastery of San Lorenzo de El Escorial

Juan Fernández de Navarrete, el Mudo (c.1538–1579) was active in the early stages of the construction of Monastery of El Escorial, built by King Felipe II of Spain. His most famous work, *The Martyrdom of St. James* (1571), was created for the temporary sacristy of the monastery. The purpose of this paper is to interpret the meaning of this work by focusing on the representation of the figure of James in the foreground, in relation to the religious setting of the sacristy. Particular attention will be paid to the depiction of Jacob's tears, which have not been addressed in past scholarship. In general, the depiction of tears has been regarded as a characteristic expression of early Netherlandish private devotional paintings, and has been interpreted as a device to directly connect the worshipper with religious practices prevalent at the time. Based on this representation, I will clarify the religious function of this work for Felipe II and the clergy in the sacristy of the Escorial.

First, I examine the iconography that the artist seems to have referred to in creating this work. In particular, I point out that the inspiration for the figure of James in the foreground came from Rogier van der Weyden's *The Descent of the Cross* and *The Crucifixion*, paintings which were restored by Navarrete at the Escorial. Then, I discuss other devotional paintings that depict tears and their function at the Spanish court. From the writing of Fr. Jose de Sigüenza, the prior of the Escorial during the same period, it is clear that the aforementioned works by Weyden were highly valued in the private worship of Felipe II in the tradition of the Spanish court, especially for the strong emotions seen in the facial expressions. Furthermore, using the description of saint's tears in Titian's letter to Felipe II, I examine the theological significance of tears in prayer. It will be shown that the figure of the weeping saint had an emotional effect on the faithful, causing them to weep, and became a model for them to follow. Finally, I relate the devotional function of this work to the sacristy in which it was placed. In the sacristy of the Escorial, the clergy were required to purify themselves before Mass. Among other things, spiritual purification was accomplished through the shedding of penitential tears. Moreover, there are many works in the sacristy that depict tears and themes of penitence, mainly of then by Weyden, and it is thought that the works were selected for this devotional practice.

As a result, it can be interpreted that Navarrete's work was closely related to the devotional practice in the sacristy of the Escorial, and that it had an emotional effect on the viewers who sought tears for their spiritual purification.