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SECTION V.

ANDALUCIA.

El Reino de Andalucía must take precedence over all others in Spain. Here, after the fall of the Gothic rule, the Oriental took possession and left the noblest traces of power, taste, and intelligence, which centuries of neglect have not entirely effaced. Andalucía is the Tarshish of the Bible. It was called *Tartessus* in the uncertain geography of the ancients, who were purposely kept mystified by the jealous Phœnician merchants, who had little notion of free trade.

Some assert that the Moors called the territory Vandalucia or *Belâd-al-Andalosh* ("the territory of the Vandals"), but in the word *Andalosh* (the land of the west) a sounder etymology may be found.

The Moors divided the S. extremity of Spain into the "Four Kingdoms," viz., Seville, Cordova, Jaen, and Granada, which still exist as territorial divisions. They are defended from the cold N. table-lands by the barrier mountains of the *Sierra Morena*—a corruption of the *Montes Marianos* of the Romans, and not referring to the *tawny-brown* colour of its summer hortus-siccus garb. The four kingdoms contain about 3283 square l., composed of mountain and valley; the grand productive locality is the basin of the Guadalquivir, which flows under the *Sierra Morena*. To the S.E. rise the mountains of Ronda and Granada, which sweep down to the sea. As their summits are covered with eternal snow, while the sugar-cane ripens at their bases, the botanical range is inexhaustible: these sierras also are absolutely marble and metal pregnant.

The cities are of the highest order in Spain in respect to the fine arts and objects of general interest, while Gibraltar is a portion of England herself. **Andalucía** is admirably suited to our invalids; here winter, in our catch-cold acceptation of the term, is unknown. Justly did the ancients place their Elysian fields amid these golden orange-groves. This, the sweetest morsel of the Peninsula, has always been the prize and prey of the strong man, no less than the theme of poets; and the Andaluz, from the remotest periods of history, has been more celebrated for social and intellectual qualities than for the practical and industrial.

The Andalucian authors revived literature, when the Augustan age died at Rome, as during the darkest periods of European barbarism, Cordova was the Athens of the west, the seat of arts and science. Again, when the sun of Raphael set in Italy, painting here arose in a new form in the Velazquez, Murillo, Zurbaran, and Alonso Cano school of Seville, the finest of the Peninsula.

The Oriental imagination of the Andalucians colours everything up to their bright sun. Their exaggeration, *ponderacion*, or giving weight to nothings, converts their molehills into mountains; all their geese are swans. Nowhere
[Spain, 1882.]

will the stranger hear more frequently those talismanic words which mark the national ignoramus character—*No se sabe, no se puede*, "I don't know;" "I can't do it;" the *Mañana, pasado mañana*, the "To-morrow and day after to-morrow." Their *Sabe Dios*, "God knows," is the *Salem Allah* of the Moors. Here remain the *Bakalum* or *Veremos*, "We will see about it;" the *Pek-éyi* or *muy bien*, "Very well;" and the *Ojala*, or wishing that God would do their work for them, the Moslem's *Inxo-Allah*, the old appeal to Hercules. In a word, here are to be found the besetting sins of the Oriental,—his indifference, procrastination, and religious resignation.

In compensation, however, nowhere in Spain is *el trato*, or friendly and social intercourse, more agreeable than in this pleasure-loving, work-abhorring province. The native is the *gracioso* of the Peninsula, a term given in the playbills to the cleverest comic actor. Both the *gracia*, wit, and elegance, and the *sal Andaluza* are proverbial. This *salt*, it is true, cannot be precisely called Attic, having a tendency to gitanesque and tauromachian slang, but it is almost the national language of the smuggler, bandit, bull-fighter, dancer, and *Majo*, and who has not heard of these worthies of Bética?—the fame of *Contrabandista, Ladron, Torero, Bailarin, and Majo*, has long scaled the Pyrenees, while in the Peninsula itself, such persons and pursuits are the rage and dear delight of the young and daring, of all, indeed, who aspire to be sporting characters. Andalucía, the head-quarters of the "fancy," or *afición*, is the cradle of the most eminent professors, who in the other provinces become stars, patterns, models, and the envy and admiration of their applauding countrymen. The provincial dress, extremely picturesque, is that of Figaro in our theatres; and whatever the merits of tailors and milliners, Nature has lent her hand in the good work: the male is cast in her happiest mould, tall, well-grown, strong, and sinewy; the female, worthy of her mate, often presents a form of matchless symmetry, to which is added a peculiar and most fascinating air and action. The *Majo* is the *dandy* of Spain. The etymology of this word is the Arabic *Majar*, brilliancy, splendour, jauntiness in walk, qualities which are exactly expressed in the costume and bearing of the character. The *Majo*, especially if *crudo*, or boisterous and *raw*, is fond of practical jokes; his outbreaks and "larks" are still termed in Spanish by their Arabic names, *jarana, jaleo*, i.e. *khala-a*, "waggishness." This type is, however, losing its originality day by day, and will have disappeared before long.

Nowhere in the Peninsula is the Spanish language more corrupted than in Andalucía; in fact, it is scarcely intelligible to a true Toledan. The *ceceo*, or pronouncing the *c* before certain vowels as an *s*, and the not marking the *th* clearly—for example, *plaser* (*placer*) for *plather*—is no less offensive to a fine grammatical ear than the habit of clipping the Queen's English. The Castilian enunciates every letter and syllable, while the Andalucian seldom sounds the *d* between two vowels: *lo come*, he eats it, and says, *comio, querio, ganao*, for *comido, querido, ganado*; *no vale nã, no hay nã*, for *no vale nada, no hay nada*, and often confounds the double *l* with the *y*, saying *gallangos* for *gayangos*.

The fittest towns for summer residence are Granada and Ronda; Seville and Malaga suit invalids during the winter, or Gibraltar, where the creature comforts of Old England abound. The spring and autumn are the best periods for a mere tour in Andalucía. The cities of the plain, and some of those on the shore on the E. sea-coast, are intensely hot in summer, but Granada, Ronda, and the mountain districts are cool. The towns on the coast are easily visited, as constant intercommunication between Cadiz and Malaga is kept up by steamers, which touch at Gibraltar and Algeciras. The river Guadalquivir is provided with steamers to Seville.

In spite of a fertile soil and beneficent climate, a great part of Andalucía is abandoned to a state of nature. The soil is strewn with Moorish remains, and covered with lentisks, liquorice, *palmitos*, and other aromatic underwood.

We still find in daily use the exact plough which is sculptured on Egyptian monuments, whilst the method of threshing, by the treading out of oxen, and the mode of winnowing by the wind, are precisely those used in the days of the patriarchs. Here, where nature is so lavish, man does little; in the thirsty Andalucian soil irrigation is the only guarantee the farmer has that he shall reap what he has sown. Still he is content to use the Moorish *Noria*, or wheel, for raising water, although a centrifugal pump would raise him twenty times the quantity of water, at a great saving of mule-power and of labourers' time. It is true that some of the chief "*labradores*" or farmers (educated in France or Belgium) have of late years introduced modern ploughs and even steam-machinery, and the Duke of Montpensier has set an excellent example to his brother agriculturists by the introduction of steam-ploughs, &c.; but the spirit of combination, which in other countries enables agriculturists of limited means to avail themselves of the most improved and costly implements, is almost absent in Spain.

Andalucia produces the *wines* which are of most importance to English consumers; Teres, with the tower of *Pajarette*, and the belt of vineyards which produce the *vinos secos*, and *abocados*. The best red wines of Andalucia come from *Rota*. Second to these are *Moguer*, *Rancio*, and *Seville* itself.

The sherry wines are, generally speaking, the products of the district of Cadiz. It includes *Jerez de la Frontera*; *San Lucar de Barrameda*, *Trebujena*, to the north of *San Lucar*, and *Puerto de Santa Maria*. The vineyards in this district amount to 33,355 English acres. There are four kinds of soil which determine different kinds of wine—*Albariza*, composed of carbonate of lime and magnesia, mixed with clay; *Barros*, red iron ochre soil—in these two soils only about three butts to the acre are obtained—*Bugeo* or alluvial soil, and *Arenas* or sands.

The large sugar-plantations near *Motril* in the province of *Granada* have increased to a very great extent during the last few years. They now form one of the greatest sources of riches of the south of Spain. A great number of sugar refineries have been established along the coast, which are well provided with excellent machinery.

The farms around *Seville*, being perfectly level and undivided by hedges or dykes, and averaging 1500 to 2000 acres each, are peculiarly adapted to the employment of steam machinery, but the essays made up to the present time have not given satisfactory results on account of the soil. This is especially the case with the steam-plough; the great heat and chalky or clayey soils make the earth so hard, that it is most difficult to cut through it with machinery adapted to soft and damp soils. The *Diputacion* at *Seville* tried a threshing-machine, but without giving practical results. The hydraulic olive-presses, on the contrary, are satisfactory in every way, and in 1882 a great number of English and American machines were employed there.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
85 Madrid to Cordova, by Alcazar de San Juan, Manzanares, Valdepeñas, Vadollano, Menjíbar, and Andujar. Rail	308	94 Jerez to Arcos. Carriage-road	369
86 Cordova to Seville. Rail ..	321	95 San Lucar de Barrameda to San Lucar de Guadiana, and the frontier of Portugal. Horseback	369
87 Seville to Cadiz, by Utrera and Jerez. Rail	354	96 Cadiz to Gibraltar, by San Fernando, Chiclana, Medina Sidonia, and Algeciras. Diligence and Steamboat	370
88 Seville to Cadiz, by San Lucar. River	363	97 San Fernando to Algeciras and Gibraltar, by Chiclana, Conil, and Tarifa. Diligence and Steamboat	380
91 Cordova to the Baths of Cartraca, by Gobantes. Rail and Diligence during the bathing season	364	98 Gibraltar to Ceuta, Tangier, and Tetuan. Steamboat and Horseback	385
93 Seville to Huelva and Mines of Rio Tinto: Excursion to La Rabida. Rail	365		

ROUTE 85.

MADRID TO CORDOVA BY VALDEPEÑAS, LINARES, VADOLLANO, ANDUJAR. RAIL. 273½ m.

An express train leaves Madrid for Cordova and Seville on Mondays, Wednesdays, and Fridays, and returns on alternate days.

For detailed description of route as far as Alcazar de San Juan Stat., see Rte. 123. The route is thoroughly uninteresting, and the journey may as well be made by night as by day.

The stations are—

Madrid.

9 m. Getafe Stat. Pop. 3498.

2 m. Santa Paula Stat.
2½ m. Pinto Stat. Pop. 2098.
3½ m. Valdemoro Stat. Pop. 2261.
4½ m. Ciempozuelos Stat. Pop. 2473.
9¼ m. Aranjuez Stat. Pop. 8155.
9¼ m. Castillejos Junct. Stat. (change for Toledo). Rte. 4.

5½ m. Villasequilla Stat. Pop. 1276.
The district is populated by well-to-do farmers. To the rt. are the vineyards of Yepes, which produce a fine white wine, held in considerable estimation.
6¼ m. Huerta Stat. Pop. 1705. Celebrated for its breed of sheep.

11¼ m. Tembleque Stat. Pop. 3428.

11¼ m. Villacañas Stat. Pop. 5105.

Bridges over the Giguela and Rianzares.

8¼ m. Quero Stat. Pop. 1724. Obs.

to the rt. several salt-water pools. Here an extensive salt and soda manufacture is carried on.

8½ m. **Alcazar de San Juan** Junct. Stat. (Buffet, where excellent sponge-cakes may be bought.) *Here the line to Alicante and to Valencia, branches to the l.* (Rte. 123.) *Passengers must inquire whether they are to change carriages.* This ancient town (Pop. 8397) is now busily engaged in various manufacturing industries. It disputes with Alcalá de Henares (see Rte. 149) the honour of being the birthplace of Cervantes. From Alcazar de San Juan the districts of **El Toboso** and **Argamasilla** can be conveniently visited. [Rly. to Quintanar de la Orden (16 m.), a small agricultural town of 7235 Inhab.]

16 m. **Argamasilla de Alba** Stat. Pop. 2691. The village is some distance from the stat. Cervantes is here said to have written his 'Don Quijote' whilst imprisoned in the **Casa de Medrano**.

We now enter **La Mancha** (Mancha is probably derived from the Arab **Mauza**—dry land). This denuded province consists of a wide expanse of monotonous steppes exposed to cutting wintry blasts, and scorched by the calcinating summer heats. Nought but the genius of a Cervantes could have thrown any charm over such a tawny, arid wilderness.

Leaving Argamasilla the mountains of the Sierra Morena are seen in the distance to the rt.

13 m. **Manzanares** Stat. *Here the line to Ciudad Real and Portugal branches rt.* (Rte. 70.) **Manzanares** (Inn: El Parador. Pop. 8936) is a pleasant town. The ecclesiologist may visit its modern Gothic church.

[A détour can be made to the **venta de Quesada** (7 m.), where Don Quijote was knighted. Cervantes must have sketched the actual inn, and its still-existing well. The water communicates with the Guadiana (*Wadi-Anas* in Arabic), which, like the Guadal-

quivir, eats its dull way through loamy banks. It rises in the swamps, or **Lagunas de Ruidera**, and loses itself again, 15 m. from its source, at **Tome-loso**: it reappears, after flowing 23 m. underground, at **Daimiel**. The lakes which it throws up are called the eyes, **Los ojos del Guadiana**, and the ground above is called the bridge. Their chief interest arises from **Don Quijote**. The **Cueva de Montesinos**, into which the knight descended, really exists in the **Campo de Montiel**, the site of the decisive battle (fought on a Wednesday, 14th March, 1369), which was the last act of the fratricidal warfare waged between Don Pedro the Cruel and Henry of Trastámara, who here butchered his king and brother, aided by French knights, by whom the monarch was held unfairly down in the death-struggle. The cave lies about 3 m. from the village of **Osa de Montiel** (Pop. 968), it is near the **Ermita de Saelices**, and close to one of the **lagunas** (of which, by the way, there are 11, and not 7, as Cervantes says). These lagunas are full of fish. Each lake has its own name, that of **La Colgada** being the deepest, and most interesting, because its cool waters are guarded by the ruined castle of **Rocafrida**, in which lived **Roca Florida**, to whom Montesinos was married.

Al Castillo llaman **Roca**,
Y á la fuente **Frida**.

The **Cueva de Montesinos** (Don Quij. ii. 23) itself is about 40 yards wide and 60 deep, and is used as a refuge in storms by hunters and shepherds. The entrance is blocked up with underwood. As in the Don's time, it is still the haunt of bats and birds, who have deposited a bed of *guano* nearly a foot thick. There is a lake at the bottom.]

From **Manzanares** the rly. traverses a district thickly clothed with vineyards to

17½ m. **Valdepeñas** Stat. (Inn: Posada del Mediodía.) Pop. 13,598. The red blood of the grape issues from

this *valley of stones*, and is the produce of the Burgundy vine, transplanted into Spain. The liquor is kept in caves and in huge *tinajas* or jars; when removed it is put into goat and pig skins, *cueros*, such as Don Quijote attacked. The wine, when taken to distant places, is generally adulterated. When pure, it is rich, fruity, high-coloured, and equal to Château Lafitte. It will keep well, and improve, for 10 years.

8½ m. **Santa Cruz de Mudela Stat.** Pop. 3642. Its church dates from the 15th centy. It carries on a trade in wine, cutlery, and garters, which are offered for sale at this stat. and at Aranjuez and Alcazar de San Juan. Some of the garters are gaily embroidered and enlivened with apposite mottoes, e.g.

"Te dirán estas ligas
Mis penas y fatigas;"

and

"Intrepido es amor,
De todo sale vencedor;"

and so forth. These epigrammata are truly antique, and none wrote them neater than the Spaniard Martial. Visit the Bodegas of the Marqués de Santa Cruz de Mudela.

10½ m. **Almuradiel Stat.** Pop. 865.

6½ m. **Venta de Cardenas Stat.** Here we think of Don Quijote, Cardenio, and Dorothea, for these fictions rank as realities. In the immediate Sierra to the l. is the scene of the knight's penance. Near Torre Nueva he liberated the galley-slaves. The rly. now passes through the magnificent defile of the *Despeñaperros* ("thrown over dogs"—meaning the "infidel hounds"), which the traveller from Madrid passes at 8 A.M., and has his first impression of the beauty and grandeur of a Spanish Sierra. Eight tunnels here succeed each other, and eight bridges carry the rly. across an equal number of deep ravines.

7½ m. **Santa Elena Stat.** Pop. 1581.

10 m. **Vilches Stat.** Pop. 3199. In the neighbourhood are neglected copper

and silver mines. [Near Vilches to the rt. are the plains of **Las Navas de Tolosa**, where, on Monday, July 16, 1212, Alonso VIII. defeated Mohammed Ibn Abdallah, King of Morocco, who was surnamed Anassir Lediu-Allah (the Defender of the Religion of God). The conquest of Toledo by the Christians had led to a fresh invasion of Spain from Barbary: the news spread dismay over Christendom, and Innocent III. proclaimed a general crusade. It is said that no less than 110,000 foreign crusaders came to assist the Spaniards from all parts of Europe.]

The allies left Toledo June 21, to meet the invaders. They found the passes guarded by the Moors, and despaired, when a shepherd, since ascertained to have been San Isidor himself, appeared miraculously and pointed out a bye-path. The Christians opened the attack; the Andalusian Moors, true to their unwarlike character, were the first to turn and run. The remainder followed their example. Archbishop Don Rodrigo, one of the most important historians of the middle ages, was present, and describes the battle. Owing to a defect in the MSS. there is an error as to the number slain.]

7 m. **Vadollano Stat.** [For the mines of Linares, ¼ hour, by branch line into the town—two trains daily.]

Linares.—Inns: Fonda de los dos Amigos, Calle de la Corredera, clean and reasonable.

Casino Español, in the Calle del General Echague: visitors introduced free for 15 days.

Café Catalan, in the Calle Moridillas.

Plaza de Toros, near the Paseo de la Virgen de Linarejos, erected in 1866. Fights on the 16th May, on St. John's Day (in June), on Corpus Christi Day, and during the fair, which commences 28th August.

H.B.M. Consul: T. Sopwith, Esq.
Stores for English Goods: Jaramillo and Miguel Rubio, both in the Plaza.
English Physician: Thomas Charles

Blanchard, Esq., No. 17, Calle de Ponton.

Linares (the *Hellanes* of the ancients) has a mining population of 31,194. It is placed near the Sierra Morena mountains, and is the centre of one of the richest mining districts of Spain, and has increased greatly in importance during the last four years. Obs. its fine fountain of Roman origin. Visit the pleasant English cemetery, $\frac{1}{2}$ m. distant from the town, which was consecrated by the Bishop of Gibraltar with more than usual solemnity, in the autumn of 1866.

Ride out to the supposed site of **Castulo** (or *Cazlona*) 2 m., where mutilated sculpture is frequently found. Visit the presumed ruins of the palace of Himilce, wife of Hannibal, which is situated at *Palazuelos*, near the site where the great battle won by Scipio was fought. Visit also the *mines of Linares*—there is a branch line to the mine of *Pozo Ancho*—which are most of them situated to the N.W. of the town, between it and the Sierra Morena. Linares was celebrated in antiquity for its copper and lead deposits. The oldest mine belongs to Government, but it is miserably deficient in machinery and appliances of every kind. Perhaps the most compact and ably managed mine is "*La Tortilla*," directed by Mr. T. Sopwith, C.E. The mines "*Los Quinientos*" and "*El Pozo Ancho*," belonging to the Linares Mining Company, and "*Los Alamillos*" and "*La Fortuna*," belonging each to a separate company, are excellently managed. The "*La Cruz*" mine is owned by a Franco-German company. The "*San Roque*" and "*Santa Clementina*" mines are also productive. Every day new shafts are being opened, and new "concessions" asked for from the government. The working is said to be very prejudicial to the health of the miners, but they are a tolerably healthy-looking set of men, and the rate of mortality in the neighbourhood is *not* considerable.

N. of Linares, about 5 m. from La

Carolina (Pop. 6474), are certain ancient mines still called *Los Pozos de Anibal*; they are situated in el *Cerro de Val-de-inferno* and should be visited alike by the geologist and antiquarian.*

Railway in construction to **Almeria.**]

6 m. **Baeza Stat.** This stat. serves for the towns of Baeza (Pop. 13,251), and Ubeda (Pop. 17,935), which lie 8 and 10 miles respectively to the l. of the line.

Inn: *Fonda de Ana Dolores* in the Calle de San Pablo. Café in the Plaza.

The once noble Franciscan convent has been converted into a theatre. The town contains a good Instituto and Casino in the Calle de San Pablo. It was the *Bætica Bæcula* of the ancients, and occupies the spot where Scipio the younger routed Asdrubal (v.c. 545). Under the Moors it became a flourishing town. It was taken and sacked by St. Ferdinand in 1239. Its old walls and its *Alistares* tower, and the fine Renaissance façade of the Town Hall may be visited. The Cathedral was modernised in 1857; obs. the basso-relievo by Gerónimo Prado, over the classical portal. The *Capilla de San José* is in excellent plateresque. The celebrated sculptor, Gaspar Becerra, was born at Baeza in 1520. The town was formerly celebrated for its jealous enmity to Linares—

"Baeza quiere pares
Y no quiere Linares."

8½ m. **Javalquinto Stat.** Pop. 2122. To the l. flows the Guadalquivir.

Now we are fairly in Andalucia, and have left the *despoblado* steppes of La Mancha to enter upon a region of luxuriant vegetation.

4½ m. **Menjibar Stat.** Pop. 2704. (Buffet.) The Guadalquivir is crossed by a handsome bridge. From this station there is a carriage-road to the battle-field of *Bailen*, 9 m. The battle was fought July 18, 1808, between the Spaniards under Castaños and the

* For a full account of Linares and its mines, see 'Untrodden Spain,' by Rev. J. H. Rose.

French under Dupont, which ended in victory for the former. Railway projected to Granada.

2½ m. **Espeluy Stat.** Pop. 322.

Here the railway branches off to Jaen. Travellers who go by diligence to Granada must change here.

6½ m. **Villanueva de la Reina Stat.** Pop. 2367. Obs. its fortified church.

8 m. **Andujar Stat.** Pop. 11,825. This dull unwholesome town is built upon the Guadalquivir, which is crossed by a dilapidated old bridge. The porous, cooling, clay drinking-vessels, *alcarrazas* or *Jarras* (Arabicè *karaset*), which, filled with water, stand at the entrance of every venta, are made here. A great variety of painted common pottery is manufactured at Andujar, which is most artistic in colour and form. A good collection exists at the S. Kensington Museum. Specimens may be bought at the station. The **Parroquia of Santa Maria** was a mosque. The neighbourhood abounds in game. At Andujar were signed two memorable documents; first, July 23, 1808, the convention of Bailen, and secondly, Aug. 8, 1823, the decree of the Duke of Angoulême, whereby superiority was assumed by the French over all Spanish authorities.

3½ m. **Arjonilla Stat.** Pop. 3165.

3½ m. **Marmolejo Stat.** Pop. 3553. Near here is a mineral spring highly charged with carbonic acid gas, and highly beneficial for disorders of the digestive organs.

8 m. **Villa del Rio Stat.** Pop. 4234. Here is an ancient Moorish palace, now converted into a church.

7 m. **Montoro Stat.** Pop. 10,673. Obs. its curious 16th-cent. bridge.

6 m. **Pedro Abad Stat.** [5 m. to the l. is the ancient town of Bujalance, Pop. 8500, with its Moorish castle flanked by seven towers.]

2½ m. **El Carpio Stat.** Pop. 3132. Obs. its Moorish tower, built in 1325.

3 m. **Villafranca Stat.** Pop. 3321.

The Guadalquivir is again crossed before reaching

9 m. **Las Ventas de Alcolea Stat.** Obs. particularly its noble bridge of 20 arches constructed of dark marble, and built by order of Charles III. Alcolea is a common name in Spain, being the **Alcalah**, the fortress, the outpost of the Moors. Here, June 7, 1808, Pedro Echavarri (who had promoted himself to the rank of lieutenant-general), with some thousand men, ought to have stopped Dupont; but at the first French advance this general turned and fled, never halting until he reached Eciija, 40 m. off; then, had Dupont pushed on, instead of thinking of plunder, he would have won Andalusia without firing a shot. Near this occurred the fight of Sept. 28, 1868, in which the forces of Queen Isabel were defeated, and the Revolution secured.

Not far from Alcolea is the great stable **La Regalada**, for the once celebrated breeding-grounds of Cordovese barbs: the establishment has never recovered from the effects of the Peninsular War, when the best stallions were carried off by the invaders.

Leaving this stat. obs. to the rt. the peaks of the distant Sierra Morena. To the S.E. is an isolated conical hill crowned by the picturesque castle of Almodovar, built by the Moors, and used by Don Pedro the Cruel as a depository for his treasures.

CORDOVA.

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7 m. Cordova Stat. (Buffet, bad and dear. There is a room at the Restaurant where ladies will find Lavabos; charge, 2 reals each.) *Omnibus* to the town. N.B. The streets are very intricate, and it may save time to take a boy as a guide.

§ 1. HOTELS, CAFÉS, SPANISH PROTESTANT CHAPEL, BULL-RING, CLUB, PUBLIC LIBRARY, CARRIAGES, CONSUL, PROMENADES, SHOPS, BATHS.

Inns: Fonda Suiza, kept by the proprietors of the hotels "de Paris" in Madrid, Seville, and Cadiz, good, Fonda de Oriente, 2nd class, but people civil and clean, and the food is good—25 reals a day, all included; Casa de Huéspedes; Las Mariquitas, Calle de Ambrosio Morales. Pop. 47,830.

Cafés: Café del Gran Capitan, a pleasant resort in the fashionable Paseo del Gran Capitan; Café Suizo.

At Puzzini's, Calle de Ambrosio Morales, may be bought the excellent sweatmeat made of orange-flowers, "dulce de azahar."

Protestant chapel and school (*Capilla Evangélica*).

Plaza de Toros, near the rly. stat. Bull-fights take place during the annual fair (held in the last week in May).

Casino, a first-rate Club, well worth a visit. Visitors are courteously admitted on introduction by a member. Look at the finely decorated saloon.

Public Library: Biblioteca Provincial; it contains more than 7500 vols.: admittance free.

Carriages can be procured in the Plaza del Angel, between the two hotels—12 reals per hour, for 1 or 4 persons. Riding horses may be ordered at the hotel, 20 reals per day.

H. B. M. Vice-Consul: Duncan Shaw, Esq. He lives near the walls of the cathedral.

Promenades: El Paseo de la Victoria, between the rly. stat. and the town. El Paseo del Gran Capitan, bordered with orange-trees and Japanese medlars, the great resort in spring and summer evenings.

Objets d'art may be found by inquiry at the hotel, as the dealers' shops are very poor.

Baths, near the Fonda Suiza.

Good specimens of silver filagree work may be had at a Plateria (silversmith's) in the Calle de Armas, 17.

§ 2. HISTORICAL NOTICE.

Córdoba retains its time-honoured name *Karta-tuba*, an "important city." It was called by the Oarthagians the "gem of the South," by the Romans it was called Corduba. It sided with Pompey, and was therefore half destroyed by Cæsar, who put 28,000 of the inhabitants to death in *terrorem*.

Cæsar's lieutenant Marcellus rebuilt the city and founded the first Roman colony, peopling it with pauper patri- cians from Rome; hence its epithet "Patricia." Under the Goths the city lost its former importance, but regained it under the Moors, when it became the Athens of the West. Subject at first to the khalifate of Damascus, the city declared itself free in 756; after which it became—under Ummeyâh Abdu-r-rahman—the capital of Moor- ish Spain. The wealth, luxury, and refinement of this period in the history of Córdoba reads as if it were an Alad- din tale. The most flourishing period was until A.D. 1009. The Moorish dynasties are usually divided into four periods: the *first*, extending from 711 to 756, during which Spain was go- verned by Amirs, deputed by the Kalif of Damascus. The *second*, extending from 756, in which year Abdu-r-rah- man declared his independence and made Córdoba his capital, to 1009, during which 10 sultans ruled. The *third* period, extending from 1009 to 1227, during which two factions took the lead in the divided house; first, the Almoravides-Murabitins (men con-secrated to the service of God, the types of the Christian knights of Santi-ago); and secondly, their rivals, and by whom they were put down in 1156, viz. the Almohades, or Unitarian dis- senters, headed by Ibn-Abdallah, a Berber lamplighter, who persuaded the mob to believe that he was the Mehedi, or "only director," in the paths of virtue. The *fourth* period commences June 30, 1235, the date of the capture of Córdoba by St. Ferdinand. Then it was that Ibnu-l-ahmar, a vassal of St. Ferdinand, founded the last dynasty, that of Granada, which after two cen- turies and a half (in 1492), was in its turn undermined by internal dissen- sions, until the union of Aragon and Castile under Ferd. and Isab., taking place at the period of the greatest Granadian divisions, completed the final conquest, and terminated the Mohame- dan dynasties in Spain.* Almakkarî

tells us that from the 9th to the 12th century. Córdoba contained 1,000,000 inhab., 300 mosques, 900 baths, and 600 inns. It was the birthplace of the following eminent men, viz. Seneca (6 A.C.); Lucan (39 A.C.); Averroes (12th centy.); Juan de Mena (the *Chaucer* of Spain—born in 1412); Ambrosio Morales, the Leland of the Peninsula, in 1513; Thomas Sanchez, the Jesuit, and author of the celebrated treatise *De Matrimonio*;* Pablo de Céspedes, painter and poet (in 1538); and Luis de Gongora, the Euphuist (in 1561). Here, in the church of San Nicolas, Gonzalo de Córdoba, the great Captain of Spain, was bap- tised.

Córdoba is the residence of local authorities, with a Liceo, Theatre, fine *Casino*, a Foundling Hospital, a *National Museo*, which contains some interesting Arabic remains, consisting chiefly of inscriptions, tiles, and a cu- rious bronze deer, from a fountain at Medina Azzahra, and a splendid brim of a well of green pottery with an Arabic inscription. The pictures are indifferent.

It is a charming residence for the winter and spring months. The climate is delightful, and the rides and drives near the town most enjoyable. One or two days will suffice for the mere sightseer, but many more days may be spent with pleasure in this in- teresting old town. Many of the houses retain their Moorish patios, but they are not nearly so handsome as those of Seville. The entrance porch, *Zaguan*, is also common, but the inner door is usually of wood and closed. The city arms are "a bridge placed on water,"

P. Gayangos. The third book records what Córdoba was in all its glory. 'Los Santos de Córdoba,' M. de Roa, 4to., Cordova, 1627; 'De Corduba in Hispania,' 4to., Lyons, 1617; 'Antigüedades de Córdoba,' Pedro Diaz de Rivas, 4to. 1624; and 'Antiguo Principado de Córdoba, M. de Roa, 4to., Córdoba, 1636; the 'Indicador,' by Luis Maria Ramirez de las Casas Deza; and the 'Manualito de Córdoba; read also Leb- recht's essay in Ashur's 'Benjamin de Tudela,' il. 318; 'Recuerdos y Bellezas de España,' by Pedro de Madrazo, Madrid, 1855; 'Guía de Cór- dova,' 1875.

* The best ed. is that of Antwerp, 3 vols. fol., 1607.

* For Córdoba, consult 'Antigüedades de España,' Morales, Alcalá de Henares, 1675, chap. 31; 'Almakkarî,' translated by the learned

allusive to that over the river: the foundations of it are Roman; the present irregular arches were built in 719 by the governor Assamah.

§ 3. THE CATHEDRAL.

The Cathedral or mosque, *La Mezquita* as it is still called (*mesgad*, from *masegad*, Arabicè to worship prostrate), stands isolated. It is open all day, and, except between 8 and 10, the sacristan will show the chapels. It was built on the same spot formerly occupied by the Basilica, which had also been erected upon a Roman temple dedicated to Janus.

When the Arabs entered Córdoba after the battle of Guadalete, 711, they converted half the Basilica into a mosque. This arrangement had already been made in the Basilica of St. John at Damascus, afterwards converted into the great mosque. This state of things lasted in Córdoba about seventy years, when Abdu-r-rahman I. determined to build a temple which should compete with the finest in the East, and before pulling down what remained of the Basilica, he bought from the Christians the other half, which they had hitherto used for their worship, with only the stipulation that the purchase money should be paid in gold and that they should be allowed to consecrate another church in Córdoba, dedicated to SS. Faustus and Marcial. The priests quitted the Cathedral peacefully bearing in procession the relics and images of the saints.

The new building was begun in 786, on the site of the Christian church.

Abd-el-Rahman collected at an enormous expense columns of different kinds, many from Constantinople and Alexandria; some, with their carved capitals, belonged probably to the Roman temple of Janus, which is said to have occupied the site before the

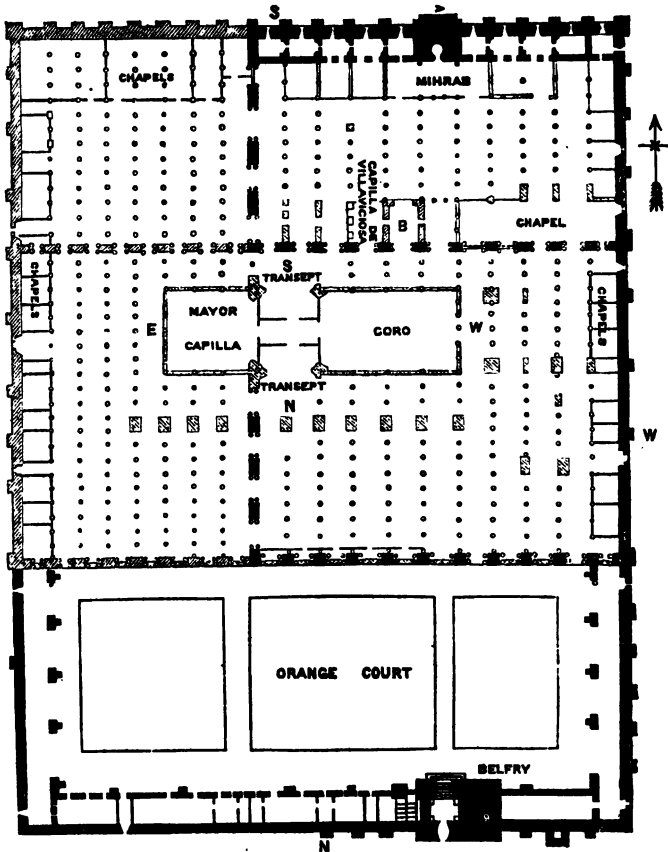
first Christian church was built there.

The Kaliph took the greatest interest in the new mosque, and, if we believe the Moorish historians, drew part of the ornamentation with his own hand. After his death his son Hichem I. continued it, and finished it in 796 at the enormous cost of 300,000 gold doblas. Among the objects Abd-el-Rahman had in view was to save his people from the dangerous pilgrimage to the tomb of the Prophet. The mosque was composed at that time of eleven aisles, which are those to the right entering by the Court of Oranges; they run from N. to S. The sixth or central nave, which is rather wider, leads to the Mihrab. The original structure terminates at the S., where the chapel of Villaviciosa is placed. [See *Plan*.] The earliest Roman and Visigothic capitals are also in this part of the cathedral.

During the reign of Hakem II., 961-967, the building was lengthened from N. to S., from the line where the chapel of Villaviciosa begins to the present Mihrab, which was built at that time. The belfry, which no longer exists, and fountains of the Court of Oranges, were built by Abdu-rahman III., 912-961. Al Manssour, the minister of Hakem III., 988-1001, added 8 more naves to the E., from N. to S., thus throwing the sanctuary out of its central position, and probably built the Chapel of Villaviciosa. These naves are easily recognised. [See *Plan*.] The capitals on the columns in this part of the church were made by the Arabs in imitation of the composite order, and in the construction of the naves added by Al Manssour the style is less pure, and at times the pointed arch is visible.* The mosque is inclosed by walls from 30 to 60 feet high, and averaging 6 feet in thickness: walk round them and observe the square buttress-towers with fire-shaped or bearded parapets; it is

* For full details of the mosque during the time of the Arabs, consult 'Moh. Dynasties in Spain'; Edrisi, 'Géographie,' edit. of Leyden; and 'Recuerdos y Bellezas de España,' by Don Pedro Madrazo, Cordova, Madrid, 1856.

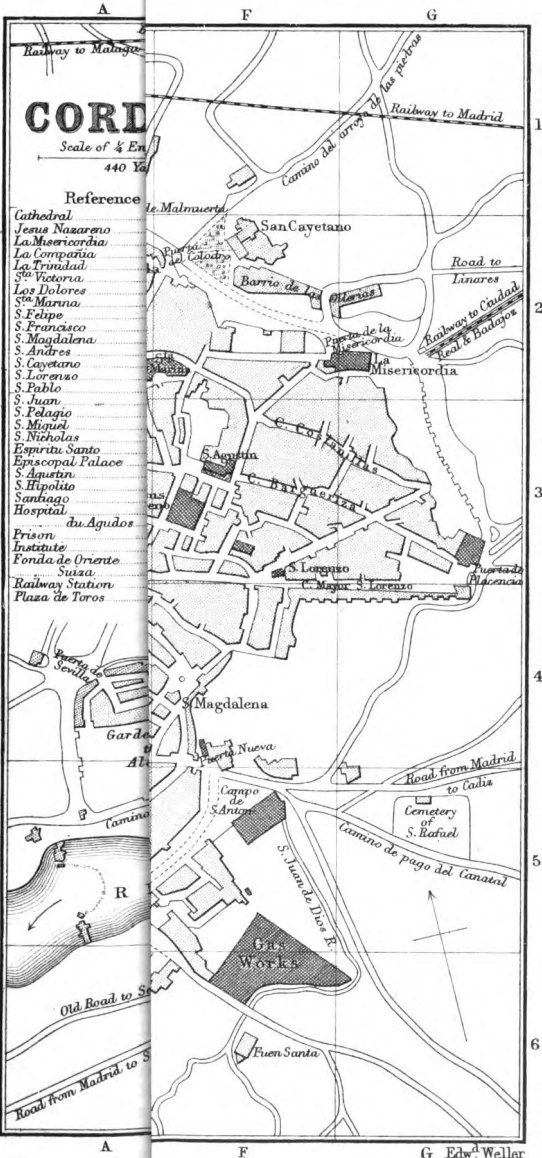
the type of that which was at Seville. Examine the rich Moorish spandrels and latticed openings of the different entrances, especially those at the N.E. side, with fine Oriental ornamentations and Cufic inscriptions. Opposite the



MOSQUE (NOW CATHEDRAL), CÓRDOBA.

W. side is the plateresque door of the church of San Juan, which is worthy of notice.

Enter the *Patio de los Naranjos*, Court of Oranges, at the *Puerta del Perdón*, of which the type is truly



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Reference

- Cathedral
- Jesus Nazareno
- La Misericordia
- La Compañia
- La Trinidad
- S^{ta} Victoria
- Los Dolores
- S^{ta} Marna
- S. Felipe
- S. Francisco
- S. Magdalena
- S. Andres
- S. Cayetano
- S. Lorenzo
- S. Pablo
- S. Juan
- S. Plagio
- S. Miguel
- S. Nicholas
- Espiritu Santo
- Episcopal Palace
- S. Agustin
- S. Hipolito
- Santiago
- Hospital
- du Agudos
- Prison
- Institute
- Fonda de Oriente
- Suiza
- Railway Station
- Plaza de Toros

G Edw^d Weller

Oriental. The doors are covered with bronze plating, with Gothic and Arabic inscriptions—the words “*Deus*” and “The Empire belongs to God, all is His.” These doors were restored in 1539. On the sides are the arms of Castile and Leon, and the following inscription: “On the 2nd day of the month of March, of the Era of Cæsar, 1415 (1377 A.C.), in the reign of the most High and Puissant Don Enrique, King of Castile.”

The courtyard was built by Said Ben Ayub in 937. Over the whole area of the Patio orange trees were planted continuing the lines of columns inside. Two entrances open into the street from the other side. Obs. the military columns found in the middle of the mosque during the repairs of 1532: the inscriptions (re-engraved 1732) record the distance, 114 miles, to Cadiz, from the temple of Janus, on the site of which the mosque was built.

This building offers the finest type in Europe of the true temple of Islam. The labyrinth, a forest or quincunx of pillars, was chiefly constructed out of the materials of the Temple of Janus. Out of the 1200 monolithic columns (now reduced to 1096) which once supported its low roof, 115 are said to have come from Nîmes and Narbonne, in France; 60 from Seville and Tarragona in Spain; while 140 were presented by Leo, Emperor of Constantinople; the remainder were detached from the temples at Carthage and other cities of Africa. The columns are in no way uniform—some are of jasper, porphyry, verd-antique, and other choice marbles: neither are their diameters equal throughout, the shafts of some which were too long having been sunk into the floor to a depth of several feet; while in those too short, the deficiency was supplied by means of a disproportionate Corinthian capital.

The general plan of this Mosque and Court resembles others built by the Arabs, especially that of Kairwan in Morocco, which was also rebuilt between the 7th and the 9th centuries. It has also on the W. a great court, 330

feet long by 240 wide, with a double arcade round it. See Rae's “Country of the Moors.”

The mosque was called *Zeca*, the house of purification (the old Egyptian *Sekos*). In sanctity it ranked as the third of mosques, equal to the Al Aksa of Jerusalem, and second only to the Caaba of Mecca. A pilgrimage to this *Ceca* was held to be equivalent in the Spanish Moslem to that of Mecca, where he could not go. According to the measurements given by Mr. Waring in his ‘Notes of an Architect in Spain,’ the Mosque is an oblong 394 feet by 360. In the time of the Moors the 19 aisles of the Mezquita were all open to the Court of Oranges. They are now all closed but 3. The pillars divide it into 19 longitudinal and 33 transverse aisles; the laterals are converted into chapels. Obs. the double arches and those which spring over pillars; some of the upper arches are beautifully interlaced like ribands. The roof is about 40 feet high, and originally was flat. The whole mosque was covered by an arched wooden ceiling running north and south over the aisles: it was richly pannelled and gilt, and probably similar to that still existing over part of the great mosque of Fez. It was allowed to fall into decay, and was finally removed in 1713, when the present mean vaulting was put up. The real lowness is apparently increased by the width of the interior, just as the apparent height of the choir is increased by the narrowness of the aisles. The mosque covers four acres, into the midst of which a Renaissance cathedral has been introduced. The side of the church which faces the Court of Oranges was nearly rebuilt in 1879.

Visit the *Capilla de Villaviciosa*, once the *Maksurah* or seat of the khalif. This chapel is raised upon a crypt about 3 yards from the ground. Much has been written upon the object for which it was built. Edrisi, who describes it in the first half of the 12th centy., says that the gold and silver vessels used in the 27th night of Ramadhan were kept there, with the

fine Koran, which it required two men to move; it was probably the Mak-surah, or place where the Sultan prayed on Fridays. Outside are still to be seen the original arches, similar to those of the Mihrab. The cupola inside is of the same character. The interior is decorated with a fine ornamentation in stucco, in the same style as that of Granada, of the 14th cent., and evidently decorated after the mosque had been converted into a Christian temple. The heraldic lions and arms of Castile and Leon must be noticed. Read the Gothic inscrip. dated 1409. The tiles are of the same period. The ins. in Cufic and African letters are equally appropriate to Christian and Moorish buildings. The mixture of Oriental and Gothic ornamentation combined in this manner is the peculiarity of the *Hispano-Arab* style: no specimens like the vestry of this chapel are to be met with out of Spain. This influence is evident when we consider that during the reign of Alonso el Sabio, 1275, permission was granted to the dean and chapter of the cathedral to have at all times, free of taxes, four Moorish workmen, two of them masons, and two carpenters, who were to be employed exclusively for repairs in the cathedral with the other artists. This circumstance has undoubtedly contributed to the good preservation of the Moorish remains, notwithstanding the instances in which an exaggerated devotion, or the necessities of the church, have altered what we now see of the primitive buildings. Opposite is the *Capilla de San Pedro*, once the Cella, the "*Ceca*," the Holiest of Holies, and the *hiblah*, or point turned to Mecca, which lies to the E. from Spain, but to the S. from Asia. Three chapels are included in this sanctuary; the one in the centre leads to the *Mihrab* (sanctuary). Within it stood the *Minbar* or pulpit made of sandal wood and ebony inlaid with pearl and ivory—it cost 35,700 dinars. The traveller must notice the admirable construction and ornamentation of these chapels, the beauty of the interlaced arches and cupolas. The mosaics which decorate

the façade of the central chapel are first-rate specimens of Roman Byzantine decoration. Six of them were restored at the end of the last century. They were placed there (according to Adzari, a contemporary author, see Madrazo's '*Córdoba*') in 965, and were sent by Leo, the emperor of Constantinople, with a Greek artist, who taught the industry to Al Hakem's workmen. The rest of the chapel is ornamented with stone and stucco carvings. At the end is a small heptagon covered with an admirably constructed stucco shell-shaped roof, supported by lateral arches. The richly illuminated MS. of the Koran written by Othman was placed there. It was torn to pieces by the Christians under Don Alfonso when Ben Sagiah delivered up the city of Cordova in A.D. 1146. This chapel was called by the Spaniards *Del Zancarron*, in derision of the foot-bone of Mahomet. The pilgrim compassed this Ceca seven times, as was done at Mecca; hence the foot-worn pavement. In the middle of this chapel is the tomb of the Constable Conde de Oropesa, by whom in 1638 Cordova was saved from Don Pedro and the Moors. At the side is a Moorish doorway.

After the conquest of Cordova under Don Alfonso, the chapter formally entered into possession at the end of A.D. 1238 and dedicated the church to Sta. Maria. At intervals for 200 years chapels and alterations were made chiefly by Moorish workmen. This influence may clearly be traced in

The modern addition to the mosque, the *Coro*; this was done in 1523 by the Bishop Alonso Manrique. The city corporation, with a taste and judgment rare in such bodies, protested against this "improvement;" but Charles V., unacquainted with the locality, upheld the prelate. When he passed through in 1526, and saw the mischief, he thus reprov'd the chapter: "*You have built here what you, or any one, might have built anywhere else; but you have destroyed what was unique in the world.*" It was commenced by Fernan Ruiz in 1523, and completed in 1593. The cinquecento ornaments and roofs are picked out in

white and gold. The pulpits are splendid, and the fine brass balustrades very effective. The *Silleria*, which consists of 109 seats, is one of the most striking examples of Churriguera art in Spain; it is by Pedro D. Cornejo; he died in 1758, æt. 80, and is buried near the Capilla Mayor. The choir books are very fine. Obs. one called, "*de los Apóstoles*." The excellent *Retablo* was designed in 1614, by Matias Alonso; the painting is by Palomino. The tomb, *Al lado de la Epístola*, is that of the beneficent Bishop Diego de Mardones, ob. 1624. Lope de Rueda lies buried *entre los dos caros*. The rejas are poor.

The lateral chapels of the cathedral are not so interesting. Pablo de Céspedes, ob. 1608, is buried in front of that of *San Pablo*: by him are the paintings of St. John, St. Andrew, and a neglected "Last Supper," once his masterpiece. In the *Capilla de los Reyes* is buried Alonso XI., one of the most chivalrous of Spanish kings—the hero of Tarifa and Algeciras: his ashes have been moved to *San Hipólito*. In the *Capilla del Cardenal* is the rich tomb of Cardinal Pedro de Salazar, ob. 1706. It is Churrigueresque; the statues are by José de Mora. In the altar of *La Encarnacion*, near the *Mihrab*, is a remarkable early Spanish picture painted on panel—the earliest Spanish dated picture known—with the following inscription:—

"Esta obra e retablo mando fazer Diego Sanchs de Castro canonigo desta iglêa a onor de dios nro senhor i de Santa Encarnacion e de los bien auenturados S^a Jua bap^a e Santiago et S^a Llorente e de Santo Ibo de bretaña et de Sato Pio Papa, e de Santa barbara. Acabose a xx. dias de Marco de m.cccclxxv. años. Pedro de Cordova pitor."

The fine *Church ornaments* which have escaped the French, and different revolutions, may be seen in the *Capilla del Cardenal*; they are readily shown, and worth the visit. The finest is the *Custodia*, a noble gothic silver-gilt work by Enrique de Arfe, 1517; some additions were made to it in 1735, by Bernabé Garcia, which are not so

pure in taste. Three splendid processional crosses are worthy of notice, all made at Cordova; two of them are in the Gothic plateresque style, and the third Renaissance, ornamented with enamels. A *Porta Paz*, 16th cent., forming the façade of a temple, with a large garnet at the base: four Gothic *Porta Paz*. A silver brasier, 16th cent., and a fine gold enamelled chalice. The remaining objects have little artistic value. The large silver lamp, one of the few examples of the kind which remain in Spain, which hangs before the high altar, weighing 425 pounds, is very grand.

Ascend the *belfry tower*, which, like the *Giralda*, was shattered by a hurricane in 1593; it was recased and repaired the same year by Fernan Ruiz, a native of this city.

The *Bishop's Palace*, close by, was built in 1745, and is in a bad rococo style; the inside is all gilding, marble, and whitewash. In the *Sala de la Audiencia* are a series of bad portraits of prelates. Obs. the gigantic lemons, Arabic *laymoon*, in the lovely garden. The artist must not fail to walk below the bridge to some most picturesque Moorish mills and pleasant fresh plantations.

§ 4. CHURCHES; PUBLIC BUILDINGS; GATES.

Formerly there were 35 convents besides 13 parish churches, in this city, the most interesting Gothic churches which remain are, *Sta. Marina*, *San Lorenzo*, *San Nicolas*, *San Pablo*, *San Francisco*, *Sta. Marta* and the *Hospital de Espósitos*. Ambrosio Morales was buried in *Los Martyres*, where his friend the Archbishop of Toledo, Rojas Sandoval, placed a tomb and wrote an epitaph; the ashes were moved in 1844 to the *Colegiata de San Hipólito*. The artist will also find good specimens of the *Mudejar* style in the façade of the house of Don Juan Conde, and the

patio of the ruined convent of **Aciselo y Victoria**, now a carpenter's shop. The best Moorish remains are at the **Huerta del Rey**, and **Casa de las Campanas**, a girls' school. The Renaissance houses of **Gerónimo Paer**, **Marques de Villaseca** and **Conde del Aguila**, are worth visiting. The **Plaza**, with its wooden galleries, and the **Calle de la Feria**, abound with quaint architectural designs. In the **Colegio de la Asuncion**, the Arabic bell of Samson may be inquired after. A Roman pavement may be seen at a carpenter's in the **Plaza de San Rafael**.

At the town entrance is a classical Doric gate erected by Herrera for Phillip II. on the site of the Moorish **Babu-l-Kanterah**, "the gate of the bridge." The relievos on it are said to be **Torrignano**. Near this is the Churrigueresque **El triunfo**, on the top of which is the Cordovese tutelar saint, **Rafael**; read the curious inscription on the column. The **Alcazar** rises to the l., and was built on the site of the **Balast Ludheric**, the castle of Roderic, the last of the Goths, whose father, **Theofred**, was duke of Córdoba. During the time of the Arabs the Archbishop's palace, the stable, and huerta, were included in what is now called **Alcazar Viejo y Nuevo**. Formerly it was the residence of the inquisition. The lower portions were converted into stables by Juan de Minjares in 1854, for the royal stallions. Here, under the Moors, were the **Alharas** (unde **Haras**), the mounted guard of the king; they were *foreigners*, with whom suspicious despots have ever striven to surround themselves.

Go into the garden, which is worth a visit. The view over the river is charming and the orange and lemon trees are splendid.

The walk round the lonely **City Walls** is beautiful. They are Moorish and built of *tapia*; with their gates and towers they must have been nearly similar to that original circumvallation as described by Cæsar (B. C. ii. 19). The view of the town from the other side of the bridge is very fine. The palms overtopping the wall from a

convent garden near the **Puerta de Plasencia** are most picturesque.

The octagon tower, near this **Puerta**, **La Mal Muerta**, was erected in 1406 by Enrique III.

The English word *Cordwainer*, a shoemaker, is derived from the **Cordova** leather imported into England to make shoes. The Spanish leather was once celebrated, but the Moors carried their art and industry to Morocco.

§ 5. EXCURSIONS.

(1.) A morning's excursion can be made to the **Arrizafa** and the adjoining hermitage of the **Val Paraiso**. The **Arrizafa** is approached by a path which ascends through gardens: it is 1½ m. from the town. The hermitages occupy a charming position on the **Sierra**: they are inclosed by a wall. Nothing can be more beautiful than the mass of flowers in the early spring. The views over the surrounding country are superb. *Omni-buses* ply from the hotels, and horses may be had for 20 reals for this excursion.

(2.) Another pleasant afternoon's ride can be taken to the ruins of the **Geronimite Convent** (2 m.) which looks over the **Campina**; it is surrounded by olive-groves and evergreen oaks. This convent was built in 1405, with the remains of the ruins of **Medina Azzahra**, 1 m. distant (**Córdoba la Vieja**). No systematic excavations have been made in these ruins which were so important during the reigns of **Abdur-rahman** and **Alhakem**, in the 10th centy. See 'Moham. Dynasties' by **Gayangos**.

(3.) Pleasant drives may be taken to the "**La Albaida**," a farm belonging to the Duke of **Hornachuelos** — the view beyond is very fine. The "**Quinta**," of the **Marques de la Vega de Armijo** should also be visited; the gardens are most beautiful.

(4.) Cordova to Belmez Rly. 2 trains daily; 43½ miles.

Cordova Stat.

13 m. Obejo Stat. Pop. 710.

4½ m. Vacar Stat.

8½ m. Alhondiguilla Stat.

3½ m. Espiel Stat. Pop. 2821.

12½ m. Cabesa de Vaca Stat.

12½ Belmez Stat. Pop. 6794.

The line branches from Belmez by Almorchon to Madrid and Lisbon.

The geologist should explore the district to the N. of Cordova, where lies the Belmez and Espiel coal-field. One of the most interesting phenomena of this district is a mine which is burning slowly; flames may be seen issuing through the soil. The slate is calcinated, and the most distinct impressions of ferns are visible.

In the same locality there are several important iron mines.

Railways from Cordova to Seville (Rte. 86), to Malaga (Rte. 106), to Granada (Rte. 103).

ROUTE 86.

CORDOVA TO SEVILLE—RAIL. 80½ m.

The rly. follows the valley of the Guadalquivir. Obs. to rt. of the line the breeding-ground of the bulls intended for the ring; it is inclosed within walls, and is of considerable extent.

8 m. Villarrubia Stat.

8 m. Almodovar Stat. Pop. 2521.

The castle with its elevated tower was fortified by Don Pedro the Cruel. Ascend to the top for the magnificent view obtained from its summit.

Leaving Almodovar, the Guadiato is crossed by a viaduct of iron.

5½ m. Posadas Stat. Pop. 4370.

6 m. Hornachuelos Stat. The Bem-
[Spain, 1882.]

bezar is crossed by an iron and stone bridge of elegant proportions. Obs. the ruins of a Moorish fort which crowns the summit of an adjoining hill. Pop. 1839.

7 m. Palma Stat. Pop. 6965. The oranges grown in this district are some of the finest in Spain.

[From Palma Stat. a diligence runs daily to

13½ m. Ecija. Pop. 24,979. It may also be reached from Marchena by rail. (See Rte. 103A.)]

2 m. Peñafior Stat. Pop. 2403. Obs. the fine cupola of the church. This (the Roman *Iliessa*) was once an important strategic position.

Soon after leaving Peñafior, the Guadalvacar is crossed by an iron bridge. Obs., in the ravine below, the ruins of an old castle called *Setefilla*.

15 m. Lora del Rio Stat. Pop. 6772. To the rt. is a chapel in the early Roman style with a fine W. doorway. At a little distance from the town is a celebrated *sanctuary*, dedicated to the Virgin, which crowns the *Monte de Setefilla*.

Railway in construction to Llerena.

13 m. Guadajoz Stat.

3½ m. Tocina Stat. Situated in the midst of a fever-haunted morass. Sr. Fernandez, a chemist, has an interesting collection of coins and other works of art which he is pleased to show to visitors. Pop. 1455.

Tocina Junct. Stat. Pop. 1455. [A branch railway to Pedrosa, 22 m., passing by Tocina, Empalme Stat.

1 m. Tocina Pueblo Stat. Pop. 1455.

12½ m. Minas Stat.

3 m. Villanueva y Alcolea Stat.

2½ m. Villanueva de las Minas Stat.

1½ m. Minas Guadalquivir Stat.

2½ m. Pedrosa Stat. Pop. 334.]

8 m. Brenes Stat. A poverty-stricken village of 1200 inhab. There is a Spanish proverb which says, "Si vas á Brenes lleva que cenés."

5½ m. El Empalme Stat. Soon after leaving this stat. the famous Giralda of Seville is seen rising in the distance. To the rt. are the ruins of Itálica and, still further off, the monastery of San Gerónimo and the *Cartuja de Triana*.

Seville Stat. *Omnibuses* to the town.

SEVILLE.

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§ 1. HOTELS, BATHS, CAFÉS, CLUBS.

SEVILLE. *Inns*: Fonda de Paris, Plaza de la Magdalena, good. Fonda de Madrid, in the same Plaza, has a good patio. Fonda de las Cuatro Naciones, Plaza Nueva, large, no patio. Fonda de Europa, Calle de las Sierpes, a commercial hotel with a good patio, moderate terms; a good guide, José Navarro, is attached to this hotel. Fonda Española, Placentines 1, clean, 20 to 30 rs. (a commercial house, 20 rs. a day), very fair. Hotel Suizo, Calle de las Sierpes, 37 to 40 rs., arrangements may be made to dine à la carte at this hotel. Fonda de Londres, Plaza Nueva, reasonable.

An interpreter from the Fonda de Paris meets the train.

N.B. Secure a cuarto bajo (or ground-floor apartment) during the summer months: the difference of temperature between the ground and second floor is often 6 to 10 degrees in favour of the former. Visitors to Seville during the fair-week should invariably make a distinct agreement with the landlord before engaging rooms. They must be content to pay double or triple the usual prices (80 to 100 reals per day at least in the hotels).

Cafés: El Gran Café, large and elegantly furnished; el Suizo, in the Calle de las Sierpes.

Restaurants: None good; the table d'hôte dinner at the hotel is far better.

El Suizo, in the Calle de las Sierpes; el Gran Café, in the same street. Dinners at all hours.

Baths: La Iberia, 5 rs., with linen, Calle de San Vicente. In the Calle de las Sierpes, near the Fonda de Europa.

Casinos: Círculo de Labradores, in the Calle de las Sierpes; el Casino, in the Plaza del Duque. *Visitors introduced free to either of these clubs for 14 days, upon presentation by a member.*

§ 2. THEATRES, BULL-RING, REGATTA CLUB, HORSE-RACING SOCIETY.

Theatres: Teatro de San Fernando, in the Calle de Tetuan, a handsome building erected in 1847. Here Operas are given during the season. Teatro Esclava, near the Puerta de Jerez. Teatro de Cervantes, Teatro de Lope de Vega, both in the Calle Amor de Dios. Teatro del Duque, in la Plaza del Duque.

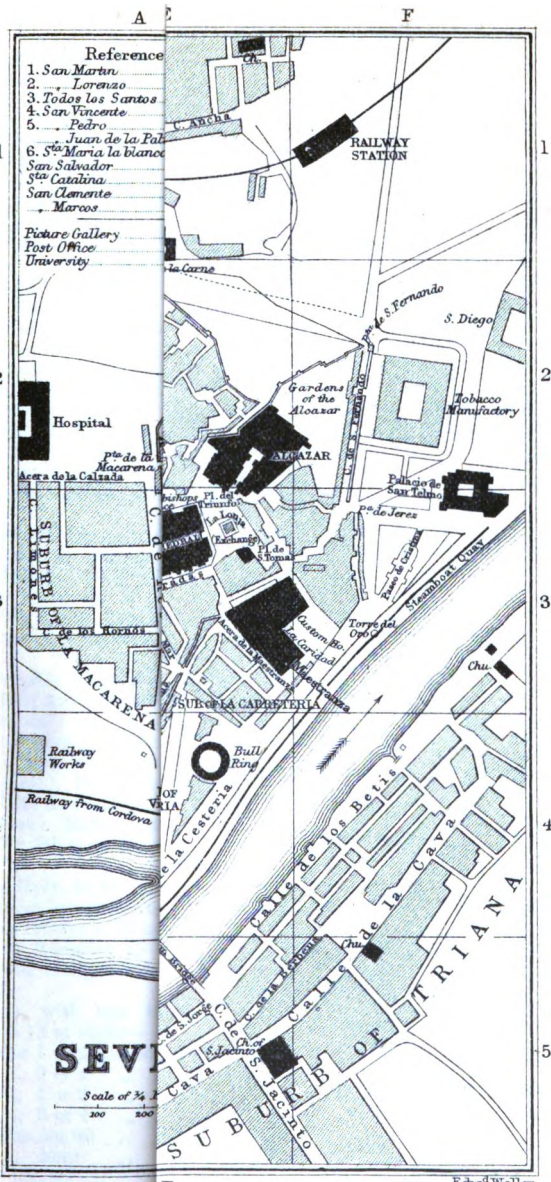
Bull-Ring: on the banks of the Guadalquivir, capable of seating 11,000 persons. The building, which is very fine—of stone—was commenced in 1760, and finished in 1881. The first fights of the season take place on the 18th, 19th, and 20th of April: there are also fights on Corpus Christi and St. John's Day, and upon 2 or 3 other occasions during the months of June and August, and during the second fair, 28th, 29th, and 30th of September. There are also so-called fights every Sunday during the autumn months. The best seats for ladies are the Delantera de palco, 36 rs.; Segunda de palco, 20 rs. For gentlemen alone, Asiento de cajon, 36 rs. Centro, 12 rs.

Regatta Club, established in 1875, Calle de Catalanes, No. 3.

Horse Racing Society: Calle del Duque de la Victoria, No. 9. Races in April and November.

§ 3. POST AND TELEGRAPH OFFICE, CONSULS, CHAPLAIN AND PROTESTANT CHURCH, DOCTORS, BANKERS, TRADESPEOPLE, CARRIAGES.

Post Office: in the Calle de las Sierpes.



Edw^d Weller

Telegraph Office: at the Post Office; open day and until 12 at midnight.

H.B.M. Vice-Consul: E. F. Johnston, Esq., Calle de las Palmas.

U. S. A. Consul: Charles Eder, Esq., Calle de Guzman el Bueno.

Protestant Chaplain: Rev. B. G. Moffat. Service on Sundays at the Iglesia de la Asuncion, Calle de las Armas. Sundays at 10 A.M. Wednesdays 7-30 P.M. Protestant Spanish service at the church of San Basilio, and Mariners' Chapel, Triana.

Protestant Cemetery: A new one is attached to the Catholic cemetery of San Fernando.

Medical Men: Dr. Ph. Hauser, Calle de la Laguna, 24.

Professor of Languages: Mr. Edward F. Budd, Garzo No. 21.—N.B. This veteran teacher of Spanish, Portuguese, and French can be recommended.

Bankers: Messrs. John Cunningham & Co., Calle de Guzman el Bueno, No. 17; Messrs. Cahill, White, & Beck, Calle San Fernando, No. 17; Messrs. Noel y C^a, Reyes Católicos, No. 27; Tomas de la Calzada, Calle de Pajaritos.

Photographic Artists: Sr. Beauchy, Sierpes, 130; Antonio Rodriguez, Calle de las Sierpes.

Laurent's photographs are the best; ask to see those of the reliquaries at the cathedral. His depot at Seville is at 47 Calle de Genova.

Booksellers: Rafael Tarascó, Sierpes No. 78; Hijos de Fé, 84, Calle de Tetuan.

Glover: Gely, in the Calle Sierpes. Seville gloves are good and cheap.

Curiosity Shops: Manuel Tapia, Alameda de Hércules, 45-47.

Books and Antiquedades: Bianchi, Regina, 22.

Carriages, with one horse. The course until 12 at night—

For 1 or 2 persons 4 reals

 " 3 or 4 " 6 "

The hour " 1 or 2 " 8 "

 " 3 or 4 " 10 "

Breaks—The course .. 10 "

 " hour .. 14 "

132,738. It is the see of an archbishop, having for suffragans Cadiz, Malaga, Ceuta, the Canary Isles, and Teneriffe. It is the residence of a captain-general, of an audiencia (whose chief judge is called *el Regente*), and it contains the usual provincial civil and military establishments.

§ 4. HISTORICAL NOTICE.

Seville was the Phœnician *Sephela*, or *Spela*, which Punic words signify "a plain." The Greeks changed the name into *Ἰσπoλα*, and the Romans into *Hispalis*, of which the Moors made *Ishbilia*, whence *Sibilia*, *Sevilla*. Julius Cæsar patronised *Sevilla*, because Cordova had espoused the side of Pompey; having captured it Aug. 9, forty-five years before Christ, he became its second founder, made it his capital, a *conventus juridicus*, or town of assize, and gave it the title *Romula*, the little Rome; but even then it was more a Punic than Roman city, and by no means splendid, according to Italian notions; it was, however, walled round.

Seville was the capital of the Silingi, and of the Goths until the 6th cent., when Leovigild removed his court to Toledo, as being more centrally situated, while Hermenegildus, his son and heir, remained as viceroy; he soon relinquished the Arian faith, and declared against his father, by whom he was put to death as a rebel; but when the Athanasian Creed was finally introduced, he was canonised as a martyr. These religious wars were headed by the brothers San Laureano and San Isidoro, men of powerful intellects, successively Archbishops of Sevilla, and now its sainted tutelars. The former is called the "Apostle of the Goths," the latter the "Egregious Doctor of Spain."

Seville, with all Spain to the west, was conquered by the Mahomedans under the same Kalif Walid, who subjugated Scinde also to the east. The unwarlike city surrendered to the Moors at once, after the defeat of Don Roderick on the Guadalete: there was treason and dissension within its walls, and

Seville contains a population of

the dethroned monarch's widow, Egilona, soon married Abdu-l-aziz, the son of the conqueror Musa-Ibn-Nosseir. Seville continued its allegiance to the Kalif of Damascus until the year 756, when Abdu-r-rahman established at Cordova the western Kalifate of the Beni Umeyyah family, to which Seville remained subject until 1009, when that dynasty was overturned.

Separate adventurers set themselves up as kings—sheikhs—over each province and town, to become rivals and enemies of each other. The house divided against itself could not stand, and still less when the kingdoms of Leon and Castile were consolidated under St. Ferdinand, one of their best of kings, and bravest of soldiers.

He advanced into Andalucia, taking city after city, the petty rulers being unable to resist single-handed: nay, partly from tribe hatred, and partly from selfish policy, they assisted as allies of the Christians, each bidding against the other; thus Ibn-l-ahmar, the upstart Sheikh of Jaen, mainly contributed to the capture of Sevilla. The city was besieged from the S.E. side, at Tablada, Aug. 20, 1247: the details are quite a romance, especially the vision of the Virgin, the breaking of the bridge of boats by Ramon Bonifaz, and the prowess of Diego, *El Machuca*, the brother of Garcia Perez de Vargas, the model of Don Quijote (i. 8). Seville surrendered Nov. 23, 1248, on St. Clement's day. The citizens had previously been subject to the Emperor of Morocco, but at the death of Arrashid, their African liege lord, in 1242, they had chosen a king of their own, whom they soon displaced, establishing a sort of republican Junta, headed by Sakkáf, the Axataf of Spanish annals. Thus Seville was lost to the Moors after a possession of 536 years. After the capture, St. Ferdinand divided the houses and lands among his soldiers.

St. Ferdinand granted to the city for arms, himself seated on his throne, with San Laureano and San Isidoro for his supporters. He died here, while meditating an invasion of Africa, worn out by long services, May 31, 1252,

and was canonised in 1668 by Clement IX.; his body was removed to its present shrine, in 1729, by Philip V.

Seville, in the unnatural civil wars, after the conqueror's death, was the only city which remained faithful to his son and successor, Alonso el Sabio, *the learned*, but not wise.* Alonso gave Seville the badge, which is to be seen carved and painted everywhere. It is called *El Nudo*, and is thus represented: No. 8 DO; the hieroglyphic signifies *No-m'ha dexa-Do*, "It has not deserted me." *Madexa* in old Spanish meant a knot, and is the Gothic *Mataxa*, Nodus. Thus was reproduced unintentionally the old Phœnician merchant mark, the *Nodus Herculis*—the knot which guaranteed the genuineness of the contents of every bale; hence the *Mark* of these founders of commerce became the symbol of peace, trade, and of the god of thieves, and was perpetuated by the Greeks in the twisted ornament of the heraldic *Caduceus* of Mercury. The city also rejoices in the titular epithets of *muy leal y noble*, to which Ferdinand VII. added *muy heroica*.

Seville continued to be the capital of Spain, and especially of Don Pedro, who was more than half a Moor, until Charles V. removed the court to Valladolid; yet it remained faithful during the outbreak of the *comuneros*, and was rewarded by a motto, "*Ab Hercule et Cæsare nobilitas, a se ipsâ fidelitas*." The discovery of the New World raised it to a more than former splendour; it became the mart of the golden colonies, and the residence of princely foreign merchants. Buonaparte's invasion, and the subsequent loss of the transatlantic possessions, cast her down from her former pride of place. It is, however, fast becoming again a prosperous commercial city. Its streets are full of people. Seville now pos-

* Among the many works which were written by the order and under the protection of Don Alonso, in which he took part, may be mentioned the following: 'Las Cántigas;' 'La Gran Conquista de Ultramar;' 'Historia general del Mundo;' 'Historia de España:' 'Los Libros del Saber de Astronomia,' and eight legal compilations.

esses direct communication with London, by means of the excellent line of steamers established (and chiefly owned) by our countryman John Cunningham, a gentleman well known in Spain for his singular business ability, whilst he is as justly esteemed throughout Andalucia for his unostentatious charity.

The best time to visit Seville is in the spring, during the Holy Week, before the great summer heats commence, and in autumn. The winters are occasionally wet; and snow is not unknown. The city lies on the l. bank of the Guadalquivir, and is inclosed by Moorish walls built of *tapia*, which in some parts are still quite perfect. The climate is so dry and conservative that the best houses erected by the Moors are still preserved almost unaltered, and most charming and unique they are, and perfectly suited to the climate. The narrow tortuous streets which keep out the sun, and the wide spacious mansions with cool courts and gardens, prove how wise the Moors were. The windows are barricaded with *rejas*, or iron gratings, and are protected from the sun in summer by an awning. These shutterless windows form the evening rendezvous to the cloaked lover who whispers soft nothings to his bar-imprisoned sweetheart; hence he is said to live on iron, *comer hierro*. The houses generally have an entrance porch, *el Zaguán* (Arabicè *sahan*), which leads to the *cancel*, or open-worked iron gate, occasionally of admirable workmanship. They are also enriched with Moorish tilings still called *azulejos*. The interiors are built with an open square courtyard, *patio*, on each side of which are *corredores* supported by marble pillars; a *fuelle* or fountain plays in the middle; this court is covered over in summer with an awning, *toldo*, and then becomes the drawing-room of the inmates, who occupy the cool ground-floor, migrating to the warmer upper rooms in winter.

The lower part of the town, the *Alameda Vieja*, is often flooded, but the

streets are provided with *malecones* or hatches, which are then shut down and keep out the water. The summer is so very hot, that it is almost impossible to face the sun, which, with every precaution, can with difficulty be reduced to 90° Fahr. in-doors. However, the town is never more healthy than during these great heats. Then the inhabitants keep still in their cool houses until the evening. Seville is one of the most agreeable towns in Spain for a lengthened residence, except in the dog-days. The shooting to the rt. of the Guadalquivir is good and novel; the Theatre is commodious, and the operatic companies first-rate; the masquerading at carnival-time is entertaining; the dances, both those of the stage and the gipsies, are truly national and Oriental.

Seville is the alma mater of the bull-fight, and the best animals and masters of the art are furnished from Bætica. The religious functions of Seville are unrivalled, especially in the Holy Week—Corpus, St. John's Day—Christmas, with its *Nacimientos*, carols, and shepherd-dances—and the winter *Rosarios*. The ceremonial of the *Semana Santa* is second only in interest to that of Rome, and is in many respects quite peculiar, such as in the *Pasos*, or painted and graven images, which are carried through the streets in solemn procession; then also the *monumento*, or sepulchre, in which the Host is buried, is lighted up in the cathedral, and must be seen to be really understood.

Sight-seeing in Seville. The Cathedral, with the Giralda Tower, and old churches. The Lonja, the Alcazar and Moorish houses, the Juderia and Murillo's house, the Picture Gallery, La Caridad, La Cartuja, Casa de Pilatos, the Palace of San Telmo, Fabrica de Tabaco. Those who are interested may visit the large convict establishment Presidio, where 800 prisoners are employed, &c.

§ 5. GIRALDA TOWER—CATHEDRAL.

First visit the Cathedral-tower, the GIRALDA, so called from its vane, *que gira* (which turns round). It was built

by Abu-Jusuf Yacub, in 1196, the foundations being composed of destroyed Roman and Christian statuary. The Moors attached such veneration to this *Mueddin* tower, that before the capitulation they wished to destroy it, but were prevented by the threat of Alonso el Sabio of sacking the city if they did.

Abú-Júsuf Yakúb, says Gayangos, was the great builder of his age; he caused a bridge of boats to be thrown across the Guadalquivir on the 11th of October, A.D. 1171. He built also a portion of the exterior walls, and erected quays along the banks of the river. He repaired the Roman aqueduct, now known as the *Caños de Carmona*, and raised the great Mosque of Seville, which was similar in design and execution to the celebrated *Mezquita* at Córdoba. Begun in Oct., A.D. 1171, it was completed by his son and successor, Abú Yúsuf Yakúb, who, in the year 1196, added the tower, the work of Jáber, whom the Spanish authors call *Geber*, and who, from the coincidence of his name, has been reputed, though most erroneously, to have been the inventor of algebra.* On the summit were placed four brazen balls, so large that, in order to get them into the building, it was necessary to remove the key-stone of a door, called "The Gate of the Muezzins," leading from the mosque to the interior of the tower: the iron bar which supported them weighed about 10 cwt., and the whole was cast by a celebrated alchemist, a native of Sicily, named Abú Leyth, at the cost of 50,000*l.* sterling.† This beautiful tower forms the emphatic feature of Seville. It was originally only 250 ft. high, the rich filigree belfry, 100 ft. high, having been added by Fernando Ruiz in 1568. The base

* *Algebra* is derived from the Arabic phrase *Al-jebra*, "condensation, contraction."

† It is a curious fact, showing the minute accuracy of the writer from whom we quote these particulars, that when, during the earthquake in 1395 (157 years after the overthrow of the Moorish power), these balls, together with the iron support, were thrown down, the latter was weighed, and the weight, as given by one of the historians of Seville, is exactly the same as that stated by the Mahomedan writer.

of the tower is a square of 50 ft. The Moorish *ajaracas*, or sunk patterns, differ on either side. The belfry is girdled with a motto from the Proverbs (xviii. 10), *Nomen Domini fortissima turris*; on grand occasions it is lighted up at night, and it then seems to hang like a brilliant chandelier from the dark vault of heaven.

The upper niches were painted in fresco by *Luis de Vargas*, 1538-58; but the work is almost obliterated, while the subjects lower down have been repainted and spoilt. The ascent is by easy ramps (*i.e.* successive inclined planes, set at right angles one to another), 35 in number. The panorama is superb. The clock, made by a Franciscan monk, one José Cordero, bears the date 1764: the former clock was the first ever put up in Spain, A.D. 1400. The pinnacle is crowned with a female figure in bronze, *El Girardillo*, intended to represent *La Fé* (The Faith), a somewhat strange choice for a *vane*, to be blown about by every wind, seeing that both sex and character adopted should never vary nor be fickle.* The figure is truly Italian, and was cast in 1568 by Bartolomé Morel. Although 14 ft. high, and weighing 25 cwt., it turns with the slightest breeze. It bears the *Labaro*, or banner of Constantine. This belfry is the home of a colony of pigeons and hawks (the *Falco tinuncoloides*). The first Christian knight who ascended the Giralda after the conquest was Lorenzo Poro (Lawrence Poore), a Scotchman.†

It was the great tower from whence the mueddin summoned the faithful to prayers; and here still hang his substitutes, the bells, for they are almost treated as persons, being all duly baptised, before they are suspended, with a peculiar oil, and they are christened after saints. The largest is called

* The Pagan Spaniard Seneca may be quoted: "Vento quid levius?—Fulmen. Quid fulmine?—Fama.

Quid Fama?—Muller. Quid Mullere?—Nihil."

† His descendant, the Marques de la Motilla, still owns the ancestral house in the Calle de la Cuna. A Scotch herald will do well to look at the coats of arms in the Patio.

Santa Maria, or La Gorda. There are 21 bells. When they are all rung, the performance is called a *repique*, which is totally unlike our sweet village bells, or impressive cathedral peal.

The Giralda is under the especial patronage of the two female Saints Justa y Rufina, who are much revered at Seville. In a thunderstorm, 1504, they scared the devil, who unloosed the winds to fight against this church: this, their standing miracle, is the one so often carved, and painted by Murillo and others.

Of the other Moorish minaret or *mueddin* towers, obs. those of San Marcos, Santa Marina, Santa Catalina, and Omnium Sanctorum. That of San Pedro has been modernised.

Below the Giralda is the Moorish **Patio de los Naranjos**, the court of orange-trees, with the original fountain at which the cleanly Moslem once performed what polite writers call "his ablutions." Only two sides of this "court of the house of the Lord," this *révevos*, or "grove," remain. Enter it at the N. by the rich **Puerta del Perdon**, which was modernised in 1519 by Bartolomé Lopez. Obs. the Moorish arch and original bronze doors, but the belfry is modern. The *terracotta* statues are by *Miguel Florentin*, 1519-22. The "Saviour bearing his Cross," by *Luis de Vargas*, is ruined by repainting. This subject, the Via Crucis, the Via Dolorosa of the Italians, is commonly called in Spain *la Calle de la Amargura*, the street of bitterness, from the agony endured by the Redeemer.

Entering to the rt. is the *sagrario*, or parish church, and in front the Gothic pile, with the magnificent Giralda tower. To the l. is a stone pulpit, where San Vicente Ferrer, and other instigators of *autos de fe*, have preached (see the inscription). In the l. corner a staircase leads to

The Chapter Library, also called *La Columbina*, because left to the canons and bookworms by Fernando, the son of Columbus. It was destined by him to be a future Bodleian, but the chapter grossly neglected their trusts, although

largely endowed. It still contains about 18,000 volumes. The MS. of Columbus's travels, containing notes written by himself, has been placed in a cabinet, which is shown to the public; inquire for a 'Tractatus de Imagine Mundi,' Petri de Aliaco, his cabin companion during his eventful voyage; also look at the MS. tract drawn up by him when in prison, to satisfy the Inquisition and prove that his discovery of the New World was predicted in the Scriptures. Among the innumerable treasures contained in this Library is the fine Bible translated by *Pedro de Palencia* in the 13th century, which was supposed to have been lost since *Cean Bermudez* saw it at the beginning of the present century. Above the handsome cedar book-shelves, the gift of Queen Isabella II., which, in the same manner as the rest of the Library, have been very much improved, are hung portraits of archbishops, and the pictures themselves mark the rise and decline of Church power. The older, the Tello, Albornoz, Luna, Toledo, Fonseca, and Mendoza, are men of master mind, who bore their great commissions in their looks; the latter, in their blue and white ribands and periwigs, are mere stall-fed courtiers, or boudoir-frequenting Abbés. Obs. a portrait of Fr. Bonifaz, a physician, by Alonso Cano; and a San Fernando by Murillo, not very good. Inquire for the sword of the great Count Fernan Gonzalez, used by the hero of Seville's conquest, Garcia Perez de Vargas, in cutting Moorish throats, as some verses shown with it detail; read them. At the entrance of this Library there is an interesting inscription ornamented in the Visigothic manner, and one of the few remains of this period which exist at Seville, relating to Bishop Honoratus, successor to San Isidoro, A.D. 641.

On the staircase, obs. the tomb of Inigo de Mendoza, 1497; and in the **Cuarto de los Subsidios**, a Pietà by Juan Nuñez, one of the earliest of Sevillian painters; opposite the **Puerta del Perdon**, in the **Sala de la Hermandad del Santísimo**, is a "Dispute of the Sacrament," by Herrera el Mozo; it is

affected and indistinct. The others are by Arteaga: obs. also a small Infant Saviour, by Montañes.

A dark gate, where a horseshoe of the old mosque remains, leads into the interior; here hangs what was the crocodile, or *el Lagarto* (whence our term *alligator*), sent to Alonso el Sabio, in 1260, from the Soltan of Egypt, who requested the hand of his daughter: the Infanta declined a suitor whose first present scarcely indicated the affectionate. Here are buried some of the conquerors of Seville, e.g., Pedro del Acero, 1265.

The Cathedral is one of the largest and finest in Spain: the solemn, or "*Grandeza*," is its distinctive quality, as elegance is of Leon, strength of Santiago, and wealth of Toledo. The original mosque, on whose peculiar oblong quadrilateral form it is built, was erected by Abú Yúsuf Jacob-Al-Mansúr, 1172, and continued to be used as a cathedral until 1401, when the chapter, seeing the state of the building, determined to pull it down. They began the new cathedral in 1403. It was finished in 1506, but the cupola fell down the following year, and the works were not completed until 1519. The chapter in their first conference determined to "construct a church such and so good that it never should have its equal." The name of the architect is not known; whoever he was, he worked, with no thought of *self*, for the sole love and glory of God. The cathedral is at present in course of restoration, under the superintendence of Sr. Casanova (1882). The sacred edifice is inside and outside a museum of fine art in spite of foreign and native church spoliations. It preserves the form of the original mosque, and is an oblong square, some 414 ft. long by 271 wide; it has 5 aisles—the two lateral are railed off into chapels; the centre nave is magnificent, the height amazing, being 150 ft., while the *cimborio* or transept dome rises 171 ft.;* the offices connected with the

cathedral and chapter are built outside to the S.; the superb pavement, in black and white chequered marble, was finished in 1793, and cost the then enormous sum of 155,304 dollars.

Walk round the outside of the cathedral, which, with the adjoining buildings, offers a most interesting epitome of the rise, progress, and decline of Spanish church architecture. Commence at the N. side: obs. the solid *tapia*, Moorish walls, the square buttresses, the bearded or flame-fringed battlements. The elevated steps are called *Las Gradass*, the old English "grees," degrees. The truncated pillars belonged to the mosque, and, previously, to Roman temples. This terrace was long the exchange of Seville.

To the E. is the **Archbishop's Palace**, a Churrigueresque pile, built in 1697. The staircase is handsome; the curious clerical cell, *La Parra*, in which peccant priests once were imprisoned, deserves notice: otherwise the interior contains little worth mention.

Passing onward to the l. rise the Moorish walls of the Alcazar, while to the rt. is the semicircular exterior of the chapel of San Fernando, adorned in the heraldic Berruguete style of Charles V. The S. entrance of the transept is unfinished; in front is the noble

Lonja (the exchange, the *long* room), a classic building and a fine specimen of the skill of Herrera, by whom it was designed. Formerly the bill-brokers and gossipers desecrated the cathedral, until the Archbishop, Cristóbal de Rojas, in 1572—the year after Gresham had removed our money-changers from St. Paul's, by providing them with the Royal Exchange of London—petitioned Philip II. to follow this example, and erect a suitable *casa de contratacion*, or house of contracts, for the growing commerce of Seville. After infinite difficulties Juan de Herrera concluded the edifice in 13 years, and it was opened for business Aug. 14, 1598. It is an isolated quadrangle, each side being some 200 ft. wide by 63 ft. high to the *ante pecho*. The stone came from the quarries of Martellilla,

* The corresponding measures in metres :

Length	115·50
Width	75·60
Height	44·08

near Jerez. Within is an arcaded court. The Doric and Ionic *Patio* is magnificent: ascending a marble staircase to the upper floor is the *Archivo de Indias*, the archives of S. America, which were arranged here by Charles III. in 1784; the necessary alterations have ruined the proportions of the design of Herrera. The papers were brought together from the archives of *Simancas*, and put in order by Lara and Cean Bermudez; they are stowed away in handsome mahogany Doric bookcases, in docketed bundles, above 30,000 in number, which have never yet been fully investigated. Obs. the marble pavement; the inner corridor is modern and paltry: the portrait of Columbus is quite as apocryphal, and by no means so fine, as that by Parmigianino at Naples. In an end room are some vile portraits of Spanish sovereigns. The lower storey is appropriated to *el consulado*, the tribunal of commerce. The *Lonja* was scarcely begun before the real commerce of Seville had departed.

In the Plaza de Santo Tomas is said to have been the barber's shop of the immortal Figaro. Unfortunately, no barber now lives in the square, otherwise every traveller who has music in his soul would doubtless go to him to be shaved! The W. or grand façade of the Cathedral remained incomplete until 1827, when the modern and inferior work was commenced. It is now in course of construction; the intention is to complete the statues that are wanting. Obs. over the side doors the quaint figures in terracotta, by Lope Marin, 1548; the contrast of expression in the severe faces of the males, and the smirking females, is remarkable. The enormous over-ornate pile to the l. is the *Sagrario*, or parish church annexed to the cathedral, in which many of the archbishops are buried. This was commenced by Miguel de Zumarraga in 1618, when architecture was on the decline, but not finished until 1662. The interior consists of a single nave, the size of which has often rendered doubtful the security of the building. The *Retablo* came from the Franciscan convent, and is known in books of art

as that of the *Capilla de los Vizcainos*. The sculptured Veronica and San Clemente are by Pedro D. Cornejo; the Virgin with Christ, St. John, and the Magdalen, are by Pedro Roldan; by the same sculptor is the basso relievo of the entrance into Jerusalem. The door leading into the cathedral, and adorned with statues and Corinthian pillars is by José de Arce, 1657.

At the W. end of the centre aisle lies buried Fernando, son of Columbus, or *Colon*, as Spaniards call him, and one who would have been considered a great man had he been the son of a less great father. Obs. the quaint *caravels*, or ships of the navigator; how small their size, for the mighty journey over vast and unknown seas! and the motto again how short, but the greatness of the deed suffices: *A Castilla y á Leon, nuevo mundo dió Colon*; read also the touching epitaph of his son. Many careless writers describe this as the tomb of Columbus himself, who died at Valladolid, and whose bones at last rest in the Havana. Over this grave-stone during the holy week is erected the *monumento*, an enormous wooden temple in form of a Greek cross, in which the Host is deposited. It was designed and executed in 1544, by Antonio Florentin, and originally consisted only of three storeys, terminated by a cross, but subsequent additions were made in 1624 and 1688, which have injured the effect, and rendered the whole out of proportion for the cathedral. However, when lighted up during the night of Thursday and Good Friday, after the Host is inclosed in the silver *custodia*, the effect is most marvellous.

The cathedral is lighted by 93 windows; the painted ones are among the finest in Spain: the earliest are by *Micer Cristóbal Aleman*, 1504. Obs. the "Ascensions," the "Magdalen," a "Lazarus," and an "Entry into Jerusalem," by *Arnao de Flandres*, and his brother, 1525; and the "Resurrection," in the *Capilla de las Doncellas*, by *Cárlos de Bruges*, 1558. These artists were foreigners and Flemings, as their names denote.

At the main entrance in the first chapel to the r. is Murillo's charming picture of *El Angel de la Guarda*, a guardian angel holding by the hand a sweet child. Advancing up the aisle, the grandeur of which is broken up by the *coro*, obs. its *trascoro*, a rich frontage of Doric work, with precious marbles. The picture over the altar is a Virgin and Child of the School of Siena—14th centy. The poor "San Fernando" is by *Pacheco*, 1633. Two doors on each side lead into the *coro*; the 4 bas-reliefs were made at Genoa. Above rise the enormous organs: the palisadoes of pipes and cumbrous ornaments are Churrigueresque and inappropriate, but as instruments their deep-swelling tones are magnificent; that to the l., *al lado de la Eptstola*, was made by Jorge Bosch in 1792. Before entering the *Coro*, obs. its *Respaldos* and the cinquecento chapels, especially those to the right (see *Plan*, 39-40), the sculptures in chapel No. 39, and the exquisite Virgin carved by Juan Martinez Montañes, the Phidias of Seville (ob. 1640). This sweet and dignified model was the favourite of his great pupil Alonso Cano.

The *Coro* is open to the high altar, and is railed off by a fine gilt *reja*, the work of Sancho Muñoz, 1519. The *Silleria del Coro* was carved by Nufro Sanchez, 1475, Dancart, 1479, and Guillen, 1548. Obs. in the stalls the Moorish traceries denoting the Oriental influence and the archiepiscopal throne in the centre: the elegant *facistol* is by Bartolomé Morel, 1570. In the *entre los coros* is put up during Easter week the exquisite bronze candlestick, 25 feet high, called *El Tenebrario*, one of the finest specimens of bronze work of the 16th centy. which exists (it may be seen in the sacristy), and wrought,* in 1562, by the same Morel: when the *Miserere* is sung in Holy Week, it is lighted with thirteen candles, twelve are put out one after another, indicating that the Apostles deserted Christ; one alone of

white wax is left burning, and is a symbol of the Virgin true to the last. At Easter also, the *Cirio pascual* or "fount-candle," which is equal to a large marble pillar, 24 feet high, and weighing 7 or 8 cwt. of wax, is placed to the l. of the high altar.

Before ascending the steps to it obs. the two pulpits and the *reja principal*, made in 1518 by the lay Dominican Fr. de Salamanca: those at the side are by Sancho Muñoz, 1518, and are first-rate specimens.

The **Gothic Retablo** of the high altar see plan (11), divided into 44 compartments, is unequalled in Spain in size and elaborate details; each compartment contains a group of painted and gilt sculpture, representing subjects from the Old and New Testament, and the life of the Virgin, and is terminated by a crucifix, and the life-size figures of St. John and the Virgin. This retablo was designed in 1482 by Dancart, and was continued by several other sculptors and painters, who finished it in 1526.* In 1550, the sides of the presbytery were covered in the same style by Baldun and other sculptors, who finished them in 1564. In the centre of the Retablo is an image of Nuestra Señora de la Sede, made of silver, in 1596, by Francisco Alfaro; the tabernacle and elegant book-stands on the altar, exquisite specimens of the Renaissance style, are by the same artist. There is here a small, dark room, called *Sacristia alta* (41), where the plate used for the daily service of the church is kept. The Alphonsine tables, now in the hands of the cleaner, which are placed on certain days on the altar, are kept in this room. This interesting reliquary is in the form of a triptych. In different square compartments are placed the relics, the borders of which are set with cameos. The outside is covered with silver plates, with repoussé work representing the Annunciation of the Virgin, and arms of Castile and Leon; it was given to

* For further details, see Gonzalez de Leon, fol., p. 110.

* For further particulars, see Gonzalez de Leon, 'Noticia Artística,' vol. II., 4to., Sevilla, 1844.

the cathedral in the 13th centy. by Don Alonso el Sabio.

Walking round the lateral chapels, and beginning at the door of the Sagrario with those on the W., is that *de los Jacomes* (22). Obs. a Roelas, retouched by one Molina and quite spoilt. In the next chapel, San Leandro (23), is a *Retablo* painted by Pedro Marmolejo de Villegas, born at Seville, 1520–1570, and an imitator of the Florentine school. Obs. the portrait of Diego de Roldan, who gave this *Retablo*. In the *Capilla de N. S. del Consuelo* (25), is a "Holy Family," the masterpiece of Alonso Miguel de Tobar, the best, perhaps, of Murillo's pupils, 1678–1758. Next, a fine "Nativity," by Luis de Vargas, who may be called the Pierino del Vaga of Seville, 1502–1569. Obs. the *predella* of this picture, which is different in style from other works by the same artist.

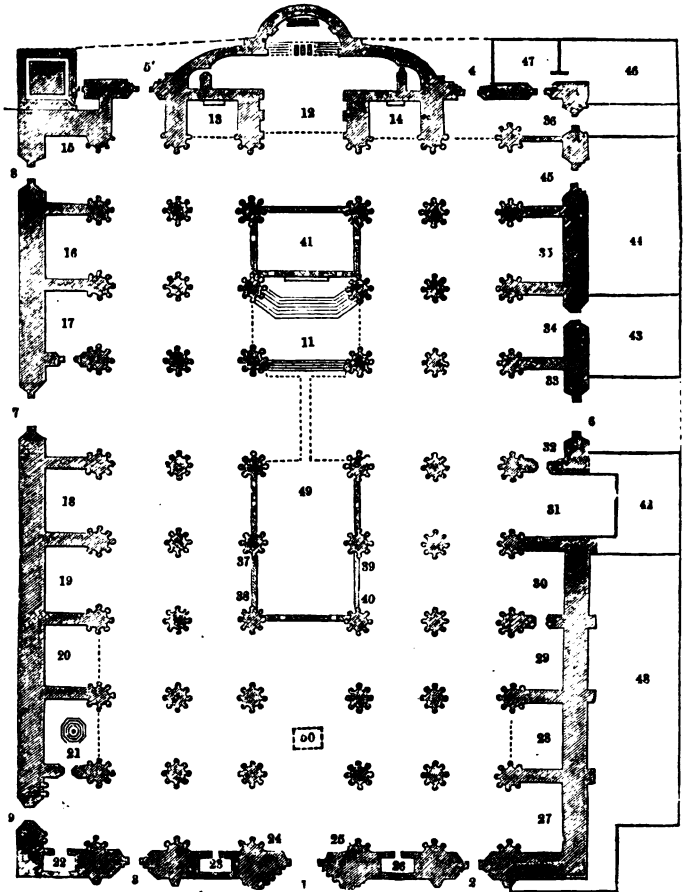
Coming now to the chapels on the rt., in the Chapel of Santa Ana (28), there is a Gothic *retablo*, divided into compartments, with figures painted on panel towards the middle of the 15th century, an interesting specimen of the old Spanish school. The painting in the lower part, which represents St. Anna, was placed there, as the inscription states, in 1504, by Hernandez y Barba Marmolejo. This altar is in the upper part, and forms a tribune, underneath which a door leads to the *Archives*, which are very perfect, as the chapter sent them to Cadiz, and they thus escaped being made into cartridges by Soult. Adjoining is the *Mayordomia*. Examine the splendid choral books. Returning to the cathedral, in the chapel of San José (29), obs. a "Nativity," by Fr. Antolinez, ob. 1676; and a "Marriage of the Virgin," by Valdes Leal; and in the next, a statue of Hermenegildo, by Montañes; and the magnificent tomb of the Archbp. Juan de Cervantes, ob. 1453, the work of Lorenzo de Mercadante.

The next chapel, *de la Antigua* (31), is one of the Sancta Sanctorum, on account of the ancient mural picture which exists in the centre of the altar.

It represents the Virgin standing with the Infant Saviour leaning on her left arm, and a rose in her right hand. This picture belongs to the Byzantine school: it is not known when it was taken to the cathedral, or when it was painted. In 1578 it was placed in the place it now occupies. The paintings representing this, with portraits of those who helped to remove the Virgin, may be seen in this chapel. Obs. the marble altar, the silver railing with the words "Ave Maria," the fine plateresque tomb of Archbp. Mendoza, not the Cardinal, erected in 1509, and carved by Miguel Florentin; opposite, that of Archbp. Luis de Salcedo, a feeble imitation in 1741. The frescoes were painted by Domingo Martinez. The marble statues in the *Retablo* are by Pedro Duque Cornejo.

Now advance into the transept, and look up at the Gothic balconies of the galleries. The mahogany clock is in modern taste. To the rt. of the *Puerta de la Lonja* is the celebrated "*La Generacion*" of Luis de Vargas. The breast of Eve was covered by the prudish chapter. This truly Italian picture, and the painter's masterpiece, is also called "*La Gamba*," from the leg of Adam, which Mateo Perez de Alesio is said to have said was worth more than all his colossal "Saint Christopher," painted opposite in fresco in 1544, and which is 32 feet high. In the *predella* of this picture there are a series of heads copied from Rafael's "Dispute of the Sacrament." Among them is the portrait of the donatorio. San Cristóbal is painted at the entrance of most Spanish cathedrals, of colossal size, that all may see him, because all who look on him cannot come on that day to an evil death. He carries the Infant Saviour, who holds the globe in his hand, across a river. In the *Capilla de la Santa Cruz* (33), is a "Descent," by Pedro Fernandez Guadalupe, 1527.

Next enter the elegant *Sacristia de los Calices*, in the chapel of Los Dolores, designed in 1530 by Diego de Riaño. Obs., opposite the entrance, the fine crucifix by Montañes. In the centre of the wall to the l. is a picture



PLAN OF CATHEDRAL AT SEVILLE.

- | | | |
|--|--|---|
| 1. Puerta Mayor (or Grande). | 18. Capilla de San Francisco de Asis. | 35. Capilla de San Andres. |
| 2. — de San Miguel. | 19. — de Santiago el Mayor. | 36. — de la Purificacion (or del Mariscal). |
| 3. — de San Juan (or Bautismo). | 20. — de los Escalao. | 37. — de San Gregorio. |
| 4. — de las Campanillas. | 21. — de San Antonio. | 38. — de Nuestra Señora de la Estrella. |
| 5. — de los Palos (or de la Torre). | 22. — de los Jacomes. | 39. — de la Concepcion Chica. |
| 6. — de la Lonja (or San Cristóbal). | 23. — de San Leandro. | 40. — de la Anunciacion (or Encarnacion). |
| 7. — de los Naranjos (or del Patio). | 24. — del Santo Angel. | 41. Sacristia de la Capilla Mayor. |
| 8. — del Lagarto. | 25. — de N. Señora del Consuelo. | 42. — de la Antigua. |
| 9. — del Sagrario. | 26. — de San Isidoro. | 43. — de los Calices. |
| 11. Capilla Mayor. | 27. — de San Laureano. | 44. — Mayor (or de las Alhajas). |
| 12. — Real. | 28. — de Santa Ana. | 45. Ante-Sala de la Sacristia Mayor. |
| 13. — de San Pedro. | 29. — de San José. | 46. Sala Capitular. |
| 14. — de la Concepcion Grande. | 30. — de San Hermenegildo (or del Cardenal Cervantes). | 47. Archivo. |
| 15. — de Nuestra Señora del Pilar. | 31. — de la Antigua. | 48. Patio. |
| 16. — de Los Evangelistas. | 32. — de la Gamba. | 49. Coro. |
| 17. — de la Visitacion (or Doncellas). | 33. — de la Santa Cruz. | 50. Tomb of Fernando Colon. |
| | 34. — de Nuestra Señora de los Dolores. | |

painted in 1817 by Goya, of the patron saints of Seville, SS. Justa and Rufina. The models were two frail ladies of Madrid named Ramona and Sabina. Underneath this picture there is an interesting old panel of the Spanish school, painted at the end of the 15th centy. and signed by Juan Nuñez, a pupil of Sanchez de Castro. It represents the Virgin Mary with the dead Christ in her arms—St. Michael and St. Vincent, and portrait of the donor. At each side of this picture there are two paintings on panel of the German school—one which represents the death of the Virgin, the other a Dolorosa embracing a dead Christ. On the other side, a Conception by Murillo, of no great merit. Opposite there is a triptych by Morales, an *Ecce Homo*, with Saint John and the Virgin on each side. To the rt., in the angle, is the Tintoretto-like portrait of Contreras, painted in 1541 by L. de Vargas, and the Beata Dorotea by Murillo. Opposite is St. Ferdinand adoring the image of Nuestra Sra. de las Batallas, now in the cathedral. To the rt. of the doorway is the Death of a Saint, by Zurbaran, and to the l. a Trinity, by El Greco. There are several other pictures of indifferent merit in this sacristy, by Zurbaran and other painters. Obs. the marble tables and pavement. In the next chapel are four tombs of armed knights and ladies.

Enter the *antesala* (anteroom) of the principal vestry where the church plate is kept, the *Sacristia Mayors* (45), which occupies the space of the last chapel on this side: obs. the trunk-like roof and cardinal Virtues in niches. The *Sacristia*, the triumph of the rich plateresque style, was designed in 1530 by Diego de Riaño, who died in 1533. It was built by Martin de Gainza (1535–1543), with some alterations from the original plan. It may be pointed out as one of the finest specimens of decoration produced by Spanish Renaissance style. Obs. the carved door, the decorative sculptures, and the plate-chests. On each side are two indifferent paintings by Murillo, represent-

ing San Leandro and San Isidoro. Three fine paintings on panel by Alexo Fernandez, have been placed here: they were formerly in the *Sacristia alta*. The "Descent from the Cross," over the altar, is by Pedro Campaña, who, born at Brussels in 1503, and a pupil perhaps of Michael Angelo, was one of the first to introduce the Italian style. Painted in 1548, it now seems somewhat dark and hard; but such, when it was first exhibited, was its life-like awful character, that Pacheco* was afraid to remain after dusk alone: and before it Murillo used to stand, watching, as he said, until those holy men should have finished taking down the Saviour, and before this picture he desired to be buried; it then decorated the altar of his parish church. Soult's vandals broke the picture into five pieces, and so it was left until more peaceable times, when the chapter employed Joaquin Cortes, who was occupied for three months in the restoration. Obs. the 3 curious paintings by Alejo Fernandez, the master of Castillo, whose pupils were Cano and Murillo, painted at the beginning of the 16th centy. The fine silver monstrance is kept here: it was finished in 1580–87, by Juan de Arfe, who also wrote a pamphlet† explaining its structure and subjects of the relievos. This monstrance was repaired in 1668 by Juan de Segura, who added the figure of the Virgin, and notwithstanding these additions is one of the grandest specimens which exist of Spanish silversmith's work. Underneath it in the same closet are several pieces of church-plate. Obs. especially a splendid Gothic cross and candlestick. Near the entrance door are kept the large silver candelabra, and portable silver altar of the monstrance, which is carried by 20 men. Obs. the exquisite *Tenebrario*, or bronze candlestick, used during the Holy Week, with the statues of Jesus Christ and the Apostles—the finest specimen of the kind existing in Spain. Underneath the picture of the Descent by Campaña are kept the relics. Obs.

* 'Arte de la Pintura,' p. 57.

† See Cean's article of Arfe.

the splendid monsternace studded with 1200 jewels; a gold censer; a cross, said to be made from the first gold brought by Columbus from America; a fine Gothic cross of 1530 by Francisco Merino; the rock-crystal cup belonging to St. Ferdinand; a Gothic Lignum Crucis; an agate chalice. The identical keys presented to St. Ferdinand when Seville surrendered: that given by the Jews is of iron gilt, and the letters on the wards represent "*Melech hammelakim giphthohh Melek kolhaaretz gabo*,"—the King of kings will open, the king of all the earth will enter; translated by Spaniards *Dios abrirá y rey entrará*; the other key of silver gilt was given by Axataf, and is inscribed in Arabic, "*May Allah render eternal the dominion of Islam in this city*." On each side of the sacristy are kept the splendid vestments. Obs. those embroidered at the Carthusian convent of Casalla.

The *Retablo* of the *Capilla del Mariscal* (36) contains some of the latest and finest works of Campaña.

The *Sala Capitular*, or chapter-house, at the S.E. of the cathedral (46), is another of Riaño's plateresque saloons, and easier to be described with the pencil than pen; built in 1530, it is elliptical, 50 ft. long by 34 ft.: obs. the marble pavement, worked to correspond with the elaborate ceiling. The beautiful "*Concepcion*" is by Murillo; St. Ferdinand is by Pacheco; the Four Virtues, with Shields and Children, are by Pablo de Céspedes, the learned painter-poet of Córdoba, 1538, 1608, and re-touched by Murillo in 1667. The 16 marble medallions were made at Genoa; the 8 ovals between the windows are painted by Murillo. Returning through the *Ca. del Mariscal*, to the *Contaduría Mayor*, is a St. Ferdinand, by Murillo, and a *Justa* and *Rufina* by Pablo de Céspedes.

The first chapel on the E. end, called de la "*Concepcion grande*" (14), is in degenerate cinquecento: here lies buried Gonzalo Nuñez de Sepúlveda, who, in 1654, richly endowed the "Octave" in honour of the "Immaculate Con-

ception." Obs. the pictures treating of that mystery; the large crucifix has been attributed to Alonso Cano. At this Octave and at Corpus, the Quiristers or *Seises* (formerly they were 6 in number) dance before the high altars with castanets and with plumed hats on their heads; dressed as pages of the time of Philip III., they wear red and white for Corpus, blue and white for the festivals of the Virgin.

The *Capilla Real* (12) is almost a church by itself, with its regular staff of clergy. Built in 1514 by Martin de Gainza, it is artistically inferior to the saloons of Riaño, for the plateresque was then going out of fashion; 81 ft. long, 59 wide, 130 high, it is entered under a lofty arch. The statues of the Apostles and Evangelists were sculptured by Lorenzo del Vao and Campos in 1553, from designs by Campaña. The *Reja* is of the bad period of Carlos II.: here are the tombs of Alonso el Sabio and Queen Beatrix, now covered with cloth-of-gold tissue crowns and sceptres, the gift of Queen Isabel II., and medallions of Garcia Perez and Diego Perez de Vargas. Over the high altar is placed the *Virgen de los Reyes*, an image given to St. Ferdinand by St. Louis of France. This life-size image is of great archaeological interest; it is made like a movable lay figure, the hair is of spun gold, and the shoes are like those used in the 13th centy., ornamented with the lilies of France and the word Amor. In 1873 the fine gold crown belonging to this image, the gift of St. Ferdinand, was stolen. This image is seated on a silver throne, 13th-centy. work, embossed with the arms of Castile and Leon. St. Ferdinand, who died May 31, 1252, lies before it stretched out in a silver shrine made in 1729, finely chiselled. The altar frontal is also made of silver. The body, nearly perfect, is displayed on May 30, Aug. 22, and Nov. 23, and none should fail to attend the striking military Mass, when troops are marched in and the colours lowered to the conqueror of Seville: obs. the original sepulchre of the king, on which the *Urna* is

placed, with epitaphs in Latin and Spanish on the rt., and in Hebrew and Arabic to the l., with orles of castles and lions; the epitaphs were composed by his son, Alonso el Sabio. In the 13th and 14th centuries, when the anniversary of the death of King Ferdinand was celebrated, 100 Moors, sent by the King of Granada, were placed with lighted wax torches in their hands round the catafalque in the centre of the church. Underneath the altar in a small room is kept the original coffin, covered with silk, in which the body of the king was formerly placed. On the small altar is an interesting ivory statuette of the Virgin of *las Batallas*. King Ferdinand carried this image in front of him, fastened to his saddle, in his campaigns. The sword of St. Ferdinand is kept in this chapel. In this chapel also is buried the gentle and beautiful Maria de Padilla, the mistress of Pedro el Cruel, and the Minister of King Charles III., Count Florida Blanca. In the Sala Capitular of this chapel there is a St. Ferdinand by Murillo, and in the sacristy opposite a Dolorosa attributed to Murillo; two portraits by Pacheco, of St. Ignatius and San Francis Xavier.

The *Retablo* in the *Capilla de San Pedro* (13), in the Herrera style, contains pictures by Zurbaran, 1598–1662: obs. the lock of the grating made by Cordero. In the chapel of *Nuestra Señora del Pilar* (15) there is an interesting example of Spanish sculpture signed *Millan*. In the N. transept, in a small chapel at the l. of the door called *N^a. S^a. de Belen*, is a charming "Virgin and Child," by Alonso Cano. In the *Capilla de San Francisco* (18) is the Assumption of the Tutelar, one of the best works of the presumptuous Herrera *el Mozo*. The window, painted in 1556, is remarkable. In the *Capilla de Santiago* (19) is a picture of that patron of the Spains, riding over Moors with miraculous energy, by Juan de las Roelas (1558–1625). The painted window, the Conversion of St. Paul, 1560, is full of the richest reds and blues; the San Lorenzo is by Valdes. Obs. the tomb of Archb. Vargas, ob. 1362, era

1400;* and in the next chapel, San Antonio (21), that of Baltazar del Rio, Bishop of Scalas, 1518, a friend of Leo X. The arch is Italian work; the last chapel contains the *Pila* or font, with the Giralda windows, painted in 1685. Here is the large and much-admired painting, the San Antonio of Murillo, painted in 1656. The kneeling figure of the saint was cut out of the canvas during the night of the 4th Nov. 1874. The Government telegraphed to their ministers and consuls abroad, and the picture was found in New York, thanks to the honesty of Mr. Schaus, to whom it had been offered for £50. The picture was sent back to Seville, and was placed in its original state with great skill by Sr. Martinez. In it the Infant Saviour attended by cherubs visits the kneeling monk.

The cathedral staff formerly consisted of an archbishop, an auxiliary bishop, 11 (now reduced to 5) dignitaries, 40 (now reduced to 16) canons, 20 prebendaries, 20 minor canons, 20 *veinteneros*, and 20 chaplains of the quire. Their emoluments were very great: nearly 900 houses in Seville belonged to the chapter, besides vast estates, tithes, and corn-rents. Mendizabal, in 1836, appropriated all this to the State, and the revenues are now much curtailed.

The sexes were formerly not allowed to walk about or talk together; the ancient *Silentiarii*, in the form of *celadores*, and *pertigueros*, beadles, and vergers, kept guard, and papal excommunications are suspended *in terrorem*.

§ 6. ALCAZAR.

The *Alcazar* is seen by applying at a small office near the entrance. A pass is furnished gratis. Before entering, ask to see the *Sala de Justicia*, which is entered by a door to the left in the Patio. The *Alcazar* is entered by two gates, either by that *de las Banderas*, where the colours are hoisted when the sovereign is residing, or by that *de la Monteria*, from whence he

* See *Introduction*, for explanation of the Spanish Era.

sallied forth to the chase. The grand portal was built by Don Pedro the Cruel, the great restorer of this palace. At this period the elaborate Oriental decorations of the Alhambra were just completed by Yúsusf I.; and Pedro, who was frequently on the best terms with the Moors of Granada, desirous of adopting that style, employed Moorish workmen. Obs. the delicate arabesques, the pillar-divided windows, *ajimezes*, and the carved soffit. The quaint Gothic inscription almost looks like Cufic; it runs thus: "*El muy alto, y muy noble, y muy poderoso, y conquistador Don Pedro, por la gracia de Dios, Rey de Castilla y de Leon, mandó facer estos alcazares y estas façadas que fue hecho en la era mil quatro cientos y dos,*" that is A.D. 1364.—"The most high, noble, and powerful conqueror, Don Pedro, by the Grace of God, King of Castile and Leon, ordered these castles and façades to be made in the era One thousand four hundred and two,"—A.D. 1364.

The royal residence—*Alcazar*—*al-Kasr*, the house of Cæsar, whose name is synonymous with majesty, occupies the site of that of the Roman prætor; it was rebuilt in the 10th and 11th centuries, by Jalubi, a Toledan architect, for Prince Abdu-r-rahman Anna'sair Lidin-Allah (the defender of the religion of God).

It has been often and much altered. Don Pedro began by repairing the whole of the western side, and his painted ceilings still remain, as the badge of his *Banda* evinces. Isabel erected the beautiful chapel upstairs, with the very interesting *Azulejo* ornaments Charles V. was here married to Isabel of Portugal, and being of chilly habits, put up the fire-places in the second floor to the E. Philip II. introduced the portraits into the hall of ambassadors; Philip III. in 1610, built the armoury, and Philip V., in 1733, raised the pillared *Apeadero*: here he resided in morbid seclusion for 2 years, amusing himself with religious penances, and fishing in his pond. The *oficinas* over the baths of Padilla were erected by Ferd. VI. This Alcazar was bar-

barously whitewashed in 1813, but restored in 1857.

On entering, the columns in the vestibule are Roman, with Gothic capitals: these belonged to the original palace. Don Pedro brought from Valencia many other pillars taken out of the Royal Aragonese residence, which he destroyed. The grand *Patio* is superb, 70 ft. by 54. It was modernised in 1569. The stucco work is by Fr^o. Martinez. Many of the doors, ceilings, and *Azulejos* are the genuine Moorish ones; the oldest portion fronts the garden. Visit the pretty puppet *Patio de las Muñecas*, and the adjoining saloons, which have been restored. The hall of ambassadors has a glorious *Media naranja* roof: but the Spanish balconies and royal portraits mar the Moorish character. In the next room it is said that Don Pedro caused his brother, *El Maestre de Santiago*, whom he had invited as a guest, to be murdered. Another anecdote of this Richard III. of Spain deserves mention. Abu Said, *el Bey Bermejo*, who had usurped the throne of Ishmael II. of Granada, fled to Seville from the rightful heir, under promise of safe conduct from Pedro, who received, feasted, and then put his guest to death, in order to seize his treasure in jewels under circumstances of inhospitable and mocking cruelty.*

Fail not to visit the truly Arabian suite of rooms fronting the garden, and then ascend to the second storey, modernised by Charles V.: walk out on the terrace over the garden: visit Isabel's chapel, which lies to the N.W.: it is very small, 15 ft. by 12, but is covered with cinquecento tiles; it

* See his 'Chrónica,' chap. 6. Gayangos found, in an Arabic MS. in the British Museum, a contemporary account of the event. Among the gems is specified "three huge rubies," big as a pigeon's egg—*hueco de paloma*. One was a Koh-i-noor, to which Pedro attached such value that he specified it in his will, as the "*Balax* of the Red King." This particular gem was given by Pedro to our Black Prince after the victory at Navarrete. This is the "fair ruby, great like a racket-ball," which Queen Elizabeth showed to Mary of Scots' ambassador, Melville, and which the canny chiel wanted her to give to his mistress, and is the identical gem which now adorns the royal crown of England, in the Tower.

is quite Peruginesque, and perhaps is the finest Christian specimen of this decoration in Spain. The titles were painted in 1504, by *Niculoso Francisco*, an Italian. See inscription on a label to 1. In the large chapel of the Alcazar, on the high altar, there is an image of the Virgin, probably of the time of Charles V., imitated in style from the older one at the cathedral.

Pass next along a corridor to the *Cuarto del Príncipe*. This Alhambraic-looking room is placed over the entrance vestibule. In a long saloon downstairs were kept, or rather were neglected, in heaps on the floor, those antiquities, which chance discovered while a road was making at Italica, and which were not reburied, from the accident of the *Alcaide*, Don Francisco Bruno, being a man of taste.

Now visit the lovely *cinquecento Gardens*, laid out by Charles; they are among the most curious in Europe. Obs. the tank where Philip V. fished, and the vaulted *Baños* where Maria de Padilla, mistress of Pedro el Cruel, bathed, and which probably were originally prisons. Maria ruled in this *Alcazar*, and so tamed her royal beast that the vulgar attributed her influence over Pedro to magic, but it was nothing but the natural and all-sufficient charms, the *witchcraft* of a fair and gentle woman. The fine tiles, with Italian Renaissance designs, in the large room near the garden, called of Charles V., deserve notice. This room is unfortunately turned into a stable; happily the pens for the horses are not put against the wall. The gardens are those of a Hesperus; the plots are divided by orange-clad walls; there is a labyrinth; the balmy air is perfumed by the *azahar*, or blossom, and by the golden fruit, large date palms which bear fruit, bananas, etc. The compartments are arranged in quaint patterns (such as the eagles and coats of arms of Charles V. cut out of box and myrtle). Beware of certain hidden fountains in the walks, with which the unwary traveller will be sprinkled. Visit the semi-Moorish *azulejo*-adorned Kiosk in the under

garden; ascend the rustic terrace to the N. for the view.

Those interested may see some Moorish remains in a Patio of a house near the Alcazar.

§ 7. PICTURE GALLERY.

The *Picture Gallery* should next be visited. It is situated at the S. side of the Plaza del Museo. The statue of Murillo in the middle of the square was erected in 1866. The collection of paintings is badly arranged around the ugly walls of the former church and sacristy of the suppressed convent of *la Merced*, which was founded by St. Ferdinand in 1249, and enlarged during the reign of Charles V., and the general effect is unpleasant.

Strangers are admitted daily from 10 to 4 gratuitously; it is customary to give 4 reals to the attendants. An excellent little catalogue, price 4 reals, can be bought of the porter. D. José Contreras (35, Calle Miguel del Cid, which street turns out of the Calle de Baños) can be recommended as an experienced copyist of Murillo. Dn. Juan Bejarano is also strongly recommended, his studio is at the picture gallery. An "Exposicion de bellas artes" has been opened near the Alcazar. Good copies may be obtained from the pictures at Madrid and Seville, and originals of merit from contemporary Spanish painters.

The Museo of Seville is the creation of accident and individuals. In 1836, upon the suppression of the convents, Dean (then Canon) Manuel Lopez Cepero—a gentleman of real taste and honour, had the best pictures removed from the convents to the cathedral, and two years afterwards Señor Bejarano managed, by aid of a private subscription, to move them into their present situation.

The gallery will probably disappoint those who expect to find a large collection of pictures. It only contains 266 paintings in all, of which 100 are by unknown artists—chiefly of the Sevillian school, and only 163 are undoubted originals: these, however, include some of the choicest gems of the

Andalucian school, although Velazquez (born in Seville) is entirely unrepresented, and Alonso Cano is represented by only one of his minor works. Of Murillo there are 24 examples (21 of which are undoubted originals); of Zurbaran, 19; of Herrera *el Viejo*, 10; of Herrera *el Mozo*, 2; of Pacheco, 6; of Roelas, 1; of Juan de Castillo (master of Murillo and Alonso Cano), 7; of Alonso Cano, 1; of Céspedes, 2; of Bocanegra, 1; of Juan de Valdés Leal, 11; of Martin de Vos, 1; &c.

Enter now the principal saloon, which was formerly the convent church; it consists of one nave. Here 165 of the pictures (including all the Murillos) are hung. The visitor will of course first examine the works of Murillo, for here, on his native soil, he can best be studied.

Bartolomé Esteban Murillo (nat. Jan. 1, 1616, ob. April 3, 1682). His finest pictures were painted for the convent de los Capuchinos, which was built in 1627, and destroyed by the mob in 1835.

Murillo had three distinctive styles;* he had also three favourite subjects which he especially loved to paint; his *beggars* are beyond praise; his Franciscan monks are faithful delineations of monastic nature, in which dignity of attitude and beneficence of heart are admirably combined with a heavenly expression of beatified content; his virgins are fine conceptions of female beauty, unruffled by guilt or passion. Pearls, indeed, beyond price are some of Murillo's female creations, in which the hidden strength of chastity in all its unconquerable majesty is most exquisitely portrayed. His Infant Christs are, however, with one or two exceptions, children and nothing more—with sweet, childlike, loving countenances, but without a trace of any supernatural intelligence in their bonny black eyes.

Of the 24 pictures by Murillo which

* *Viz.*, the *Frio*, his earliest, which was dark, with a decided outline; the *Cálido*, his second, the colouring of which was warmer, the drawing being equally well defined; and the *Vaporoso*, his last, which was less decided in its detail and less sparing in its colouring; his latest style has contributed most to his popularity.

exist in this museum, only a third part are really worthy of this painter.

To the left of the entrance door, fronting where the high altar formerly stood, is the large *Concepcion*, No. 68, which was painted by Murillo to be placed at a great height in the cathedral. It is not easy to appreciate the merit of this painting, for want of distance, but it is one of his finest works. Facing the entrance door are four pictures, undoubtedly the best in this gallery: No. 84, *St. Thomas de Villaneuva*; No. 88, *St. Francis embracing the crucified Saviour*; 90, *San Felix Cantalicio*, with the *Infant Saviour* in his arms; 92, *St. Anthony of Padua kneeling before the Infant Saviour seated on an open book*. It is difficult to praise too highly the beauty of the composition of these four pictures, the elegance and grace of the figures, and charm of the colouring. These paintings, with the *St. Elizabeth* and two large paintings, the *Dream of the Roman Senator*, at the *Acad. of Madrid*, are Murillo's best works. Opposite, or to the left of the entrance door, is No. 44, *St. John the Baptist*, painted in the manner of Titian; No. 45, *St. Joseph*, a very pleasant picture; No. 55, a *Concepcion*, far inferior to those at Madrid or Paris, although the angels are fine; No. 52, the *Virgin*, called *de la Servilleta*, from the tradition of its having been painted on a napkin. The remaining pictures by Murillo, except No. 95, *SS. Justa y Rufina*, and No. 83, *St. Leandro and St. Buenaventura*, are less important.

Zurbaran (1598–1662) follows next in merit and number. His finest work is No. 1, *The Apotheosis of Santo Tomas de Aquino*, which occupies the place where the high altar once stood. The saint is represented in the upper part of the picture, surrounded by Christ, the Virgin, St. Paul, St. Dominic, and the four Doctors of the Church; Charles V., Archbishop Deza, and other personages of the time are represented kneeling in the foreground. A head which appears behind the Emperor is said to be the portrait of Zurbaran. It is a most effective piece of painting, and undoubtedly the best

work of this artist. The remaining pictures by him are not so good; his single figures are the best. No. 14, the Infant Saviour weaving a crown of thorns; No. 122, the Beato Pinzon; Nos. 136, 137, 138, three Bishops. They are remarkable for their good colouring and realistic tendencies. The large compositions by Zurbaran are generally bad. No. 67, San Hugo, and No. 74, the Virgen de las Cuevas, hang to the left, near the large Concepcion by Murillo.

The remaining pictures which are worth noticing, which belong to the school of Seville are: No. 89, El Martirio de San Andres, by Roelas, which is placed near the entrance. Roelas was Zurbaran's master; his Veronese colouring is very fine. No. 5, by Castillo, the master of Murillo and Cano; No. 6, San Pedro Nolasco, by Pacheco, the master of Velazquez. The standing figure in the boat has been supposed to be a portrait of Cervantes. Nos. 107 and 110, two Saints by Valdés Leal, which are placed behind the statue of St. Jerome; and No. 69, the Last Supper, by Céspedes; and No. 109, San Hermenegildo, by Herrera el Viejo. Three fine paintings by Juan de Valdés Leal have lately been added to this collection. They represent The Temptations of St. Anthony, The Ascension, and Conception of the Virgin. The remaining pictures hardly deserve a special notice.

Sculpture.—The best piece of sculpture is a St. Gerónimo, by Torrigiano,* the rival of Michael Angelo. This statue is larger than life-size, and is modelled in terracotta in a most admirable manner. Goya and Cean Bermudez have considered it the best

* This great Italian, born at Florence about 1470, and well known for breaking his pupil Michael Angelo's nose, was sent to Spain by his patron, Pope Alexander VI. (a Borga and a Spaniard). He came to Granada, hoping to execute the sepulchres of Ferdinand and Isabel; rejected, he turned to England, and wrought that of Henry VII. in Westminster Abbey. Torrigiano returned to Spain, where he modelled a Virgin, of which the charming *Mano a la teta*, in the Seville plaster-shops, is a cast. He died in 1522 in the Seville prison; the reasons for his imprisonment have never been satisfactorily known.

specimen of Renaissance sculpture existing in Spain. Torrigiano wrought the sepulchre and screens of Henry VII.'s chapel at Westminster. Obs. a San Bruno by Montañes. The remaining sculptures by this author are not so important.

In the court-yard, *patio*, may be seen several fragments of Roman sculpture, found at Italica, which consist of capitals, inscriptions, terracottas, and a variety of small objects; among them some belong to the Arab dominion.

The fine *azulejos* proceed from the convents pulled down in Seville, and have been collected by the Comision de Monumentos.

§ 8. OLD HOUSES, PUBLIC BUILDINGS, SQUARES; HOSPITAL OF LA CARIDAD.

Among the most remarkable houses in Seville visit the *Casa O'Shea*, in the Calle Guzman el Bueno, No. 8. It is a perfect Moorish specimen. In the adjoining Calle de los Abades, in the same street, the *Casa Carasa* is a superb specimen of the Aragonese plateresque, erected in 1526 by Canon Piñero; but it has been much restored and modernised, and is now a private house, and cannot be visited. Go also to the Calle de las Dueñas, No. 3, a most Moorish palace of the Duke de Alba, where Lord Holland lived. It consisted once of 11 *Patios*, with 9 fountains, and more than 100 marble pillars. Walk through its gardens and the forest of orange-trees and myrtles. In the *Casa Cantillana*, Puerta de Jerez, Lord Wellesley resided. The house was afterwards made a diligence inn, and then a wine-store.

The family house of the *Taveras*, which all who read the charming drama of Sancho Ortiz de Roelas will visit, is in the Calle de la Inquisicion Vieja. Here is still shown the garden door, by which Sancho el Bravo intended to carry off the beautiful Estrella de Sevilla.

Next visit the *Casa de Pilatos*, near the Gate of Carmona; it belongs to the Duke of Medinaceli; so called because said to be built in imitation of that of Pontius Pilate at Jerusalem.

The black cross in the Patio is the point from whence *Las Estaciones*, the stations to the *Crus del Campo*, begin. No city is without these stations, which lead to the *Calvario*, a Golgotha, or hill with crosses on it, and erected in memorial of the crucifixion. During Passion Week these stations are visited and at each of them a prayer is said. This palace was built in 1533, by the great nobleman of the day, Fadrique Enriquez de Ribera, in commemoration of his having performed the pilgrimage to Jerusalem in 1519.* Enter the lower rooms, and obs. the splendid tiles and the coats of arms, the fine interlaced woodwork of the windows, picturesque *rejas*, and doorways. The style proves how closely the Spanish architects of the 15th centy. imitated the Saracenic forms. Obs. the Gothic balustrade over the entrance, the grand *Patio*, with its fountains and Roman statues of Pallas, Ceres, and others. The Virgin's chapel is adorned in the most gorgeous Hispano-Moresque style. Ascend the magnificent staircase; obs. the splendid cupola and ceilings of the chief suite of rooms, in one of which is a ceiling painted by *Pacheco*. Facing the staircase hangs a good copy of the *Virgen de la Servilleta* by Murillo. Everything that stucco, carving, *Azu-lejo*, and gilding could do, was done. In the lovely garden and lower arcade are several Roman busts and columns said to have come from *Itálica*. Among them is a *Bonus Pastor*.

Visit the Jews' quarters. Before their expulsion from Seville they lived in a separate "Jewry," *La Juderia*, which resembled *La Moreria*, where the *Moriscoes* dwelt, and is a perfect labyrinth of picturesque lanes. In the *Juderia* is the house of Bartolomé Esteban Murillo; it lies close to the city wall, the last to the rt. in a small *plaza* at the end of the *Calle de Lope de Rueda*, *Plaza de Alfaro*, No. 2. Here the great painter died on the 3rd April, 1682. Murillo's painting-room, nay, living-room—for he lived

to paint—is on the upper floor, and is still as sunny and as cheerful as his works. Obs. in his garden the fountain, and frescoes of fauns, mermaids, and women with musical instruments: they have been attributed to Murillo, but are most probably by Vergara. The parish church, *La Santa Cruz*, in which he was buried, was pulled down under Soult's rule, who scattered his bones. Murillo was baptised Jan. 1, 1618, in the *Magdalena*; that ch. also Soult destroyed. His baptismal entry has escaped, and may be seen at *San Pablo*. The street in which he was born now bears his name. His tomb consisted of a plain slab, placed before Campaña's picture of the Descent from the Cross, with a skeleton engraved on it, and the motto, "*Vive Moriturus*."

El Corral del Conde, *Calle de Santiago*, is a barrack of washerwomen, in a large *Patio* surrounded by houses with wooden balconies. What a scene for the pallet! what costume, balconies, draperies, colour, attitude, grouping! what a carrying of vases after the antique! what a clatter of female tongues, a barking of dogs, a squalling of children—all living Murillos—assail the *impertinente curioso*!

For *plateresque* architecture, the best specimen is *La Casa del Ayuntamiento*, the corporation-house on the great *plaza*, built in 1545-64 by some great unknown. The exterior is a silver-smith chasing in stone-work, and undoubtedly the most delicate example of Spanish *plateresque* work which exists, although unfortunately restored, and a heavy upper storey added. Here may be seen in the *Archivo* an interesting collection of well-arranged historical documents; the title-page of the privileges granted by Philip II. to the town, admirably painted by *Pantoja*; a rich collection of seals and medals, and the banner of St. Ferdinand, a very remarkable specimen of early embroidery. King Ferdinand III., is represented in the centre, surrounded by a fine border of heraldic designs. Obs. the staircase, the carved doors, and the *sala grande baja*, with the Spanish

* He was accompanied by the poet Juan de la Encina, who published their tour, *Tribagia*, Roma, 1521, also at Seville, 4to., 1606, and reprinted at Madrid, fol., 1748.

kings, arranged in 35 squares, or *Lacunares*, on the ceiling. Admirable also is the inscription on Spanish *Justicia* of the 15th century; the very sound of which, so perfect in theory, practically implies delay, injustice, ruin, and death. The *Audiencia*, or high court of what is called *Justice* in Seville, sits in the opposite corner of the *Plaza*, and is presided over by a *Regente*. The prison close by is called by the *Majos*, *el colegio*, the school for teaching rogues.

The great square of Seville is called *Plaza Nueva*. Several hotels, lodging-houses, and cafés are situated there, and it is the fashionable promenade in summer evenings. The square of San Francisco, called so from the convent which occupied its site, is the forum of the city, the place of gossip. A great number of new houses are being built round it, which are unfortunately spoiling its former picturesque appearance.

The best pictures in Seville, besides those already described in the cathedral and museo, are in *La Caridad* and the University.

La Caridad is an admirably-conducted alms-house, under the charge of Sisters of Charity, destined for some 80 poor, old, and chiefly bed-ridden, men: it lies near the river, and adjoins the custom-house; the entrance is gratis, but a small fee ought to be given to the nun who attends for the poor. On ringing the bell admittance is granted at all hours. This hospital, dedicated to St. George, was founded in 1578, and rebuilt in 1661, by Miguel de Mañara Vicentelo de Leca, a friend of Murillo, who, when young, was in profligacy a Don Juan. He was buried in the *Capilla Mayor*. Read his epitaph—*cenizas del peor hombre que ha habido en el mundo*. On entering the church, obs. the finely carved and painted Descent from the Cross over the high altar; it is the masterpiece of Pedro Roldan. In 1660–74 Murillo painted for this ch. the series of magnificent pictures, of which *Soult* carried off 5.

The six originals that remain are an "*Infant Saviour*" on panel, and a companion picture "*St. John*," both of them wonderfully painted, a "*San*

Juan de Dios," very fine, and the "*Pany Peceas*," or Loaves and Fishes; and "*Moses striking the Rock*." The latter is a representation of the Hagar-like thirst of the desert, and is justly called *La Sed*: the figure of Moses is, however, poor, and wants relief, but the parched foreground groups are excellent. Both pictures are colossal, and painted in a sketchy manner, calculated for the height and distance of their position from the spectator, which, however, is inconveniently high and distant; but here they still hang, in perfect preservation, like rich oranges on the bough where they originally budded. The two pictures at the entrance under the choir are by Valdés Leal, his finest works. They represent Death destroying the world, and the dead body of a bishop, with the hand of Justice holding the balance. It would be difficult to find a romantic subject better expressed, or a more horrible and repugnant subject.

§ 9. UNIVERSITY, CHURCHES, GATES, TOBACCO MANUFACTORY, PALACE OF SAN TELMO.

The University of Seville was originally a convent erected by the Jesuits in 1565–79, after designs of Herrera. When Charles III. expelled the order in 1767, the building was assigned, by the praiseworthy efforts of Olavide, to purposes of education. A tolerable library has been formed from those of the suppressed convents, and the system of education has been modernised and improved since 1846.

Although the position of the *Coro Alto* of the chapel spoils the general effect, the raised *alta mayor*, with its tabernacle by Matias, 1604, is noble. The superb Corinthian *Retablo*, designed by Alonso Matias, in 1606, contains three grand paintings by Roelas—a Holy Family, with Jesuits; a Nativity; and an Adoration. Also an Annunciation by Pacheco; a St. John the Evangelist, and a St. John the Baptist, by Alonso Cano. Obs. the smaller picture by Roelas and particularly the *Infant Saviour*. *Al lado del Evangelio* are the bronze monu-

ments of Francisco Duarte and his wife Catalani, ob. 1554; both were brought in 1840 from the Convento de la Victoria de Triana.

The *Retablos* of the chapels of **La Concepcion** and **Las Reliquias** deserve notice: in the latter are pictures by Francisco Pacheco. The two images made to be dressed, *imagenes de vestir*, of Francisco de Borja and San Ignacio, were wrought in 1610 by Montañes; the latter was coloured by Pacheco, and probably is the best portrait of the founder of the order of Jesuits that exists; also, perhaps, by Montañes, a crucifix and a fine *Concepcion*; and some indifferent pictures by Cano, of the lives of San Cosmé, San Damian, a Saviour, and a Holy Father. Among the monumental curiosities removed from *Santiago de la Espada*, obs. first, the founder's tomb, Lorenzo Suarez de Figueroa, with his favourite dog Amadis at his feet; and next the sepulchre of the learned Benito Arias Montano, ob. 1598; these were brought also from the church of Santiago, and properly placed here as an example to young students; remark the costume. In an adjoining apartment are 4 heads of Latin fathers by Alonso Cano. 2 pictures by Roelas, and a good Zurbaran.

On the suppression of the **Cartuja** convent, the burial place of the Ribera family, Dean Cepero induced their representative, the Duke of Medinaceli, to remove the fine sepulchres of his ancestors: that of Pedro Enriquez, ob. 1492, was sculptured at Genoa by Antonio Charona in 1606. The Virgin and Child is much admired, as also the weeping genius, called *La Tea*, from the reversed torch. The armed effigy is somewhat heavy. Obs. the statues of Diego Gomez de Ribera, ob. 1434, and his wife Beatriz Puerto-Carrero, ob. 1458. Among others of this warlike family, most of whom spent their lives in combating the Moor, are Perafan de Ribera, ob. 1455, and another of the same name, ob. 1423, aged 105, his brass monument is very fine; perhaps the finest is that of Doña Catalina, ob. 1505, which was

made for her son Fadrique, in Genoa, 1519, by Gazini.

Ask to see the rooms of the Señor Rector—they contain a fine picture by Zurbaran, some paintings by Pacheco, and a St. Jerome, a splendid example of the German School. Cranach?

Among the most interesting old churches which have survived the French invasion and the subsequent suppression of convents are the following, viz.—

San Marcos is *mudejar*; it was originally a mosque, but has suffered severely: it is, however, of the highest interest. The portal is very remarkable, and is reproduced by Digby Wyatt in his 'Architect's Note-book in Spain.' The tower is one of the highest in Seville. It may be ascended, as Cervantes often did, to see the house near it of his beloved Isabel.

San Lorenzo: here is a *Concepcion* by F. Pacheco, 1624; and an *Annunciation* by Pedro de Villegas Marmolejo, who lies buried here, with an epitaph written by Arias Montano. In the *Retablo* are 4 medallions and a San Lorenzo, by Montañes, by whom also is *Nuestro Señor del gran Poder*, a superb graven image. The altar of Nuestra Señora de Rocamador and adjoining frescoes are worthy of notice. Here is buried the prolific priest Juan Bustamente, ob. 1678, *ætat.* 129; this true *Padre* was father of 42 legitimate and 9 natural children.

San Martin is Gothic. The *retablo* is fine, it contains early paintings by Herrera *el Viejo*. The fine statues of the Divina Maestra, and SS. Peter and Paul are by Montañes. The Christ carrying the Cross, by a pupil of Valdés, is good. The chapel of Juan Sanchez Gallego, built in 1500, and repaired in 1614, is interesting.

San Nicolas contains some good pictures. Admirers of Cervantes may enquire for a document in which he is mentioned as living in the parish in 1600.

Omnium Sanctorum is one of the most interesting churches in Seville. It was built by King Peter the Cruel upon the ruins of a Roman temple,

Walk round and look at the frescoes on the tower.

San Vicente was founded in 300. In the sacristy is the small chapel where **San Isidoro** died, A.D. 636. The picture over the altar is by **Roelas**. The affecting account by **Redempto**, an eye-witness, is printed in the 'Esq. Sagrada.' ix. 402. This church contains some good sculpture, a Descent from the Cross by **Cano**, and several pictures by **Morales**, **Herrera**, and the school of **Albert Dürer**, and a large number of sepulchres of worthies of Seville.

Santiago el Mayor was built over the ruins of a Roman temple. The picture of the tutelar is by **Perez Alesio**. In the sacristy may be seen the fine cope worn by the Emperor **Charles V.** on his coronation. **Murillo** lived in this parish in 1660.

The **Colegio de Maese Rodrigo** (the Seminario, formerly the University), so called from the founder, **Rodrigo Fernandez de Santaella**, 1505, is Gothic. The retablo is full of interesting early paintings on panel. The altar frontal of tiles is very striking. Notice the fine portrait of the founder kneeling at the foot of the Virgin. Readers of **Cervantes** should look at the **Marmorillos**, mentioned in *Rinconete y Cortadillo*.

The magnificent ch. of the convent of **San Pablo** has been appropriated to the Parish; it contains paintings by **Arteaga**, and frescoes by **Lucas Valdes**, and some fine *Pasos*.

In **San Alberto** there is a fine *Via Crucis* by **Cano**, and some indifferent pictures by the same master.

The tower of **San Pedro** was formerly an excellent example of Moorish architecture; obs. the *artesonado* roof and the fine *Retablo*: the pictures by **Campana** have been repainted. The "Delivery of St. Peter" is by **Roelas**. The figure of the Angel is of the highest order. The painter **Velazquez** was baptized here in 1599.

San Juan de la Palma was a Moorish mosque dedicated to the Baptist; the Arabic inscription at the entrance records that "this great temple was rebuilt in 1080 by **Axataf**." The cross occupies the site of the palm, under

which the dead were buried. Inside is a "Crucifixion" by **Campana**, early and hard, and an Infant Christ by **Montañes**.

In **San Isidoro** is "*El Tránsito*," or the death of the tutelar saint, the masterpiece of **Roelas**, a very great master, although much less known and appreciated than he deserves: obs. the gray heads, the Corregiesque flesh-tints, so much studied by **Murillo**, and the admirable composition: the heads are evidently portraits. Here also are some pictures by **Valdes** and **Campana**: the *Cireneo* is carved by **Bernardo Gijon**.

In **Santa Maria la Blanca**, a synagogue down to 1391, are some granite columns thought to be Roman. **Soult** plundered it of the 5 **Murillos**, leaving only by him a "Last Supper," in his *frio* style. Here is a "Dead Christ," by **Vargas**, and an "Ecce Homo" by **Morales**. The good pictures by **Murillo** which remained in this church were removed to the Academia at Madrid.

The **Colegiata San Salvador** continued in its original mosque form down to 1669, when it was rebuilt in the worst *Churriguerismo*, and afterwards still more disfigured by **Cayetano Acosta**, by whom is the abominable Transfiguration; the image of **San Cristóbal** is by **Montañes**, those of **Sa. Rufina** and **Sa. Justa** are by **Cornejo**. The *Patio* was the original Moorish court: here is a miraculous crucifix, *El Cristo de los Desamparados*, where countless pictures and "votive tablets" are hung up by those relieved by its miracles. The tower is Moorish, and has some Moorish inscriptions.

In **San Julian** is a fresco of **St. Christopher** by **Juan Sanctis de Castro**, 1484: it was barbarously repainted in 1828. Under some shutters to the l. is a "Holy Family" by **Alejo Fernandez**; it is one of the oldest paintings in Seville: the kneeling figure represents a member of the **Monsalvez** family, who were buried here. This Virgin is called *de la Iniesta*. Obs. the *Rejas*, made of votive chains of captives delivered by her interference. The *Concepcion* at the altar is, some

say, by Cano. The plateresque *Retablo* has a fine painting of Santa Lucia, the patroness of eyes (*lux*, light). In the church of this *Santa Lucia*, once a mosque, is a Martyrdom of the Patroness, by Roelas, and a Concepcion by Cano. A fine *retablo* from this church, an authentic painting, by Sanchez de Castro, has been removed to the Cathedral.

San Esteban, once a Muzarabic church, contains poor specimens by Zurbaran, and a fine "Christ bearing the Cross," by Montañes.

Santa Catalina must be visited; the roof of the central nave is splendid. The artist will look with interest at the *mudejar* Capilla Mayor, and Moorish vaulted roof of the chapel of the Exaltacion. A number of details of Oriental architecture will be found outside the church.

The admirers of Roelas * should visit **La Academia**, where is a "Concepcion" by him equal to Guido.

Of the convent chs., which must be visited early, the most remarkable are:

San Clemente el Real, one of the finest buildings in Seville, containing a splendid *alerce* roof, a plateresque high altar by Montañes, a portrait of St. Ferdinand by Valdes, and 2 pictures of him by Pacheco: the *Azulejos* are splendid, they are dated 1588. Obs. the grand and powerful St. John the Baptist, carved by Jasper Nuñez Delgado, and painted by Pacheco.

At the convent of **Santa Paula** do not fail to look at the *Azulejo* portal of the time of the Catholic kings. The tiles are as fine as those at the chapel of the Alcazar, and of the same date. Some of the medallions are inferior in merit; the one of the centre of the arch is the best.

* Several pictures by Roelas exist at *Olivares*, 14 m. N.W. of Seville, and a pleasant ride. He was canon of that church. There he painted, in 1624, a "Birth of Christ," now much injured; an "Adoration," an "Annunciation," a "Marriage of the Virgin," the "Death of St. Joseph;" but, although his last, they are not his best works. The artist died at Olivares on the 23rd April, 1625. Do not fail to look at the fine statue of Our Lord by Montañes, taken there from the Church of San Miguel.

Obs. the *Retablo*, representing the Life of St. John, by Montañes. The church is also effectively decorated with tiles. There are sepulchres of Juan, constable of Portugal, and Isabel his wife, the founders. This monastery contains most interesting architectural details of Moorish stucco work of 10th centy. This church recalls similar constructions in Italy.

In the convent church of **Santa Clara** there are some excellent sculptures by Montañes and Cano. The tomb of Fray Alvaro Pelaez, ob. 1349, is fine.

Not far from **Santa Clara**, in the street of the same name, is the convent of **Calatrava**. The paintings on panel in the Presbytery are very remarkable, as showing the direct influence of the German manner on the early Spanish school. They are attributed to Juan Sanchez de Castro. Two others belonging to the same series are in the church. Obs. the affinity between the San Cristóbal, with a similar saint painted in fresco in the church of **San Julian**, undoubtedly by Sanchez de Castro.

The church of the convent of **Santa Isabel** is one of the best in Seville. It was founded in 1490. It contains good examples by Montañes, and paintings by the pupils of Murillo and Roelas.

The convent of **Santa Ines** is Gothic, it was founded by Doña Maria Coronel. The church contains some good *retablos* with sculpture by Montañes. In the cloister may be seen the extremely interesting chapel of the foundress, a good specimen of stucco *mudejar* work. This convent is full of details of this architecture.

The **Calle de las Sierpes**, the Bond Street of Seville, leads to the **Plaza del Duque**, where the Dukes of Medina Sidonia have their palace. Here also is the former palace of the great Guzman family, now cut up and divided into many residences.

Continuing from this plaza, walk by the ch. of **San Vicente** to the **Alameda Vieja**, the ancient but now deserted walk of Seville. The water of the fountain here, *del Arzobispo*, is excellent; and the best in Seville. Look at the Roman pillars and statues. Here re-

side the horse-dealers and jockeys, and cattle-dealing continually goes on. To the l. of the fountain is a barrack, formerly a convent of Jesuits, and afterwards occupied by the Inquisition.

On St. John's Day (June 24) every plaza in Seville, but especially this *old Alameda*, is proverbially merry :—

"La de San Juan en Sevilla,
Es alegre á maravilla."

St. John's Eve, our Midsummer Eve, is dedicated to flirtation by both sexes, who go (or ought to go) out at day-break to gather vervain, *coger la ver-bena*, which represents in Spain the magical fern-seed of our forefathers.

Turning from the *Alameda Vieja* to the rt. is *La Feria*, where a fair is held every Thursday, which all should visit; it is the precise *Sooek e juma* of Cairo; the street leads to the *Plaza de la Encarnacion*—now the market-place, to construct which the French pulled down a convent dedicated to the Incarnation.

In the *Calle del Candilejo* is a bust of Don Pedro, placed, it is said, in memorial of his having here stabbed a man. The *Rey Justiciero* quartered himself in effigy only. His and Lord Byron's "friend," Don Juan, was a Sevillian *majo*, and a true hidalgo. The family name was Tenorio. He lived in a house now belonging to the nuns of *San Leandro*, in which there is some good carving. The Tenorios had a chapel in the Franciscan convent, where the murdered Comendador was buried, and to which *Don Juan* fled :* the chapel and the statue were destroyed when the convent was burnt.

The foundling hospital, or *La Cuna*, the Cradle, as it is called in Spain, is in the *Calle de la Cuna*; a marble tablet is thus inscribed, near an aperture left for charitable donations: "*Quoniam pater meus et mater mea deliquerunt me Dominus autem assumpsit*" (Ps. xxvii. 10). A wicket-door, *el torno*, is pierced in the wall, which opens on being tapped, to receive the sinless children of sin, who are received night

* For details read 'Don Juan de Mañara,' by M. de Latour.

and day, and no questions asked. The house is under the care of Sisters of Charity, and is well managed.

Hospital de la Misericordia. There is a large fresco in the *Patio*, representing the Last Judgment, which, although in bad condition, is interesting as the work of Luis de Vargas.

Seville is surrounded with seven suburbs; the circuit of the Moorish walls, about a league with its gates and towers, once numbering 166, contains many objects of first-rate interest. We shall commence by going out from the *Calle de las Armas*, by the former *Puerta Real*, the Royal Gate, through which St. Ferdinand entered in triumph. It was called by the Moors *Goles*. Emerging from a dip to the rt. is the *Colegio de la Merced*, or *San Laureano*, behind which was the house of Fernando, son of the great Columbus. The suburb is called *Los Humeros*, and is supposed to have been the site of the Roman naval arsenal. It is now tenanted by gipsies, the *Zincali*. Those who wish to see a gipsy-dance may apply to Dn. Silverio Franconetti, at the Café of that name, in the *Calle del Rosario*. They must however, be cautious, for, as Cervantes says, "These gipsies are but a good-for-nothing people, and are only born to pick and steal." The handsome young gipsy fortune-tellers are popular: they prophesy money to Spanish men, and husbands to Spanish women; and in spite of a general distrust in their cheating words, a little credulous faith will stick with listeners who readily believe what they vehemently wish.

Turning to the rt., between the river banks and the walls, is the *Patin de las Damas*, a raised rampart and planted walk, made in 1773. The city on this side is much exposed to inundations. Opposite in its orange-groves is Messrs. Pickman's porcelain manufactory, formerly the celebrated *Cartuja* convent (see p. 350); beyond, in the far distance, rise the towers of *Italica*, and the purple hills of the *Sierra Morena*.

Passing the gate of San Juan is *La Barqueta*, or the ferry-boat. In the *Chozas*, opposite, true ichthyophiles go, like herons on the bank, to eat the

shad, *Savalo*, the Moorish Shebbel. *Huevos* and *Savalo asado* are the correct thing. Here also *el Sollo*, the sturgeon, is caught in large quantities; the cathedral chapter used to send one of these royal fish annually to the king's table. The walls now turn to the rt. Half a mile outside is the once noble convent of St. Gerónimo, called, from its pleasant views, **La Buena Vista**. The patio of the fine church (in Doric and Ionic worthy of Herrera) was designed by two monks, Bartolomé de Calzadilla, and Felipe de Moron, in 1603. Obs. the spacious red marble staircase, and the rich plaster pendentives to the ceilings in the first floor leading to the mirador. Here Axataf took his last farewell of Seville, when St. Ferdinand entered. Returning by gardens hedged with aloes and tall whispering canes, is San Lazaro, the *Leper Hospital* founded in 1284. The terracotta ornaments on the Doric façade are fine.

A Moorish causeway, raised in order to be a dam against inundations, leads to **La Macarena**, the huge **La Sangre Hospital**, rising to the rt. This is the suburb of the poor and of agricultural labourers. Their carts, implements, children and animals are all pictures. Obs. the primitive carts (true *plaustra*) netted with *esparto*, and the patient resigned oxen with lustrous eye, so Scriptural and sculptural. Hither Murillo came for subject and colour, in which he revelled; here are beggars, imps, and urchins, squalid and squaling, who, with their parents, when simply transcribed by his faithful hand, seem to walk out of the frames.

Continuing the walk, turn l. to the enormous **Hospital de la Sangre** or **de las cinco llagas**, the 5 bleeding wounds of our Saviour, which are sculptured like bunches of grapes. This edifice was erected in 1546 by Martin de Gainza and Herman Ruiz, the founders being Catalina de Ribera.

The S. and principal façade, 600 ft. long, presents a noble architecture of the Ionic and Doric style. The portal is one of the good architectural bits in Seville. The interior **Patio** is striking; the handsome chapel occupies the

centre; on the front are sculptured medallions of Faith, Hope, and Charity, by Pedro Machuca; the chapel is a Latin cross, with Ionic pillars: the *Retablo* of the high altar was designed by Maeda in 1600, and gilt by Alonso Vazquez whose pictures in it have suffered from neglect and repainting. The most important paintings from other hospitals have been collected here. The best are:—Roelas; The Coming of the Holy Ghost and Apotheosis of San Hermenegildo, and Descent from the Cross; Zurbaran; eight standing figures of female saints, excellent for details of costume; Juan del Castillo; The Infant Saviour; Bernardo German; The Birth of Our Lord.

The ecclesiologist may also visit the Gothic church of the Hospital of San Lazaro; the early frescoes are extremely interesting.

Returning to the city walls, obs. **la Barbacona**, the Barbican, Arabicè *Babel-cana*, the gate of the moat, or inclosure. The circumvallation all the way to the gate of **Osario**—so called because leading to the Moorish burial-ground—and admirably preserved, is built of *tapia*, with square towers and battlements, or *almenas*, which girdled Seville with a lace-like fringe.

Near the Cordova gate, and opposite the hermitage of **San Hermenegildo**, where Herrera el Viejo was imprisoned, is the Capuchin convent of *Santas Justa* and *Rufina*, built on the spot where the lions would not eat these ladies, patronesses of Seville.

Passing the long fantastic *salitres*, the saltpetre manufactory, the scene becomes more lively at the place formerly occupied by the gate of **Carmona**. To the l. is *San Agustin*, once full of *Murillos*; Soul carried off the best, gutted the convent, and destroyed the magnificent sepulchres of the Ponce de Leon family: the tombs were restored in 1818 by the Countess-Duchess of Osuna, and an indignant record placed of these outrages against the dead.

The long lines of the aqueduct, **Los Caños de Carmona**, now run picturesque up to the **Humilladero** or **Cruz del Campo**,

The **Parroquia de San Bernardo** contains a superb "Last Judgment," by the dashing *Herrera el Viejo*; a "Last Supper," in the Sacristia, by Varela, 1622; and a statue of the "Tutelar," by Montañes, and others by Roldan.

In this suburb is also the *matadero* (slaughter-house), close by which Ferdinand VII. founded his tauromachian university. These localities are frequented by the Seville fancy, whose favourite and classical dishes of tripe, *callos y menudos*, are here eaten in perfection. *N.B. Drink manzanilla wine with these peppery condiments.*—The sunny flats under the old Moorish walls are the haunts of idlers, *Barateros*, and gamblers. The lower classes of Spaniards are constantly gambling at cards: groups are to be seen playing all day long for wine, love, or coppers, in the sun, or under their vine-trellises, capital groupings and studies for artists.

Near the former **Puerta de la Carne** a planted walk leads to the *Fundicion*, an artillery foundry erected by Charles III., who employed one Maritz, a Swiss, to cast his cannon.

The open space beyond the **Carne**, and called el Rastro, presents a national scene on the *Sabado Santo*, which may be considered a holiday equivalent to our Easter Monday. There and then the Paschal lambs are sold, or *corderos de Pascua*, as Easter is termed in Spanish. The bleating lambs are confined in pens of netted rope-work; on every side the work of slaughter is going on. The buying and selling continues from the Saturday until the end of Monday.

Returning to the walls the cavalry barracks are seen. Now the Alcazar towers above the battlemented girdle of walls to the rt. To the l. is

La Fabrica de Tabacos, where tobacco is made into snuff and cigars. *Visitors are admitted at all hours: a fee to the conductress should be paid.*

The enormous edifice has 28 interior *patios*, and covers a quadrangle of 662 ft. by 524. It was finished in 1757 after plans of one Vandenberg, a Dutchman. It is guarded by a moat, not destined to prevent men from getting in, but to prevent cigars from being smuggled out.

There are sometimes as many as 5000 women and girls employed in making cigars; on an average 2 millions of pounds are made in a year. A good workwoman can do in a day from eight to ten *atados* (bundles), each of which contains 50 cigars; they are paid 6 cuartos (nearly 2d.) per bundle. Some of these *cigarreras* are fine good-looking women; they form a class to themselves like the *grisettes* of Paris, and, like them, they are reputed to be more impertinent than chaste; they used to wear a particular *mantilla de tira*, which was always crossed over the face and bosom, allowing the upper part only of most roguish-looking features to peep out. In the under-floor a rappee snuff is made, called *tabaco de fraile*. The use of tobacco, now so universal among all classes in Spain, was formerly confined to snuff, the solace of the clergy.

On the flat plain outside the walls, called **El Prado de San Sebastian**, was the *Quemadero*, or the burning-place of the Inquisition, where the last act of the religious tragedy of the *auto de fe* was left, with the odium, to be performed by the civil power. The spot of fire is marked by the foundations of a square platform on which the faggots were piled. Here, about 1781, a *beata*, or female saint, was burnt. Townsend (ii. 342) says that she was very bewitching.

According to the best authorities, from 1481 to 1808, the Holy Tribunal of Spain burnt 34,612 persons alive, 18,048 in effigy, and imprisoned 288,109—the goods and chattels of every one of them being first duly confiscated.

On the other side of the plain was the great city cemetery of **San Sebastian**, now moved N. not to offend the Infanta who lived near it. Into this Romanist necropolis, no heretic, if dead, is allowed to enter; the canons of the cathedral have a separate quarter from the laity. The catacomb system is here adopted: a niche is granted for 6 or 7 years on payment of 80 reals, the term being renewable (*prorogado*) by a new payment.

There is at present a Protestant cemetery at Seville, 1882.

The present cemetery should be visited on the last night of October, or All Hallowe'en, the vigil of All Saints' Day; and again on Nov. 2, the day of All Souls, when all the town repairs there. It is rather a fashionable promenade than a religious performance. The spot is crowded with beggars, who appeal to the tender recollections of one's deceased relations and friends. Outside a busy sale of nuts, sweetmeats, and cakes takes place, and a crowd of horses, carriages and noisy children, all vitality and mirth.

The quarter adjoining the former **Puerta de Jerez**, and the site now of pleasant summer theatres and gardens, should next be visited. It was once the dunghill of the city, until it was converted into a Paradise by José Manuel Arjona, in 1830. This, the last *Asistente* of Seville—*Ultimus Romanorum*—was its Augustus: to him are owing almost all of the many modern improvements, paving, lighting, cleansing, &c. The principal walk was laid out by him in honour of Cristina, then the young bride of Ferdinand VII. **El Salon** is a raised central saloon, with stone seats around. Beyond, along the bank of the river, are **Las Delicias**, a series of charming rides and walks, planted with orange-trees, Japanese medlars, pomegranates, palms, and roses. Here all the rank and fashion of Seville assemble in the evening to promenade, and truly delicious are these nocturnal strolls. Night in the south is beautiful of itself. The sun of fire is set, and a balmy breeze fans the scorched cheek: now the city which sleeps by day awakes to light and love, and bright eyes sparkle brighter than the stars. Near **Las Delicias** is the Botanical garden.

At the land side of the walk is the **Palace of San Telmo**, belonging to the Duke of Montpensier, son of Louis Philippe, and husband of the only sister of the ex-Queen of Spain. It was formerly a nautical college. Founded by Fernando, son of Columbus, and built in 1682 by Antonio

Rodriguez; the façade is Churrigueresque; it was given to the Duke in 1489. The palace and beautiful grounds of **San Telmo**, full of rare plants and flowers, may be visited by writing (inclosing card) to the "Jefe del Palacio;" permission is readily granted when the Duke is absent.

The **Picture Gallery** is extensive, and is well arranged. It contains many of the *chefs-d'œuvre* of art formerly belonging to Louis Philippe. Most of the pictures bear the name of the painter: they are all numbered. Obs. the sketches of the portraits painted by Velazquez of Philip IV. and Olivares, four splendid examples of Zurbaran, viz., No. 174, a Circumcision; No. 189, a Nativity; No. 186, The Annunciation; and 179, the Adoration of the Shepherds. No. 79, a Virgin de la Faja, is a beautiful specimen of the *second style* of Murillo. No. 169 is a *Piedad* by Morales—perhaps his masterpiece. No. 155, The Death of Laocoon, is a splendid example of El Greco. No. 187, Caton re-opening his Wound, is by Ribera. No. 168, Maria Magdalena before her Looking-glass, by Bocanegra. No. 237, Ladies looking out of a Balcony, by Francisco Goya, is very fine. Obs. also No. 255 by the same artist.

There are also good examples of Orrente, Meneses, Frutet, Valdés Leal, Herrera *el Viejo*, and (by foreign painters) of Sebastiano del Piombo, Rubens, and Van Ostade. Of these latter, obs. particularly Nos. 352, 767, and 800, by Ary Scheffer; No. 191 by Johannot; a magnificent Jewess, by Lehman, and a Wine-house scene in Aragon, by Leleux.

At the head of the great gallery is a fine antique head. Amongst the curiosities, obs. the guitar of Queen Isabel *Farnesio*, which contains inside a musical box, a sword of Pedro *el Cruel*, a fine candelabrum by Benvenuto Cellini, and a variety of objects of every kind which constitute a museum.

The **gardens** and pleasure-grounds which adjoin the palace are very extensive. The palm-trees are splendid,

and the orange-trees—especially those which bear the bitter orange—are very fine; they are said to yield an annual income to the Duke of from £600 to £800.

Leaving the Palace we continue our walk by the still called—although the gate itself, with several others, was pulled down during the late improvements in the town—**Puerta de Jerez**. Now the **arroyo Tagarete** reappears. This rivulet, or rather Fleet-ditch, winds round the E. and W. sides of Seville, and here empties itself and its impurities into the **Guadalquivir**. The Moorish walls which hang over this stinking Styx were once painted in fresco. Up to 1821 they connected the Alcazar with the outpost river-guarding tower, the picturesque **Torre del Oro**, “of gold,” to distinguish it from **La Torre de Plata**, that of “silver,” which lies nearer the mint. These fine names are scarcely sterling, both being built by Moorish *tapia*. The former one, most absurdly ascribed to Julius Cæsar, was raised by the Almohades, who called it *Borju d-dahab*, “the tower of gold,” because their treasure was kept in it. It was used by Don Pedro *el Cruel*, as a prison for his enemies and his mistresses.

Passing on, are “the **Atarazanas**,” the *Dar-san-ah*, or house of construction of the Moors, whence the Genoa term *darsena*, and our word arsenal. The present establishment was founded by Alonso el Sabio, and his Gotho-Latin inscription still remains imbedded in the wall near the *Caridad* hospital.

Adjoining the arsenal is the quarter of the dealers of *bacalao* or salted cod-fish. This article formed a most important item in national food. The numerous religious corporations and fast-days necessarily required this, for fresh-water fish is rare, and sea-fish, until the days of railways, was almost unknown, in the great central *parameras* of the Peninsula. It is still much consumed, mixed with rice. It ought to be put many hours *en remojo*, to soak in water, which takes out the salt and softens it. The Carthagenians and ancients knew this so well, that

the first praise of a good cook was *Scit muriatica ut maceret* (Plaut. ‘Pœn.’ i. 2, 39).

Near *la Carretera*, and close to the river’s bank, is the **Plaza de Toros**, a fine amphitheatre, which will hold more than 12,000 spectators; it was injured by a hurricane in 1805. On one side there is an imposing view of the *Giralda*. The effect in the twilight is very grand, when the setting sunrays gild the Moorish tower as the last bull dies. This Plaza is under the superintendence of the *Maastranza* of Seville, an equestrian society of the highest rank, which was formed in 1526 to encourage tournaments, and the spirit of chivalry then wearing out; now the chief end is the wearing a scarlet uniform. *Tauromachian* travellers will remember, the day before the fight, to ride out to *Tablada* to see the *ganado*, and go early the next day to witness the *encierro*; be sure also at the fight show to secure a *boletin de sombra*, i.e. a good seat in the shade.

Leaving the Plaza, we now approach **el Rio**, the River Strand, along which a handsome steamboat quay has been recently built of stone. A rude boat-bridge here for ages stemmed the *Guadalquivir*; formerly it was a ferry until Yusuf abu Yacub first threw across some barges Oct. 11, 1171, by which the city was provisioned from the fertile **Ajarafe**. In June, 1852, an iron bridge was opened to the public. Near this bridge obs. the monument *el Triunfo*, raised in honour of the triumph obtained by the advocates of the Immaculate Conception. Now re-entering the city, the circuit is concluded.

§ 10. SUBURB OF TRIANA.

The suburb **Triana**, at the other side of the river, should be visited. It is the Moorish *Jarayana*, a name supposed to be a corruption of *Trajana*, Trajan having been born near it. It is the *Trastevere* of Seville, and is inhabited by smugglers, bull-fighters, gipsies, and other picturesque rascals. During the floods of December, 1876, the gipsy quarter at Triana was well-

nigh swept away. For eight days the wretched inhabitants caught hold of loaves of bread pushed to them from boats whirling down the current. Seville was under water for five days, the water mounting to the cathedral doors. The whole city was in darkness, as the gasworks were under water. To the rt. on crossing the bridge was the once formidable Moorish castle, subsequently used by the Inquisition. It was almost swept away in 1626 by the river. The dread tribunal was then removed to a palace in the **Calle de San Marcos**, and thence to its last quarters in the **Alameda Vieja**. The principal street in Triana is the **Calle de Castilla**. On no account omit to visit the **Parroquia de Santa Ana**, built by Alonso el Sabio in 1276. This fine Gothic church has three naves 40 metres long, supported on robust columns. The plateresque retable is very fine: it contains 15 paintings by Pedro Campaña, painted in 1548. The St. George and the Assumption are very good. The group of the Virgin and St. Anne, in the centre of the retable, belongs to the foundation. The statue and bas reliefs are by Delgado. On the Gospel side there is an excellent painting by Alejo Fernandez. The *Virgen de la Rosa* at the back of the coro is also by him. The paintings in the retables of the different chapels in the ch. are by Sanchez de Castro. The retable of the altar of Sta. Catalina is the finest work of Frutet, 1548. Look at the interesting tomb covered with tile decoration between the chapel of Sta. Barbara and Augustias: it is the work of Niculoso Francisco Italiano, and is dated 1503, the finest specimen of the kind in Spain.

Coarse pottery, artistic in form and colour, is manufactured in the same manner as in the days of Santa Justina and Santa Rufina, at Triana. A very fair collection of specimens may be seen at the South Kensington Museum. The best examples will be found at Sr. Montalban's, Calle de San Jorje.

§ 11. EXCURSIONS FROM SEVILLE— CARTUJA CONVENT; ITALICA.

1. A morning's drive should be taken to the **Cartuja Convent**, and **Santi Ponce**, near which are the ruins of Itálica. Make a bargain beforehand with the coachman. The usual price is 40 rs. A drive of $\frac{1}{2}$ hour, over the bridge and through the Triana suburb, turning to the rt., will bring you to the **Cartuja**, owned by our countryman, Charles Pickman, Esq., now Marques de Pickman.

The convent, dedicated to **Nuestra Señora de las Cuevas**, is now a porcelain manufactory, having been bought of government by Mr. Pickman in 1839 (3 years after its sequestration) for forty thousand dollars. The chapel, however, is preserved intact, and the spacious church is but little injured by being filled with potter's wheels. This once noble **Cartuja** was founded in 1400 by Don Gonzalo de Mena, archbishop of Seville, monk of the order of San Bruno and a native of Toledo; he lies buried in the **Capilla de Santiago** in the Cathedral at Seville. Finished by Perafan de Ribera, it became a museum of painting, sculpture, and architecture. Obs., in the chapel, the fine carving of the *silleria del Coro*, executed by Cornejo, and the finely carved Virgins and Saints, which, however, would be seen to better advantage if they were more suitably arranged. The *Virgen y San José* is attributed to Montañes. Obs. also the curious Gothic inscription of the time of Hermenegildo, which was found at Alcalá de Guadaira in 1669. Notice the stones which record the height of frequent inundations. Walk through the beautiful gardens and orange-groves, and inquire for the site of the old burial-ground where *foreigners* used to be buried before the English Cemetery was established.

The amateur of ceramic art should ask to see the specimens of Hispano-Moresque lusted ware collected by Don Ricardo Pickman, Mr. Pickman's eldest son. The *chef-d'œuvre* of his collection is engraved in p. 13 of

the 'History of Pottery,' by Joseph Marryat.*

Leaving the Cartuja, the rt. bank of the Guadalquivir must be followed to Santi Ponce (5 m.). This miserable village, the name of which is a corruption of San Geroncio (its Gothic bishop), occupies the site of the ancient Itálica. It was the birthplace of the Emperors Trajan, Adrian, and Theodosius. Founded u.c. 547, on the site of the Iberian town Sancios, by Scipio Africanus, it was destined by him as a home for his veterans. It was adorned by Adrian with sumptuous edifices. The citizens petitioned to become a *Colonia*, that is, subject to Rome, instead of remaining a free *Municipium*; even Adrian was surprised at this Andalusian servility. Many Spaniards assert that the poet Silius Italicus was born here; but then the epithet would have been *Italicensis*; his birth-place is in reality unknown; probably he was an Italian, for Martial, his friend, never alludes to his being a *paisano*, or fellow-countryman.

Itálica was preserved by the Goths, and made the see of a bishop; Leovigild, in 584, repaired the walls when he was besieging Seville, then the stronghold of his rebel son Hermenegildo. The name Itálica was corrupted by the Moors into Talikah, Talca; and in old deeds the fields are termed *los campos de Talca*, and the town *Sevilla la Vieja*. The ruin of Itálica dates from the time when the river changed its bed, a common trick in wayward Spanish streams. The Moors soon abandoned a town surrounded by "land which the rivers had spoiled," and selected Seville as a better site; and ever since the remains have been used as a quarry.†

On Dec. 12, 1799, a mosaic pavement was discovered, which a poor monk, named José Moscoso, to his

honour, inclosed with a wall, in order to save it from the usual fate in Spain. The traveller will find a copy in the cathedral library in the *Patio de los Naranjos* at Seville.

The amphitheatre lies outside the old town. On the way ruins peep out amid the weeds and olive-groves, like the grey bones of dead giants. The form is yet to be traced, and the broken tiers of seats. The scene is sad and lonely; read in it by all means the fine ode by Rioja, "*Las ruinas de Itálica*." A few gipsies usually lurk among the vaults. The visitors scramble over the broken seats of once easy access, frightening the large and glittering lizards or *lagartos*, which hurry into the rustling brambles. Behind, in a small valley, a limpid stream still trickles from a font, and still tempts the thirsty traveller, as it once did the mob of Itálica when heated with games of blood. The rest of Itálica either sleeps buried under the earth, or has been carried away by builders. To the west are some vaulted brick tanks, called *La Casa de los Baños*. They were the reservoirs of the aqueduct brought by Adrian from Tejada, 25 m. distant. Excavations are made, but the antiques found are usually of a low art. The site was purchased, in 1301, by Guzman *el Bueno*, who founded the castellated convent San Isidoro, as the burial-place of his family. The entrance doorway is in coloured bricks and tiles in the same style as Sta. Paula of Seville. It is now used as the village church. The interior consists of two naves. Opposite the entrance door are some pictures on panel. Obs. the statues of San Isidoro and San Gerónimo by Montañes, and the effigies of Guzman and his wife, who lie buried beneath, which date from 1609. The tomb was opened in 1570, and the body of the good man, according to Matute, was "found almost entire, and nine feet high." Here also lies Doña Urraca Osorio, with her maid Leonora Davalos at her feet. That beautiful lady was burnt alive by Pedro el Cruel for rejecting his addresses. A portion of her chaste body was exposed by the flames

* 'History of Pottery and Porcelain (Medieval and Modern),' by Joseph Marryat. *Third Edition*, enlarged. London, 1848. See also the French Translation by M. Roccoz. Paris, 1866.

† Consult 'Bosquejo de Itálica,' Justino Matute, Sevilla, 1827; and for the medals, Florez, 'Med.' il. 477. Of these many, chiefly copper or small silver coins, are found and offered for sale to foreigners by the peasants.

which consumed her dress, whereupon her attendant, faithful in death, rushed into the fire, and died in concealing her mistress's beautiful form. The *facistol* is worth looking at. The sacristy contains an ancient painting on panel representing Na. Señora de La Antigua, and some good vestments. There is a patio in the *mudejar* style of two coloured bricks, and passing into a smaller one obs. some interesting old paintings, in fresco.

The **Feria de Santi Ponce**, held in the beginning of October, is to Seville what our Greenwich fair used to be to London: booths are erected in the ancient bed of the river, which becomes a scene of *Majeza* and their *Jaleos*. The holiday folk, in all their Andalusian finery, return at nightfall in *Carretas* (carts). The *Calle de Castilla* then resounds with *requiebros*, and is enlivened with exhibitions of small horns made of *barro*, the type of the *Cornudo paciente* of Seville.

The traveller may return from Itálica to Seville by a different route, keeping under the slopes of the hills: opposite Seville, on the summit to the rt., is *Castileja de la Cuesta*, from whence the view is fine and extensive. Here, in the *Calle Real*, lived and died Hernan Cortes: he died Dec. 2, 1547, aged 63, a broken-hearted victim, like Cardinal Ximenez, Columbus, Gonzalo de Córdoba, and others, of his king's and country's ingratitude. He was first buried in San Isidoro at Itálica, until his bones, like those of Columbus, after infinite movings and changings of sepulture, at last reached Mexico, the scene of his glories and crimes during life.

Keeping the hill *Chaboya* to the rt., we reach **San Juan de Alfara**che, *Hisn-al-faraj*, "of the fissure or cleft;" it was the Moorish river key of Seville, and the old and ruined walls still crown the heights. This was the site of the Roman Julia Constantia, the Gothic *Oset*, and the scene of infinite aqueous miracles during the Arian controversy; a font yet remains in the chapel. Read the inscription concern-

ing the self-replenishing of water every Thursday in the Holy Week.* Obs. the *Retablo*, with pictures by **Castillo**, which originally existed in **San Juan de la Palma**. The panorama of Seville, from the convent parapet, is charming.

The village below the hill of *Alfara*che, being exempt from the odious *Derecho de puertas*, and being a pleasant walk, is frequented on holidays by the Sevillians, who love cheap drink, &c. Those who remember what preceded the birth of *El Picaro Guzman de Alfara*che—a novel so well translated by *Le Sage*—may rest assured that matters are not much changed. *Gelves*, *Gelduba*, lies lower down the river.

(2) EXCURSION TO AN OLIVE-FARM.

The olives and oil of *Bætica* were celebrated in antiquity, and still form a staple and increasing commodity of *Andalucía*. The districts between *Seville* and *Alcalá*, and in the *Ajarafe*, are among the richest in Spain: an excursion should be made to some large *Hacienda* in order to examine the process of the culture and the manufacture, which are almost identical with those described by *Varro*, *Columella*, and *Pliny*. *Seville* is surrounded with *Haciendas*, which combine at once a country house, a village, and oil-manufacture.

San Bartolomé, a farm belonging to the *Paterna* family, may be visited as a specimen of a first-rate *Hacienda*; it contains about 20,000 trees, each of which will yield from 2 to 3 bushels of olives; the whole produce averages 5000 *arrobos* (of 25 lb.), which vary in price from 3 to 5 dollars. The olive-tree, however classical, is very unpicturesque; its ashy leaf on a pollarded trunk reminds one of a second-rate willow-tree, while it affords neither shade, shelter, nor colour.

* Consult the quarto 'Sobre la milagrosa fuente,' by *Josef Santa Maria*, Sev., 1630, and the 'Esp. Sag.' ix. 117. *Strabo*, however, (iii. 261), points out among the marvels of *Bætica* certain wells and fountains which ebbed and flowed spontaneously.

The trees are usually planted in formal rows; a branch is cut from the parent in January; the end is opened into 4 slits, into which a stone is placed: it is then planted, banked, and watered for 2 years, and as it grows is pruned into 4 or 5 upright branches: they begin to pay the expense about the 10th year, but do not attain their prime before the 30th. The best soils are indicated by the wild-olive (oleaster, *acebuche*), on which cuttings are grafted, and produce the finest crops. The Spaniards often sow corn in their olive-grounds, contrary to the rules of Columella, for it exhausts the soil, *chupa la tierra*. The berry is picked in November and December, when it is purple-coloured and shining, *baccæ splendidis olivæ*: then the scene is busy and picturesque; the peasant, clad in sheepskins, is up in the trees like a satyr, *beating off the fruit*,* while his children pick them up, and his wife and sisters drive the laden donkeys to the mill. The berries are emptied into a vat, *el trujal*, and are not picked and sorted, as Columella enjoined, for the careless Spaniard is rude and unscientific in this, as in his wine-making; he looks to quantity, not quality. The berries are then placed on a circular hollowed stone, over which another is moved by a mule; the crushed mass, *horujo* is shovelled on to round mats, *capachos*, made of *esparto*, and taken to the press, *el trujal*, which is forced down by a very long and weighty beam composed of 6 or 7 pine-trees, like a ship's bowsprit, over which, in order to resist the strain, a heavy tower of masonry is built; a score of frails of the *horujo* is placed under the screw, moistened with hot water, that the *horujo* may set free the oil which is attached to it. These primitive presses are very imperfect; a great quantity of oil is wasted. English hydraulic and other machinery has been used by the Marques de la Laguna, at his splendid farm, *La Laguna*, near Ubeda, and at Bailen by Señor Barreda. Small olive-presses are made in large quantities at Antequera, which

are supplanting the old-fashioned ones all over the country. The liquor as it flows out is passed into a reservoir below; the residuum comes forth like a damson cheese, and is used for fuel and for fattening pigs; the oil as it rises on the water is skimmed off, and poured into big-bellied earthen jars, *tinajas*, and then removed into still larger, which are sunk into the ground. These amphoræ will hold from 200 to 300 arrobas, i.e. from 800 to 1200 gallons each.

The oil, *aceite* (Arabicè *azzait*), thus produced is strong and unctuous, but not equal in delicacy to the purer, finer produce of Lucca. The second-class oils are coarse, thick, and green-coloured, and are exported for soap-making or used for lamps. A large farm is a little colony; the labourers, fed by the proprietor, are allowed bread, garlic, salt, oil, vinegar, and *pimiento*, which they make into *migas* and *remojon*.

The ancient distinctions remain unchanged. The first class, *Regiæ, Majorinæ*, are still called *Reynas, Padronas*, and *Manzanillas*. The finest is the *gordal*, which only grows in a circuit of 18 m. round Seville: the berry is gathered before quite ripe, in order to preserve the green colour: it is pickled for 6 days in a *Salmuera*, or brine, made of water, salt, thyme, bay-laurel, and garlic; without this, the olive would putrefy, as it throws out a mould, *nata*. The middling, or second classes, are called *las Moradas*, from their purple colour. The olive is nutritious, but heating; the better classes eat them sparingly, although a few are usually placed in saucers at their dinners.

EXCURSION 3.

The geologist may visit Villanueva del Rio, 25 m. from Seville, and examine the coal-mines, which, long neglected, are now worked by the *Reunion Company*.

* The ancients never beat the trees (Plin., Nat. Hist., xv. 3).

[Spain, 1882.]

ROUTE 87.

SEVILLA TO JEREZ AND CADIZ.
RAIL. 95 m.

Three trains daily, in 6 hours. The rly. stat. for Cadiz is situated near the fair ground, the tobacco manufactory, and the Palace of San Telmo. (Rte. 86.)

The line follows the valley of the Guadalquivir: it crosses the Guadaira soon after leaving Seville. The two villages of Coria and San Juan de Alfarache, the ancient garden of Seville, are seen upon the opposite side of the river.

8½ m. **Dos Hermanas** Stat. Pop. 5651. This pretty village is surrounded by orange-groves and olive-plantations.

11½ m. **Utrera** Stat. *Change for Moron and Osuna*—small Buffet. Pop. 14,001.

Utrera, Utricula, during the Moorish struggle, was the refuge of the agriculturist who fled from the Spanish *talas* and border forays, and is inhabited by rich farmers, who rent the estates around, where much corn, oil, fruit, and wine is produced. Here vast flocks are bred, and those fierce bulls so renowned in the Plaza. The street and alamedas are kept clean and fresh by running streams. Formerly flourishing and very populous, Utrera fell into decay, but was much improved by D. Clemente Cuadra y Gibaja. This gentleman, together with his son, Don Federico, has set a valuable example to his brother labradores by introducing Ransome's agricultural machinery. The Carmelite convent has been turned into a prison, and the church of Sn. Juan de Dios into a philharmonic theatre. The church of Sta. Maria de la Mesa has a good Ber-

rugete portal, called *el Perdon*, and a tomb of a Ponce de Leon, with an armed kneeling figure. Obs., amongst its relics, one of the 30 coins which Judas received for the betrayal of our Lord. The shrine of Our Lady of Consolation in the convent of Minimos, outside the town, is held in great veneration by the neighbouring peasantry. Built in 1561, it used to be frequented by thousands on the 8th of Sept., when a fair was held, and votive offerings made: now little more takes place than the sale of children's toys.* Utrera, in a military point of view, was formerly of some importance. The ruins still exist of a castle. About 6 m. from Utrera is a fine olive *hacienda* of the Conde de Torre Nueva, which is well managed; at **Morales**, 3 m. to l., are the ruins of a most ancient castle. *A rly. connects Utrera with Moron.* It was constructed to open out the rich marble quarries in the Sierra Estepa.

8½ m. **Las Alcantarillas** Stat. Obs. the ruins of an ancient fortified castle.

7½ m. **Las Cabezas** Stat. Pop. 4670. The town is distant 2 m. to the l. of the rly., and is surrounded by sugar-plantations. Of this place the proverb says, *No se hace nada en el consejo del rey, sin Cabezas.*

10½ m. **Lebrija** Stat. Pop. 12,405. This nicely placed town (the Moorish Nebrishah) is the ancient Nebrissa-Veneria, according to Pliny. Here was born Antonio Cala Jarana del Ojo (better known as Nebritsensis), who was the great grammarian and restorer of letters in Spain. Obs. *La Mariquita del Marmolejo*, a headless Roman statue, now christened the little marble Mary: notice the florid plateresque *Retablo* of the Parroquia, once a mosque, with some of the earliest carvings in cedar and mahogany of Alonso Cano, 1630-36, especially the Virgin and Child, with all his mild and melancholy grace, and the St. Peter and St. Paul. Behind the church is a pretty

* Consult an especial book on this 'Santuario,' by Rodrigo Caro, Svo., Osuna, 1622. Consult 'Epislojo de Utrera,' Pedro Roman Melendez, 4to., Seville, 1730.

orange-planted cloister, with a good crucifix by Montañes.

7½ m. Casas del Cuervo Stat.

12½ m. Jerez de la Frontera Stat.

[A horse rly. (fare 2 reals) connects the rly. stat. with the town.]

[Here change for San Lucar de Barrameda. 3 trains daily. (See Rte. 88.)

Jerez. Stat.

Las Tablas. Stat.

San Lucar. Stat.]

Jerez. Inns: Fonda de Jerez, Calle de las Naranjas, dear; make bargain beforehand; Fonda de Europa, 36 Corredera, reasonable and well situated; Fonda de la Victoria, on the Plaza del Arenal, inferior to the above hotel, but clean and moderate in its charges.

Casinos: De Isabel Segunda in the Calle Larga, frequented by the English residents; English newspapers. Casino Jerezano, in the same street, a handsome club, frequented by commercial men. *Visitors introduced to both clubs for 1 month upon the introduction of a member.*

Post-office: In the Calle de Medina.

English Vice-Consul, George W. Suter, Esq., 1 Plaza del Mercado.

U. S. A. Consular Agent, H. R. Davies, Esq.

Plaza de Toros. There is a fine new bull-ring erected in 1875, and the fights are first-rate even for Andalucia; they begin in May.

Jerez (or Xeres) de la Frontera (Pop. 55,924) is celebrated for its wines. It is called of the *Frontier* to distinguish it from *Jerez de los Caballeros*, in Estremadura.

Jerez was taken from the Moors by Alonso el Sabio in 1264. *The Moorish Alcazar* adjoins the pleasant Alameda; it is a fine specimen of a walled palatial fortress. Its *Torre del Homenaje*, and the octagonal tower to the l. of the entrance-gate command a fine view of the city and its suburbs; the *Salon del Trono*, and the elegant *Patios* are interesting. The Alcazar may be visited when the owner, the Duke of San Lorenzo, is not residing there.

The Cathedral (or *colegiata*), begun in 1695, was completed by Cayon, the

architect of the cathedral of Seville; in style it is Churrigueresque. The interior is spacious and lofty, but in bad taste. Its library and collection of coins was the gift of *Diaz de la Guerra*, Bishop of Sigüenza, a native of Jerez.

The Church of San Miguel has a fine Gothic façade, masked, however, by a more modern Græco-Roman front. The lateral portals are also Gothic. The interior is elegant; it consists of three naves divided by bold pillars. The elaborately ornamented *transept* afforded subject for a well-known picture by Roberts. Obs. the bassi-relievi by Montañes, within the *presbytery* near the *Altar Mayor*: they represent the *Nativity*, the *Adoration*, the *Annunciation*, the *Transfiguration*, &c., and were executed in 1652. The *Sagrario* contains folding-doors by Berruguete, and a Christ by Montañes. This church has been restored at a great expense; the stone carving is excellent.

The Church of Santiago has a fine lateral façade; the statues are good. The interior consists of three naves; the gilt capitals of the pillars upon which the arched roof rests are in the shape of thorns.

The Church of San Dionisio is in Moro-Gothic style. It dates from the 13th centy., having been founded by Alonso el Sabio. Obs. the grotesque carvings around the spouts and gutters, and the delicate mouldings of the windows.

Jerez is a well-built, clean-looking, flourishing town. Its *Plaza del Arenal* is very Oriental-looking, being surrounded by stately palm-trees, which are splendidly relieved upon a background formed of whitewashed houses. Here military bands play twice a week during the summer and autumnal evenings. The *Alameda Vieja*, and the *Paseo* are pleasant promenades; the latter, however, is now exclusively used by the working classes. The elegant *miradores* and beautiful *patios* of the houses, looking so cool and clean, will remind the traveller of Seville. The *majas* may be seen in all their glory on the great day of the Jerez Fair, May 1st, when special trains run

all day, and bring numberless visitors to the fair and annual race meeting.

The **Bodegas** or wine-cellars are the lions of Jerez: each one is a true Temple of Bacchus, some of them holding as much as 14,000 butts, although the buildings themselves are mere huge low sheds, and wanting in architectural proportions. The **Bodegas** of Cosens have, however, some architectural pretension, the supports to each span of roof being circular columns with finished capitals, an improvement upon the square and unsightly pillars common to the older buildings. Those of Messrs. Domecq, Gonzalez Byass and Co., Patrick Garvey, Gordon, M. Misa, J. Pemartin, and Richard Davis, are amongst the finest. The **Bodegas** are courteously shown to visitors from 9 A.M. to 4 P.M. (Sundays and holidays excepted). The visitor is invited to taste each quality of wine, from the raw *mosto* to the mature golden fluid. We recommend the student to *hold hard* during the first samples, as the choicest wine is naturally reserved for the last. Visit Domecq's cellar, and ask to be introduced to his "Napoleon" cask. Messrs. Gonzalez and Co. have a model **Bodega** on the Alameda Vieja. Of their "12 Apostles," try the wine contained in cask No. 3 from the entrance door: their "Oloroso muy viejo," their "Methusalem," 90 years old, their E.I.S. (East Indian sherry, so called because it has made the voyage to India, for the sole purpose of improving its quality), their N.P.U. (ne plus ultra) wine, 50 years old and valued at 500*l.* per butt, and, last but not least, their "Vino de Jesu Cristo," a vintage of the year 1811, should all be tasted. Upon the occasion of the Ex-Queen Isabel's visit to this **Bodega** in 1862, Messrs. Gonzalez christened after her a new butt of 1832 wine. A silver padlock guards the bung-hole, which is not to be removed until her death.

The sherry wine was first introduced into England about the time of our Henry VII.* The great wholesale

* For further details read 'Facts about Sherry,' by Vizetelly. London, 1876.

merchants will only sell their wine to the trade, and the retail dealers at Jerez are said to sell the worst sherry in the world.

Those who are interested in wine culture may visit **El Macharnudo**, a crack vineyard belonging to Mons. Domecq, situated near the town. **M. Permartin's Garden** is one of the sights of Jerez.

Excursion from Jerez.—No one should fail to visit the **Cartuja**, which lies 2½ m. from Jerez, in an E. direction. The road is bad: it requires 40 minutes to ride or drive. Carriages are exorbitantly dear in Jerez, and the two hours' drive will cost from 4 to 6 dollars. Decent riding-horses can, however, be obtained (25 reals per horse) of San Antonio del Riego, near the *Tienda de los Palos*, in the *Plaza de la Reina*. Fee to the custodian of the **Cartuja**, 6 reals.

This once magnificent Monastery was founded in 1477 by Alvaro Obertos de Valetto, who died 1482, and is buried here. His figure in armour was engraved in brass before the high altar. The principal portal was the work of *Andrés de Ribera*, 1571; it is flanked by four fluted pillars of the Doric order. The niches are filled with statues. The cloisters or patios are three in number, the principal is supported by 24 white marble pillars. This monastery was especially rich in *Zurbarans*; the finest were bought for the private collection of Louis Philippe, and by Mr. Miles Standish, of Seville. They have since been sold and some of them may be seen at the gallery of the Duke de Montpensier, who bought them at the sale of his father's pictures. This **Cartuja** was once very rich in excellent vineyards, and its *Yeguada*, or breeding-ground, has always been celebrated for its splendid Andalusian barbs: now no less than 100 government stallions are permanently located there.

Below the **Cartuja** rolls the *Guadalete*, the *Leteo* of the Romans, the *Wad-al-leded* of the Moors. A small knoll called **El Real de Don Rodrigo** marks the head-quarters of the last of

the Goths; here the battle was fought, July 26th, 711, between him and the Berber army, which put an end to his dynasty. Lower down is *el Portal*, which was formerly the port of Jerez; now the rly. conveys the butts to the very ship-board in Cadiz and *El Puerto de Santa Maria*.

From Jerez the rly. continues in a S.W. direction to

9½ m. *Puerto de Santa Maria Stat.*
Inn: *Vista Alegre*, very good but dear.

H. B. M. Vice-Consul: Charles S. Campbell, Esq.

Doctor: Dr. Lorenzo Varios, *Calle de la Luna*.

British Chaplain for the district of Jerez, Cadiz, Port Royal and Port St. Mary: Rev. R. Croker.

Post-Office: *Calle de Santo Domingo*.

There are good river semi-salt baths in the *Guadalete* during the summer months.

Bull-ring: The bull-fights are perhaps the best in Spain. Here was given the celebrated fight in honour of the Duke, which is described by Byron (better as a poet than as a corrector). The grand fight of the year takes place on *el dia de la Asuncion*. Good regattas are held at Port St. Mary in June between Seville, Cadiz, and Port St. Mary.

El Puerto (or Port) of St. Mary was the *Portus Menesthei* of the ancients. Pop. 19,555. The town is clean and well-built; the best street is the *Calle Larga*, the prettiest promenades are the *Alameda de la Victoria* and the *Vejir*, where the band plays on Sundays. A large Jesuit college has lately been established here, where 500 youths are educated. The boys wear a uniform. The river is crossed by an elegant suspension-bridge. The town vies with Jerez and San Lucar as a wine-exporting place, and although the wine trade has much decreased, the wine exported is of the very highest class, the principal houses being English and French. The *bodegas* or wine stores can be visited, although those of Jerez are on a grander scale.

Excursions. Ride and visit the English cemetery on the Jerez road, erected at the expense of C. S. Campbell, Esq. 5½ m. *Puerto Real Stat.* Pop. 8793.

This port—despite its having been founded by Isabel herself in 1488—is a tiresome fishy place laid out in parallel and rectangular streets. It lies at the head of the *Trocadero*, on an inner bay. It was the head-quarters of Marshal Victor, who, by way of leaving a parting souvenir, destroyed 900 houses. Opposite is the river or canal *Santi* or *Sancti Petri* (the *Sancto Petro* of olden chronicles), which divides the *Isla* from the mainland. On the land-bank is one of the chief naval arsenals of Spain. *La Carraca*, the station of the *Carracas*, galleons, or heavy ships of burden. The Normans invaded these coasts of Spain in huge vessels called *karakir*. This town, with the opposite one of *San Carlos*, was founded by Charles III. to form the *Portsmouth* and *Woolwich* of his kingdom. Here in the good old times *Mago* moored his fleet, and *Cæsar* his long galleys; here Philip anchored the 'Twelve Apostles,' the treasure galleons taken by *Essex*; here *Drake*, in April, 1587, with 30 small ships destroyed more than 100 French and Spanish men-of-war, singeing, as he said, "the King of Spain's whiskers;" here were collected in after times the 40 sail of the line prepared to invade and conquer England. Here also, in June, 1808, 5 French ships of the line, runaways from *Trafalgar* under *Rosilly*, surrendered nominally to the Spaniards, for *Collingwood*, by blockading *Cadiz*, had rendered escape impossible.

The *Santi Petri* river, the water key of *La Isla*, is deep, and defended at its mouth by a rock-built castle. This, the site of the celebrated temple of *Hercules*, was called by the Moors "The district of Idols." Part of the foundations were seen in 1755, when the waters retired during the earthquake. The river is crossed by the *Fuente de Zuazo*, so called from the *alcalde Juan Sanchez de Zuazo*, who restored it in the 15th centy. It is of Roman foundation, and was constructed by *Balbus* to serve both as a

bridge and an aqueduct. The water was brought to Cadiz from Tempul, near Jerez, but both were destroyed in 1262 by the Moors. The tower was built by Alonso el Sabio, who had better have restored the aqueduct. This bridge was the *pons asinorum* of the French, as the English never suffered them to cross it.

6½ m. **San Fernando Stat.** Pop. 26,346. *Imm:* In the Calle de San Juan de Dios, No. 24.

This is a straggling, gay-looking town, with its fantastic lattices and house-tops glistening in the bright sun. Salt, the staple trade of the town, is made in the *salinas* and the marshes between San Fernando and Cadiz, where the huge piles glisten like the white ghosts of the British tents, when our red jackets were quartered here. The salt-pans have all religious names, like the wine-cellars of Jerez, or the mine-shafts of Almaden, e.g. *El dulce nombre de Jesus*, &c.

Visit the splendid building which contains the **Observatory**. It is one of the best appointed in the world, on account of its admirable topographical and meteorological position. It is placed in the most southern position in Europe (25 meters above the sea-level) with the exception of that of Malta. It is under the Ministry of Marine, and is well provided with first-rate English instruments. The fine meridian circle, constructed by Troughton, is similar to the one used at Greenwich. The library is very complete. Electrical registers are used for making the observations. A course of instruction is given at this observatory to officers in the Spanish navy who wish to devote themselves to a purely scientific career.

San Fernando is the residence of the Captain-General of the district.

La Isla de Leon, is so called because granted in 1459 to the Ponce de Leon family, but resumed again by the crown in 1484. This island was the Erythræa, Aphrodisia, Cotinusa, Tartessus of the uncertain geography of the ancients. Here Geryon (Γερων, a fine old fellow, the *Stranger* in the

Hebrew) fed those fat kine which Hercules "lifted." His descendant the Duque de Osuna is still the great "Lord of Andalucia;" but his ancestors' breed of cattle is extinct, and Bætican bulls are now better for baiting than basting. In these marshes and along the coast breed innumerable small crabs, *cangrejos*, whose fore-claws are delicious and form tit-bits for the Andaluz ichthyophile. These *bocas de la Isla* are torn off from the living animal, who is then turned adrift, that the claws may grow again: a very large prawn is also found in these lagoons, called *Langostin*, they are most excellent, enormous oysters, *ostiones*, bastard lobsters, mussels, shrimps, and other shell-fish. Chameleons also abound.

Diligences to Algeciras for Gibraltar, daily, 100 rs. berlina, 80 rs. interior; they leave on the arrival of the train.

The road is good, and passes by **Chiolana**.

Venta de Conil.

Venta de Bejer.

Tarifa.

Algeciras.

Steamers leave Algeciras, and in fine weather reach Gibraltar (5 m.) in an hour.

Diligences to Medina Sidonia.

Leaving San Fernando, the rly. traverses the narrow peninsula to 2 m. **Aguada Puntales Stat.**

1½ m. **Cadiz Stat.** Terminus. *Omnibus* to the hotels.

Upon entering the barrier, between the rly. stat. and the town, a strict examination of luggage takes place; have keys ready. The Custom House officers are to be conciliated by patience, courtesy, and a cigar.

Cadiz. *Inns:* Hotel de Cadiz, in the open Plaza de San Antonio; Fonda de Paris, in the narrow Calle de San Francisco; dear. Fonda de las Cuatro Naciones; excellent cuisine. Fonda Madrileña, quiet and well ordered. Fonda de America, in the Calle San José, small but very comfortable; dinner at any hour. Fonda de Europa,

in the Calle de Columela, a first-class commercial house.

Cafés: Café Suizo, Calle de San José, Cerveceria Inglesa, Calle del Tinte, an excellent place to lunch at. Café Apolo in the Plaza San Antonio; del Correo, in the Calle del Rosario.

Theatres: Teatro Principal; Del Balon (comedies, Spanish dances, &c.)

Bull-Ring: Near the Puerta de Tierra. Good horse races take place in April and November, between English thoroughbreds and Spanish pure-breeds.

Post Office: In the Calle de Bilbao.

Telegraph Office: At the Custom-house. Open night and day.

H. B. M. Consul: Gerald Perry, Esq. **Vice-Consul:** Hy. Macpherson, Esq., 21, Alameda de Apodaca. Consular office, Calle de Ahumada.

U. S. A. Consul: E. L. Oppenheim, Esq.

Carriages. Street cabs, one horse, 8 reals per hour and course; two-horse carriages, 25 reals per hour. There are also open breaks 12 rs. per hour.

Casino: In the Plaza de San Antonio, excellent; introduction through member or Consul.

Yacht Club: Circulo náutico de Cadiz; introduction through consul.

English Agents:

Bankers: Messrs. Aramburu, Bros. Messrs. Douarte & Co., Calle del Rosario, Coutts's Agents.

Boats: To or from a steamer the usual charge is 4 reals per person, and 2 reals for each article of luggage. From landing-place to the custom-house, or any part of the town, 4 reals for each article. A good boatman, who speaks English, José Nuñez; but make your bargain beforehand.

Baths: Warm baths near the Plaza de Mina, 6 reals each bath. Excellent sea-bathing establishments on the Alameda de Apodaca, and near the Muelle.

Cadiz contains a population of 64,551. Although one of the oldest towns in Europe, it looks one of the

newest and cleanest: the rust of antiquity is completely whitewashed over. It is well built, paved, and lighted, and so tidy—thanks to the sewer of the circumambient sea—that the natives compare it to a *taza de plata*, a silver dish (Arabicè *tast*). Cadiz is a garrison town, and a see of a bishop suffragan to Seville. It rises on a low rocky peninsula of concrete shells shaped like a ham, some 10 to 50 feet above the sea, which girdles it around, a narrow isthmus alone connecting it with the mainland. It was founded by Hercules, or the Phœnicians, 347 years before Rome, and 1100 before Christ. It bears for arms Hercules grappling with two lions, with the motto "Gadis fundamentor dominator-que." The Punic name was corrupted by the Greeks, who caught at sound, not sense, into Γαδαιρα, quasi γης δαιρα, a neck of land, whence the Roman Gades. Gaddir was the mart of the tin of England, and the amber of the Baltic. The Phœnicians, jealous of their monopoly, permitted no stranger to pass beyond it. Cæsar (whose first office was a quaestorship in Spain) saw the importance of this key of Andalusia. He strengthened it with works, and, when Dictator, gave imperial names to the city, "*Julia Augusta Gaditana*." Gades became enormously rich by engrossing the salt-fish monopoly of Rome: its merchants were princes. Balbus rebuilt it with marble, setting an example even to Augustus. Italy imported from Cadiz those *improbes Gaditane*, whose lascivious dances of Oriental origin still exist in the *Romalis* of the Andalusian gipsies. The prosperity of Gades fell with that of Rome, to both of which the foundation of Constantinople dealt the first blow. Then came the Goths, who destroyed the city: and when *Alonso el Sabio* captured Kádis from the Moors, Sept. 14, 1262, its existence was almost doubted by the infallible Urban IV.

Cadiz (long called Cales by the English) was sacked June 21, 1596, by Lord Essex. The expedition was so secretly planned, that none on board, save the chiefs, knew its destination. The booty of the conquerors was enor-

mous: 13 ships of war, and 40 huge South American galleons were destroyed, whereby an almost universal bankruptcy ensued, and the first blow was dealt to falling Spain, from which she has never recovered. The city was again attacked by the English in 1625, who failed to take the place through the incapacity of the commander, Lord Wimbleton, a grandson of the great Burleigh. Another English expedition failed in August 1702.

Cadiz in the war with France narrowly escaped. When the rout of Ocaña gave Andalusia to Soult, he turned aside to Seville to play the "conquering hero." So Albuquerque, by taking a short cut, had time to reach the Isla, and make a show of defence. The bold front presented by Albuquerque saved the town. He soon after died in England, broken-hearted at the injustice and ingratitude of the Cadiz Junta.

The discovery of the New World revived the prosperity of a place which alone can exist by commerce, but since the loss of the Transatlantic colonies it has decreased to about half its former population.

Begin sight-seeing in Cadiz by ascending *la Torre de la Vigia*. Below lies the smokeless whitened city, with its *miradores* and *azoteas*, its look-out towers and flat roofs, from whence the merchants formerly signalled the arrival of their galleons.

Cadiz possesses *two cathedrals* placed near each other. "*La Vieja*" was almost entirely rebuilt in 1597, to replace that which was destroyed during the siege by Lord Essex. The original structure was 13th-century work, erected during the reign of Alonso X., Pope Urban IV. having removed the see of Sidonia hither about the year 1265. Over the high altar is a fine Churrigueresque retablo. The silver *Custodia* is worth seeing; it is 25 feet high, and requires 26 men to push it along. The want of dignity of the old cathedral induced the city, in 1720, to commence a new one, "*La Nueva*;" but the plans given by Vicente Acero were so bad that no one, in spite of many attempts, was found able to cor-

rect them, so the work was left unfinished in 1769, and so remained until 1832, when the interior was completed by Bishop Domingo de Silos Moreno at a cost of £300,000. Obs. his statue facing the cathedral. The florid Corinthian is overcharged with cornices and capitals. The high altar is of white marble and vile taste, and was erected in 1866 at the expense of Queen Isabel II. The vaults are worth seeing, although their proportion is not good. The *silleria del coro* formerly belonged to the Carthusian convent of Santa Mariade las Cuevas in Seville; it was removed to its present position in 1859. The paintings are almost all daubs. Obs., however, in a chapel behind the high altar, a fine copy of one of Murillo's *Concepciones* by Clemente de Torres, and a St. Luke by Ribera.

Visit next *Los Capuchinos*, the suppressed convent of San Francisco. Lord Essex occupied it as headquarters in 1596. Its chapel contains (over the altar mayor) the last work of Murillo—an admirable piece of painting—the *Marriage of St. Catherine*. The work was almost completed when the artist fell from the scaffolding (in 1682). He died at Seville shortly afterward in consequence of the injuries he then received. The smaller subjects were finished from his drawings by his pupil Fro. Meneses Osorio, who did not venture to touch what his master had done in the first lay of colours, or *de primera mano*. Obs. also a San Francisco receiving the Stigmata; it is in Murillo's best manner. Notice in a chapel opposite, a *Concepcion* attributed to the same master. These pictures were the gift of Juan Violeto, a Genoese, and a devotee to St. Catherine. The chief benefactor of the convent was, however, a foreign Jew, one Pierre Isaac, who, to conciliate the Inquisition and save his ducats, gave half his profits to the convent. Some single figures by Zurbaran came from the Cartuja of Jerez.

In the Church of San Felipe Neri there is a *Concepcion* by Murillo and a *Padre Eterno* by Clemente de Torres. The Cortes of Cadiz sat during the war of independence there. Their de-

bates ended September 14, 1813. In the Church of the **Hospital de Mugeris** there is a good example of *El Greco* which represents St. Francis.

There are very few good pictures in Cadiz; being a purely commercial town it has little fine art or learning; *les lettres de change y sont les belles-lettres*. It is scarcely even the *jocosa Gades* of the past; for the society, being mercantile, is considered by Spaniards as second-rate.

The Museo contains some 50 or 60 second-rate paintings, the best are by Zurbaran; a San Bruno—Eight Monks, figures smaller than life, from the Cartuja of Jerez; two Angels ditto, and six smaller; the Four Evangelists, San Lorenzo and the Baptist. There is a *Virgen de la Faja*, a copy after Murillo, by Tobar; a San Agustin, by L. Giordano; a San Miguel and Evil Spirits, and the Guardian Angel. An echo also greatly amuses children.

Libraries. The provincial library contains 25,000 vols. The Bishop's library contains 300 vols. The Instituto possesses the most complete Physical Laboratory in Spain. There is also an excellent school of music, Sta. Cecilia; it is supported by voluntary subscription, and is very well organised, with classes of music, universal history, and the fine arts.

Walks round the Town.

The outside of the prison and **Escuela de Comercio** are cited by natives among their lions. **La Calle Ancha** (in truth, the only broad street) is the lounge of the city; here are all the best shops.

La Plaza de San Antonio is the chief square, and is really a square, planted, and provided with seats. **La Plaza de Mina** is a favourite evening lounge; it was created out of the garden belonging to the Capuchine convent suppressed in 1836. Here a military band plays 3 times a week during the year.

The Botanical Garden is worth seeing. Look at the fine specimen of the Dragon-tree, 500 years old. Two of these curious trees exist at Gibraltar.

The astronomical student may visit the private observatory of Don Augusto Arcimis, F.R.S., Plaza de Mina, 16.

The sea-ramparts which encircle the city, extending more than 4 m. round, are most remarkable; here the rocks rise the highest, and the battering of the Atlantic is the greatest as the waters gain on the land; their maintenance and rebuilding is a constant source of expense and anxiety. Here idlers, seated on the high wall, dispute with flocks of sea-birds for the *salmonete*, the delicious red mullet. Their long angling-canes and patience are proverbial—*la paciencia de un pescador de caña*.

Following the sea-wall and turning to the rt. at the **Puerto de la Caleta**, in the distance the fort and lighthouse of San Sebastian rises about 172 ft. above the rocky ledge, from which a splendid view of Cadiz may be had, which proved the barrier that saved Cadiz from the sea, at the Lisbon earthquake in 1755. Next obs. the huge yellow Doric pile, the **Casa de Misericordia**, built by Torquato Cayon. This, one of the best-conducted refuges of the poor in Spain, sometimes contains 1000 inmates, of which 400 are children. Its great patron was O'Reilly, who, in 1785, for a time suppressed mendicity in Cadiz. The court-yards, the *patios* of the interior, are noble. Here, Jan. 4, 1813, a ball was given by the grandees to the Duke, fresh from his victory of Salamanca, by which the siege of Cadiz had been raised, and Andalucia saved.

Passing the Artillery barracks and arsenal, we turn by the **baluarte de la Candelaria** to the **Alameda**. This charming walk is provided with trees, benches, fountains, and a miserable statue of Hercules, the founder of Cadiz, whose effigy grappling with 2 lions, the city bears for arms. Every Spanish town has its Public Walk, the cheap pleasure of all classes. The word *alameda* is derived from *alamo*, poplar. Sometimes the esplanade is called **El Salon** (the saloon), and it is an *al-fresco*, out-of-doors *Ridotto*. *Tomar el fresco* (to take the cool) is the joy of these southern lati-

tudes. Those who have braved the dog-days of the interior can best estimate the delight of the sea-breeze which springs up after the scorching sun has sunk beneath the western wave. This sun, and the tides, were the marvels of Cadiz in older times, and descanted on in the classical handbooks. Philosophers came here on purpose to study the phenomena. Apollonius suspected that the waters were sucked in by submarine winds; Solinus thought this operation was performed by huge submarine animals. The Spanish Goths imagined that the sun returned to the E. by unknown subterraneous passages. The prosaic march of intellect has settled the poetical and marvellous of ancient credulity and admiration.

Barring these objects of undeniable antiquarian and present interest, there is little else to be seen on this Alameda of Cadiz. The principal building, *El Carmen*, is of the worst *Churriguerismo*: inside was buried Adm. Gravina, who commanded the Spanish fleet, and received his death-wound at Trafalgar (see Rte. 97). Continuing to the E. is the large *Aduana* or Custom-house. The artist should now visit the *Plaza Nueva*, a most animated scene in the early morning. The fruits and vegetables are superb, and there are studies for every variety of costume, colour, and grouping. Then walk to the fish-market. Examine the curious varieties of fish, which also struck the naturalists and gourmands of antiquity (Strabo iii. 214). The dog-fish, the *Pintarajo*, for instance, is a delicacy of the omnivorous lower classes, who eat everything except toads. The fish of the storm-vexed Atlantic is superior to that of the languid Mediterranean. The best here are the *San Pedro*, or John Dory, our corruption from the Italian *Janitore*, so called because it is the fish which the *Porter* of Heaven caught with the tribute-money in his mouth; the *Salmonetes*, the red mullets (the *Sultan al hut*, the king of fishes of the Moors) are right royal. Here are also to be seen other fishes not to be found in Green-

wich kitchens or in English dictionaries: e.g. the *Jurel*, and the *Mero*: the flesh of the latter is said by Spaniards to rank amongst fish as the *sheep* does among animals,

“En la tierra el carnero,
En la mar el mero.”

The *Dorado*, the lunated gilt head, so called from its golden eyes and tints, if eaten with tomato-sauce and lubricated with golden sherry, is a dish fit for a cardinal.

Visit the *English Cemetery*, situated to the l. of the land gate (between the *Aguada* and *San José*). It was acquired and planted by Sir John Brackenbury, a former English consul at Cadiz.

The outer bay of Cadiz is rather exposed to the S.W., but the anchorage in the inner portion is excellent.

1 m., at Matagorda, is the dry dock of Messrs. Lopez. It can take a vessel of 500 ft. long in the keel, and opposite is the Castle of *Puntales*.

Some dangerous rocks are scattered opposite the town, in the direction of Rota, and are called *Las Puercas* and *Los Cochinos*—and this porcine appellation is not a bad simile for such rocky formations.

Rota lies on the opposite (W.) side of the bay, and is distant about five miles across. *Inn*: *Fonda de la Aurora*. This picturesque town supplies Cadiz with fruit and vegetables. The districts round about with maize and melon plantations. Here the *tent* wine used for our sacraments is made; the name being nothing but the Spanish *tintilla*, from *tinto*, red.

Steam Communications from Cadiz.

To Seville 2 or 3 times a week, in 8½ hrs. To Gibraltar and Algeiras, almost daily, in 8 hrs. To Lisbon, Thursdays and Sundays. To Havre every 14 days. To Malaga, Alicante, Barcelona, Vigo, and La Coruña at least three times a week (see announcements posted on the walls). To Puerto Rico and Havana on the 10th and 30th of the month. To New York once a month. To London, twice a week. To Liverpool, weekly. To the Canary Islands (to Tenerife in 4 days), on the 7th and 22nd of the month. To Rio

Janeiro, Buenos Ayres, and Montevideo, 4 times a month.

Yachts of any tonnage can go almost always from Cadiz by river to Seville. Pilots are to be had at Bonanzas.

Railway to Seville, Rte. 86.

ROUTE 88.

SEVILLE TO CADIZ BY SAN LUCAR. RIVER.

Steamers, almost daily, run up and down, weather permitting, from the Torre del Oro, 60 rs; breakfast, 12 rs. The Guadalquivir, the "great river," the *Wáda-l-Kebir* or *Wáda-l adhem* of the Moors, traverses Andalucia from E. to W. The Zincali, or Spanish gipsies, call it *Len Baro*, also meaning "the great river." The Iberian name was *Certis*, which the Romans changed into *Bætis*.

The river rises in La Mancha, about 33 m. N. of Almaraz, and at Ecija receives the Genil and the waters of the basin of Granada: other numerous affluents come down from the mountain valleys on each side. Leaving Seville, the pleasant public walk is skirted to the L. and the steamer glides under the Moorish *Hisnu-l-faraj* (Castle of the Cleft), now called San Juan de Alfarache. At Coria, famous under the Romans for bricks and pottery, the enormous earthenware jars are still made in which oil and olives are kept: these *tinajas* are the precise *amphoræ* of the ancients, and remind one of Morgiana and the Forty Thieves. At La Puebla, with its church and heavy tower, the hills are covered with olive plantations, and in the fields horses and bulls are continually grazing. The river now divides, form-

ing two unequal islands, *La Isla Mayor* and *Menor*. On one of the hillocks of *Isla Menor* is the hamlet of *Lebreja*, a little further on is *Trebujena*, surrounded by gardens. The river here becomes very wide. The *Isla Mayor*, the *Kaptal* of the Moors and *Capitel* of old Spanish books, has been cultivated with cotton, by a company who also cut a canal through the *Isla Menor*, called *La Cortadura*, by which 10 m. of winding river are saved.

The traveller, before he reaches the bay of Cadiz, will find that an actual acquaintance with the far-famed Guadalquivir will dispel any poetry and illusion which the native poets have conjured up. This "pellucid river" is, in sober reality, as dull and dirty as the Thames at Sheerness. The turbid stream slowly eats its way through an alluvial level given up to herds of cattle and aquatic fowls: nothing can be more dreary: white sails occasionally enliven the silent waters, but no villages cheer the desert steppes. In this fluvial tract, called *La Marisma*, favourable to animal and vegetable life, but fatal to man, the miserable peasantry look yellow skeletons when compared to their fat kine. Here, in the glare of summer, a mirage mocks the thirsty sportsman. This *Sarab* or vapour of the desert, with its optical deceptions of atmospheric refractions, is indeed the trick of fairies, a *Fata Morgana*, and well may the Arabs term it *Moyet-Eblis*, the Devil's water.

Bonanza is now reached, a clean and thriving town; a branch railway connects it with *San Lucar* and *Jerez*. It is so called from a hermitage, *Luciferi fanum*, erected by the South American Company at Seville to *Nuestra Señora de Bonanza* (our Lady of fine weather). Here is established an *aduana*, where luggage is examined. The district between Bonanza and San Lucar is called *Algaida*, an Arabic word meaning a deserted waste, and the view over the flat *marisma*, with its agues and fevers, swamps and shifting sands, *arenas voladeras*, is truly desert-like, and a fit home of

birds and beasts of prey, hawks, stoats, and custom-house officers.

Sanlucar de Barrameda. *Railway to Jerez.*

British Vice-Consul: C. Phillipe, Esq.

Luciferi Fanum rises amid a treeless, sandy, undulating country, on the rt. bank of the Guadalquivir. It is a favourite summer residence, and very lively during the bathing season. The Duke of Montpensier has a fine country house here. Pop. 21,918. Taken from the Moors in 1264, it was granted by Sancho el Bravo to Guzman el Bueno. The importance of the transatlantic trade induced Philip IV., in 1645, to resume the city, and make it the residence of the captain-general of Andalusia. Visit the ancient English Hospital of St. George, founded in 1517 by Henry VIII. for English sailors.

The fort of **Chipiona** is at the S.E.

From Sanlucar, Fernando Magalhaens embarked, Aug. 10, 1519, on the first circumnavigation of the world; the *Victoria* was the only ship which returned, Sep. 8, 1552, Fernando having been killed, like Capt. Cook, by some savages in the Philippine Islands. Sanlucar exists by its wine-trade, and is the mart of the inferior and adulterated vintages which are foisted off in England as sherris. *N.B. Here, at least, drink manzanilla, however much it may be eschewed in England.**

The climate of Sanlucar is extremely hot. Here was established, in 1806, a *Jardin de Aclimatacion*, in order to acclimatise South American and African animals and plants: it was arranged by Boutelou and Rojas Clemente, two able gardeners and naturalists, and was in high order in 1808, when the downfall of Godoy, the founder, entailed its destruction. The populace rushed in, killed the animals, tore up the plants, and pulled down the buildings, because the work of a hated individual.

* The name describes its peculiar light camowide flavour, which is the true derivation, for it has nothing to do with *manzana*, an apple, and still less with the town *Manzanilla* on the opposite side of the river. It is of a delicate pale straw colour, and is extremely wholesome.

After passing Sanlucar the pleasant little town of **Rota** appears. Pop. 7200. To the l. of Rota a bay is formed, into which the river Salado pours itself. Several dismantled batteries are on this coast, which terminates with the rocky promontory on which is the Fort of Santa Catalina. Soon after, a white mass appears, which seems lost in the sea: it is Cadiz. (For Rte. to Sanlucar de Guadiana on the frontier of Portugal, see Rte. 95.)

Between Sanlucar and the Puerto the traveller will remember the Oriental ploughings of Elijah, when he sees 20 or more yoke of oxen labouring in the same field (1 Kings xix. 19).

Cadiz. (See Rte. 87.)

ROUTE 91.

CORDOVA TO THE BATHS OF CARRATRACA.

91 m.

Take the train on the Cordova and Malaga line, as far as—

84 m. **Gobantes Stat.** (See Rte. 106.)

Thence a regular service of diligences run (during the season—15th June to 15th September) direct to the Baths.

7 m. **Baths of Carratraca.** *Inns:* Fonda de Calenco, clean and comfortable. Fonda del Principe, also comfortable and well-conducted. Fonda del Leon de Oro; the rooms in this hotel are inferior, but the management is good.

Casino, and Café.

Post Office: In the Calle de la Iglesia.

Promenades: La Glorieta and the Alameda are pleasant paseos.

The *Establecimiento* is a handsome modern structure, opened in 1856.

The waters are sulphureous, of the mean temperature of 64° Fahr. They enjoy great celebrity from their peculiar efficacy in certain female diseases. Syphilitic and rheumatic disorders are also treated here. One department is reserved for lepers, who also derive great benefit from the external use of the waters. From 20 to 30 baths are generally required to effect a cure. No one is allowed to bathe in the stronger water, without having first obtained the permission of the medical superintendent. There are 16 private bath-rooms for patients, two very handsome public marble tanks for those who prefer the old Spanish system of bathing together; and 12 warm-bath rooms, supplied with non-medicinal water, for the general public.

The climate of Carratraca is very salubrious, although not so cool as Ronda and Granada in summer. Open-air balls and concerts are frequently given in the patio adjoining the *Fonda de Calenco*. Pop. 1684.

Near Carratraca (1½ m.) is a singular cavern discovered in 1821. Obtain guide and torches at the hotel. The entrance is steep and difficult; the glittering effect produced by the lights upon the stalactites and spars, is singularly beautiful. The cavern can only be approached on foot or on horseback.

From Carratraca, Ronda (see Rte. 110) may be reached in 8 hrs. Attend to the provend. Horses and guides may be procured at the hotel.

Another excursion can be made to the old Roman town of Teba, the place from which the Empress Eugenie took her title of Countess of Teba. The salt lake near to Antequera may also be visited (see Rte. 104).

ROUTE 93.

SEVILLE TO HUELVA, WITH EXCURSION TO THE CONVENT OF LA RABIDA AND MINES OF RIO TINTO AND TARRISHISH.

SEVILLE STAT. in six hours. 2 trains daily.

1½ m. Triana Stat.

1½ m. Camas Stat. Pop. 1011.

5 m. Salteras Stat. Pop. 1229.

3½ m. Villanueva del Ariscal Stat. Pop. 2326.

3½ m. Sanlúcar la Mayor Stat. (Pop. 3377), built upon an elevated site, from whence a fine view is obtained over the wide extent of plain. The fertile country in the neighbourhood was called by the Moors the Garden of Hercules.

2 m. Benacazon Stat.

5½ m. Aznalcazar Stat. Pop. 1182.

3¼ Huevar Stat. Pop. 1129.

3½ m. Carrion de los Cespedes Stat. Pop. 2212.

3 m. Esacena Stat. Pop. 1804.

7 m. Villalba del Aloor Stat. Pop. 3078.

3½ m. La Palma Stat. Pop. 5199. Situated in a district of great fertility.

2½ m. Villarasa Stat. 2434.

3½ m. Niebla Stat. Pop. 1047. The lead and silver mines in the neighbourhood give a considerable amount of traffic to this line. The Ilipla of the Romans lies between the rivers Villarasa and Beas. It has a castle, which was ruined by the French, and a fine old Roman bridge, in good preservation. The railroad on each side is bordered by fine plantations of Eucalyptus. The convent of La Rabida is seen in the distance. It was the chief town of its country, or *contado*, under the Moors.

11 m. **San Juan del Puerto** Junct. Stat. Pop. 3278. A picturesque, white-washed town, with irregular streets and pleasant neighbourhood. There is a considerable traffic in orange and lemon trees. Opposite, on the other side of the river **Tinto**, is **Moguer**. Pop. 78,000. The caravels which left Spain with Columbus, left from **Palos** and **Moguer**. Here Frederick Robert was murdered in 1871; the murderer, Juan Beltran, was condemned November, 1876.

[Railway from San Juan del Puerto to Buitron and Zalamea, in combination with Huelva and Seville, 2 trains daily.

San Juan Stat. Pop. 3278.

5 m. **Trigueros** Stat. Pop. 4889.

4 m. **Beas** Stat. Pop. 1775.

5 m. **Valverde** Stat. Pop. 7817.

2½ m. **Zalamea** Stat. Pop. 7530.

This line is used to bring minerals to the port.]

8 m. **Huelva**. Pop. 12,621. *Inn*: *Hotel Rica*, Calle de Palacios. From 30 to 40 r. a day. *Fonda* de las Cuatro Naciones, Calle de la Planta, 20 to 30 r. a day. *Casa* de Huéspedes, in the Calle de Monasterio; from 12 to 20 r. a day. In the summer these prices are increased.

The town (Pop. 12,629) is admirably situated at the confluence of the rivers Odiel and Tinto, and is increasing daily in importance. Some antiquarians read in the word *Huelva*, *Onuba*, "abundance of grape bunches," but *Astarloa* prefers the Basque, and translates *Wuelba*, "a hill placed under a height." This seaport, the capital of its triangular province, is in constant communication with Portugal, Cadiz, and Seville, sending much fruit and floor-matting to those places. It is the great seat of the sardine fisheries. The climate and water of Huelva are delicious. Roses are in full bloom in February. It is an excellent resort for invalids in the winter, being many degrees warmer than Nice or Pau. The vestiges of a Roman aqueduct are still visible. The modest motto of this port is

"Portus maris et terræ custodia!" An English mining colony are established here.

British Vice-Consul: S. C. Campbell, Esq.

U.S.A. Consular Agent: F. H. Stand, Esq.

Communication with **Cadiz** in open felucca three times a week. By steamer three times a week.

Huelva has two *Parroquias*: that of **St. Pedro** is very ancient.

Excursion from Huelva to Palos and La Rabida. Take a boat with four oarsmen at the old pier, 1 hr.'s row will bring the traveller to **Palos** (Palus Etreplaca), whence Columbus set sail on the 3rd of August, 1492, to discover the New World. His fleet consisted of two caravels, or light vessels without decks, and a third one of larger burden. He was accompanied by 120 persons, including some adventurers of the name of Pinzon, a family not yet extinct in these localities; and to this very port, on March 15th, 1493, 7 months and 11 days afterwards, did he return, having realised his grand conception, conferred a new world on his sovereigns, and earned immortality for himself—services soon to be repaid by breach of faith and ingratitude. At **Palos**, again, Cortes landed in May, 1528, after the conquest of Mexico. By a strange coincidence, Pizarro, the conqueror of Peru, was also here at this moment, commencing that career of conquest, bloodshed, and spoliation, which Cortes was about to close. Pizarro was afterwards assassinated.

Three miles from **Palos** is the *Convent of Santa Maria la Rábida*, a Moorish name so common in Spain, and signifying "frontier or exposed situation," *Rábitah*, *Rebath*, which were defended by the *Rábitos*; these were the *Marabitos*, the *Morabitos*, the *Almorabides* of Conde, a sort of Ghilzee, or half-fanatic soldier-monk, from whom the Spaniards borrowed their knights of **Santiago**. This convent was ordered, in 1846, to be preserved as a national memorial. Here, in 1484, Columbus, craving charity with his little boy,

was received by the Prior, Juan Perez de Marchena. This monk alone, when the wisest kings and councils had rejected as visionary the scheme of the discovery of the New World, had the wit to see its probability, the courage to advocate the plan, and the power to prepare the experiment. He must, indeed, share in the glory of the discovery of America, for by his influence alone with Isabel was his protégé Columbus enabled to sail on this expedition. Here also Cortes found shelter on his return from Mexico. Those accomplished Americans, Prescott and Washington Irving, have, with singular grace and propriety, illustrated the age of Ferdinand and Isabel, when their country was discovered.*

[A narrow-gauge railway runs from Huelva to Rio Tinto in 5 hours. Large warehouses filled with copper and pyrites have been built near the station at Huelva.

The river Odiel is crossed. The country is arid and uninteresting. There are four stations on the road to the Mines.

Corrales Stat.

San Bartolomé de las Torres Stat.

Medio Millar Stat.

Tharsis (Rio Tinto) Stat.]

20 m. Minas de Rio Tinto, Pop. 3345. The village is built about a mile from the mines: the immediate approach is like a minor infernal region, the road being made of burnt ashes and *scoriae*, and the walls of the houses being composed of lava-like dross. The inhabitants—haggard miners—creep about, fit denizens of such a place. The miners and persons employed are housed in excellent houses constructed by the company, at a cost of about 800 f., which are let to them at £2 10s. a year. The view from above the church is striking; below lies the village with its *tinged river*, a green copper stream which winds under a bank

of firs, *la mesa de los pinos*, and through a cistus-clad valley. To the l. rises the ragged copper hill wrapt in sulphureous wreaths of smoke, from the bowels of which the river flows out.

The Rio Tinto copper-mines were perfectly well known to the ancients, both Romans and Moors having worked on the N. side of the hill; ancient galleries and shafts are being constantly discovered, and the enormous accumulation of *escoriales* shows to what an extent they carried on operations. Philip V. granted a lease of the mines to Liberto Wolters, a Swede: they reverted to the crown in 1783. Paralyzed by the French invasion, they were again farmed (in 1829) to Señor Remisa upon a 20-years' lease. In 1873 they were sold by the Spanish Government for £3,720,000 to an English company, presided over by Mr. Matheson. Great reforms have been introduced in the establishment, the production has increased on a very high scale, the best English machinery is employed. A fine iron pier, 700 metres long, constructed by an English engineer, upon the river Odiel, in Huelva, and a branch line, which carries the mineral from the foot of the mine to the pier. At these mines about 4000 men are employed at average wages of from 3 to 6 pesetas per day. The company have a force of 100 men, on horseback, recruited out of the *Guardia Civil*, under the command of a captain of the same, equipped on their own account.

The traveller may follow the ore through every stage of its process until it becomes pure copper. Entering the shaft, you descend by a well or *pozo*, down a ladder, to an under gallery: the heat increases with the depth, as there is no ventilation; at the bottom the thermometer stands at 80° Fahr., and the stout miners, who drive iron wedges into the rock previously to blasting, work almost naked, the few clothes they have on being perfectly drenched with perspiration; the scene is gloomy, the air close and poisonous, the twinkling flicker of the miners' tapers blue and unearthly; here and there figures,

* For the best works on its early history, consult catalogue published by Mr. Rich, in London, 1832; or, in the 'Bibliothèque Américaine,' by M. Ternaux, Paris, 1837.

with lamps at their breasts, flit about like the tenants of the halls of Eblis, and disappear by ladders into the deeper workings.

The copper is found mixed with iron pyrites and yields about 5 per cent. The stalactites are very beautiful; for wherever the water trickles through the roof of the gallery, it forms icicles, as it were, of emeralds and amethysts; but these bright colours oxidise in the open air, and are soon changed to a dun brown. When the *Zafra*, or rough ore, is extracted, it is taken to the *Calcination* on the brow of the hill, and is there burnt three times in the open air: the sulphur is sublimated and lost, as it passes off in clouds of smoke; the rough metal, which looks like a sort of iron coke, is next carried to be smelted at houses placed near the stream, by whose water-power the bellows are set in action. The metal is first mixed with equal parts of charcoal and *escoriales*, the ancient ones being preferred, and is then fused with *brezo*, a charcoal composed of cistus and rosemary. The iron flows away like lava, and the copper is precipitated into a pan or *copela* below. It is then refined in ovens, or *reverberos*, in which process it loses about a third of its weight; the scum and impurities as they rise to the surface are scraped off with a wooden hoe. The purest copper is, however, obtained from the river itself, which is so highly impregnated with the mineral, that it is supposed to find its source in some internal undiscovered conduit. Iron bars are placed in wooden troughs, which are immersed in the waters; the *casaca*, or flake of metal, deposited on it is knocked off; the bar is then subjected to the same process until completely eaten away. The water is deadly poisonous, and stains and corrodes everything that it touches.

The consumption of pig-iron at the Rio Tinto Company is more than 12,000 tons a year. The Tharsis mines consume more than 10,000. Coal is brought now in great quantities by rail. The monthly expenditure is about £16,000 in stores and wages, and the railway and workshops cost about £600 more. 16,000 tons of minerals are ex-

tracted per week, 4000 are exported to England, and the rest is burnt in the kilns; the sulphur is thereby consumed, and when the iron is manufactured there, the cost will be much reduced.

The antiquarian may visit the celebrated mines of Tharsis, the *Tarshish* of ancient history. This mine is 30 m. from Huelva, and not far from Palos. The galleries by which these mines were worked in ancient times were round and square. The square galleries are believed to be Phœnician and the round Roman. The Tharsis mine has been unworked until about 20 years ago. In the old excavation a lake of sulphurous water had formed, to which people came to bathe. Attention was drawn to the forgotten mine, the water was pumped away, and a great mass of mineral exposed about a thousand yards in length. The depth of the lode seems unknown. It is interesting to note that in the heaps of ancient slag on the surface hardly any trace of copper remains, showing how perfect the process of the ancients was in smelting. Roman and Phœnician remains have been found at the Tarshish mine.

A pleasant long walk may be taken to the tiny port of *Cartaya*, to the N. of Huelva: here are built the western Mediterranean small craft, familiar to travellers as 'parejas,' 'faluchos,' 'misticos,' and large dry docks exist.

ROUTE 94.

JEREZ TO ARCOS. 16 m.

Railway in construction.

An excellent road leads over the plains of *Llanos de Don Carlos*, and *Llanos de Caulina*, to

16 m. *Arcos de la Frontera*. Pop. 14,240. *Inns*: *Parador de San Antonio*, on the road to Jerez; *Casa de Huéspedes de Mariscal*, in the Plaza

Arcos rises over the Guadalete at two points, one crowned by a tower, the other by a convent. This steep wild place is inhabited by the true Andalusian *Majos*, who continue to wear their national costume in all its glory. The views from many points are superb. The plains below, being irrigated by the Guadalete, produce abundant crops and fruits. *Arcos*, *Arco Colonia*, *Arco Briga*, was an Iberian town, *Briga* being equivalent to "city" —burgh, borough, bury. It was taken by *Alonso el Sabio* from the Moors, and was called *de la frontera* from its frontier position. Almost impregnable by nature, it was embattled with walls and towers, portions of which remain. The portal of the church of *Santa Maria de la Asuncion* is in excellent Gothic of the Catholic kings. The banners taken at *Zahara* in 1483 were kept in the *San Pedro*. The *Arcos* barbs, and their watchful daring riders, are renowned in ancient ballads. They were reared in the plains below, and especially in the once famous *Haras* of the *Carthusians* of *Jerez*.

[From *Arcos* a pleasant excursion can be made to the little town of *Bornos* by a good road (7 m. to the N.E.). *Inn*: *Casa de Huéspedes de Catalina Fuerte*. This place is celebrated for its salubrious climate, and its picturesque position. It contains a population of 5000.]

[*Spain*, 1882.]

ROUTE 95.

SANLUCAR DE BARRAMEDA TO SANLUCAR DE GUADIANA, AND THE FRONTIER OF PORTUGAL. 88 m.

The first portion of this equestrian Rte. passes through some of the finest shooting country in Andalucía. *Marismillas* is an excellent preserve.

13 m. *El Palacio de Doña Ana*, a corruption of *Onana*, was the celebrated sporting seat of the *Duque de Medina Sidonia*, where he entertained *Philip IV.* in 1624. In the *National Gallery* and at the *Madrid Gallery* there are two pictures representing this famous entertainment.* [To the N. lies the *Coto del Rey* (or *Lomo del Grullo*). The shooting-box of this royal preserve was built last century by *Francisco Bruno*, the *alcaide* of the *alcázar* of *Seville*, under whose jurisdiction these woods and forests are or were. Parties who come with a permission from the *Alcaide* can be lodged in this *Palacio*, as it is here called; which (as often elsewhere) means, in plain English, *cuatro paredes*, four bare walls. A prudent man — *experto crede* — will always send on a galera laden with everything from a cook to a mattress: take especially good wine, for fuel and game alone are to be had. This *coto* is distant 26 m. from *Seville*, the route runs through *Bollullos* (10 m.), *Aznalcazar* (6 m.), *Villa Manrique* (3½ m.), and *El Coto* (6½ m.). The ride is wild, running through the *Ajarafe*, "the hilly country." This fertile district, once called the garden of *Hercules*, was reserved by *St. Ferdinand* as the lion's share at the capture of *Seville*. It produced the finest *Bætican* olives of antiquity, and under the Moors was a paradise, but now all is desola-

* For further details, see 'Bosque de Doña Ana,' 'Demonstraciones que el Duque 8º de Medina Sidonia,' &c., *Sevilla*, *Juan de Cabrera*, 1634.

tion, for the ruins have remained unremoved, unrepared, during the six centuries of neglect and apathy; meanwhile there is not only excellent lodging for owls in the old buildings, but capital cover for game of every kind, which thrive in these wastes, where Nature and her *feræ* are left in undisputed possession. No man who is fond of shooting will fail to spend a week, either at the *Coto del Rey*, or that of *Doña Ana*.] Leaving *Doña Ana*, we pass the *Lady of Dew*, a sanctuary dedicated to one of the numberless Virgins of Spain.

20 m. *Almonte*. Pop. 5805. This place is situated in the "Condado" of *Niebla*.

20 m. *Trigueros*, Pop. 4889 (*Conistorgis*), was the port from whence the ancients shipped the ores of the *Sierra Morena* (*Montes Marianos*).

7 m. *Gibraleon*, "the hill of Colour," as the Arabic name signifies, is a decayed old place with a Pop. of 4286.

28 m. *Sanlucar de Guadiana*, Pop. 786, is a poor ill-provided frontier town, on its river of the same name, which divides Spain from Portugal, and which is navigable to the picturesque rock-built town of *Mertola*.

See *Handbook to Portugal*.

ROUTE 96.

CADIZ TO GIBALTAR BY MEDINA SIDONIA.

9½ m. *San Fernando*. See Rte. 87. (*From San Fernando there is a regular diligence service to Medina Sidonia, and another to Algeciras via Tarifa*. See Rte. 97.

If any traveller wishes to go to Gib-

altar by Medina Sidonia he must go by rail to San Fernando (for description see Rte. 87, p. 358), and there take the diligence to Medina Sidonia, and ride from Medina Sidonia to Algeciras or San Roque.

After leaving *San Fernando* the old bridge of *Suazo* is crossed.

10½ m. *Chiclana*. *Inn*: *Fonda de las Diligencias*. Pop. 11,595. This healthy town is beautifully situated in the midst of a cultivated plain. Here are two well-frequented mineral springs. The water is sulphurous, cold, and used both externally and internally.

The road, upon leaving *Chiclana*, passes up the vine-clad valley of *Lirio* to

13½ m. *Medina Sidonia*. *Inn*: *Posada del Sol*. Pop. 12,234. This town when first approached looks like a pearl set in silver, on a hill where it cannot be hid. Its white houses, painted railings, orange-groves, and crumbling battlements look most enchanting from afar, but the illusion is dispelled on entering into the city, where all is poverty, decay, and dirt. *Medina Sidonia* (*Medinatu Shidunah*), the city of *Sidon*, is thought by some to have been the site of the Phœnician *Asidon*. It gives the title to the ducal house of *Guzman el Bueno*, to whom all lands, lying between the *Guadalete* and the *Guadjiaro*, were granted for his defence of *Tarifa*. The city was one of the strongest holds of the family. Here the fascinating *Leonora de Guzman*, mistress of the chivalrous *Alonso XI*, and mother of *Henry of Trastamara*, fled from the vengeance of *Alonso's* widow and her son *Don Pedro*. Here again that cruel king, in 1361, imprisoned and put to death his ill-fated wife *Blanche of Bourbon*—the *Mary Stuart* of Spain—like her beautiful, and of suspected chastity; this execution cost *Pedro* his life and crown, as it furnished to France an ostensible reason for invading Spain, and placing the anti-English *Henry of Trastamara* on the throne.

Here the diligence stops, and horses are required to take the traveller to *Algeciras* or *San Roque*.

10½ m. **Las Casas Viejas.** The neighbourhood is wild, but well cultivated and productive.

7½ m. **El Cortijo de la Java.**

9½ m. **Los Barrios.** *Inn:* Posada del Caballo, decent. Pop. 5476. At this point the bay of Gibraltar opens to view. The road divides: that to the l. leads to St. Roque and the Rock, that to the rt. to Algeciras. For description of Algeciras see p. 384.

The coast road—bad—is intersected by the rivers Palmones and Guadarranque; on crossing the former, on an eminence to the l. is

6 m. **El Rocadillo**, now a farm, the corn growing where once *Carteia* flourished. This was the Phœnician *Mel-carth* (Melech Kartha—King's-town), the city of Hercules, the type, symbol, and personification of the navigation, colonisation, and civilisation of Tyre (the Phœnicians called it *Tartessus*, *Heracleon*). *Carteia* was afterwards one of the few Greek settlements tolerated in Spain by their deadly rivals of Tyre. It was sacked by Scipio Africanus, and given (171 B.C.) to the illegitimate children of Roman soldiers by Spanish mothers (Livy, xliii. 3). Here the younger Pompey fled, wounded, after his defeat of Munda, whereupon the *Carteians*, his former partisans, at once proposed giving him up to Cæsar. The remains of an amphitheatre may yet be traced. The Moors and Spaniards have alike destroyed the ruins, working them up as a quarry in building Algeciras and San Roque. The coins found here are very beautiful and numerous (see Florez, *Med. i.* 293).*

From **El Rocadillo** the road crosses the **Spanish Lines**, built in 1728, now occupied by a considerable town, **Lines**, of 12,000 people, with a church,

* Consult, for ancient authorities Ukert (i. 2. 346); 'A Discourse on *Carteia*,' John Conduit, 4to., London, 1719; and the excellent 'Journey from Gibraltar to Malaga,' Francis Carter, 2 vols., London, 1777; 'Gibraltar Directory,' Major Gilbard (yearly).

market and bull-ring. Midway, to the rt. the great sea-fight took place between Lælius and Adherbal (Livy xxiii.), and again between Didius and Varus. Beyond the lines, a row of 18 white sentry-boxes stretch across the narrow flat strip of sand, and form the outposts of the Spaniard. Here are the Carabineros, whose duty it is to examine all carriages, baskets, and bundles for articles liable to duty. This is done most strictly; but how can we account for the groups of men and women whom the traveller will meet on the Neutral Ground packing themselves and each other with cotton and silk goods, tea, small parcels of tobacco, and other contraband articles? Further on, another row of sentry-boxes of the familiar lead colour marks the English boundary of the Rock. That part of the sandy isthmus between these two parallel lines, is called the **Neutral Ground**, and between the English sentries and the Rock the **North Front**, on which are the Race-Course, cricket-ground, rifle-ranges, cemetery, cattle-sheds and slaughter-houses; passing which, the outer or *Bayside Gate* of the Fortress is entered, from which the road is carried over "the inundation," formed from a marsh. At every turn, a well-appointed well-fed sentinel indicates a watchfulness which defies surprise. Catalan Bay is reached from the North Front. During the siege the enemy's most advanced trench was within 500 yards of the Bayside Gate, rather nearer to Spain than the entrance of Queen Victoria's Road. Here, previously to the attack by the fire-ships, a most stupendous parallel had been built, at which 10,000 men were employed. The line embraced each side of the isthmus, with a formidable earthwork in front; the epaulement was raised of sand-bags 10 to 12 feet high, and of proportional thickness, and 1,600,000 sand-bags were employed in its erection. The town is situated on a shelving ledge: as we enter, the defences are multiplied; every bastion is defended by another; guns stand out from each embrasure, pregnant with death,

The North Front is a great source of comfort to the inhabitants during the summer months. The eastern beach, known commonly by the name of Margate, is the general afternoon resort. A raised Esplanade with band stand has been built, and trees planted along the main road.

4 m. **GIBRALTAR.** A charge of 1s. a head to land (without luggage) from steamer.

Inns: Europa, on the New Mole Parade, small but good; Royal H. in the main street, opposite the Exchange, 10s. a day without extras. In the main street are also the King's Arms, the Victoria and the Spanish Hotels.

Clubs: Exchange Club, in Commercial Square, well supplied with English newspapers and periodicals. Gibraltar Club, in the City Mill Lane. Visitors are introduced to either club free for 14 days by a member.

Hunt Club: The "Calpe Hunt" has been kept up ever since it was started by Admiral Fleming in 1817. The hounds meet twice a week in the season, and the sport is good, and covers excellent. The best meets are the first and second Ventas, the Pine Wood, Duke of Kent's Farm, Long Stables and Eastern Beach. Apply to the secretary for admission.

Garrison Library: This is an admirable institution, and the resource, *par excellence*, of the Rock. The building was planned by Colonel Drinkwater in 1793, and subsequently completed (at the public expense) by Mr. Pitt. It contains somewhere about 40,000 vols., to which additions are made monthly. The spacious reading-rooms are plentifully supplied with all the leading English papers and periodicals. A special room is set apart for ladies. Officers of the Army and Navy and officials of the Garrison are members on payment of a very moderate subscription. A few honorary members are from time to time elected

by ballot. Visitors may be admitted, on introduction by members, for a certain number of days, without payment. An adjoining building, known as the Pavilion, has been attached to the library. It contains Reading and Billiard rooms, a Dressing-room and a small Bar.

Philharmonic Societies: Liceo Calpense; Circo del Recreo; Circo Artístico; Circo Constancia.

Promenade Music: One of the garrison bands play on the charming Alameda on Mondays and Thursdays: in summer at 9:15 P.M., in winter at 4 P.M.

Theatre: Theatre Royal; an indifferent building. Operas during the autumn. Spanish comedies and dramas during the winter and spring.

Bankers: Archbold, Johnson, and Power, Horse Barrack Lane. Correspondents of Messrs. Coutts, J. Gulleano, Four Corners.

Consuls: *United States of America* Horatio Jones Sprague, Esq.; *Spain* Dn. Agustin Rodriguez; *Portugal* Senhor José Benso; *Morocco*, Hadg Said Guesus; *Germany*, F. Schott Esq.; *France*, H. Mimaut, Esq.; *Russia*, L. T. Power, Esq.

Medical Men: Dr. Patron; D. Bryant, Dr. Lomeña.

Surgeon Dentists: Mr. Martinez Bell Lane; Mr. Martinez, Colles Lane.

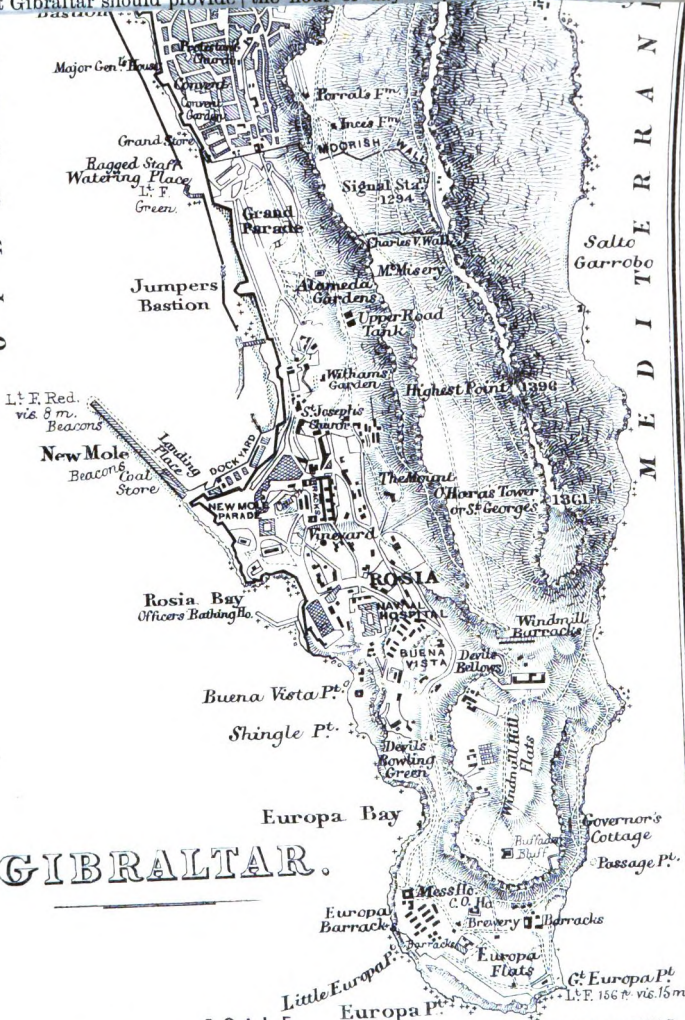
Wine and Spirit Merchants and Importers of Havana Cigars: D. Gerónimo Saccone, in the Market Street, opposite the Police Office. Messrs. J. Andrew Speed, & Co., Main Street, agents to Messrs. Gonzalez and Byass, of Jerez. Both these firms also act as bankers, &c.

Stationer and Dealer in Fancy Goods: D. Frederico Bassano, and T. Beanland, Waterport Street.

Guide Book.—Strangers making a stay at Gibraltar should provide Stairs, 2s. To the new mole, 3s. By the hour or day a special agreement

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Guide Book.—Strangers making a short stay at Gibraltar should provide themselves with Major Gilbard's excellent *Guide* to Gibraltar. It is full of practical information: Tables of Gunfire for the year, &c. &c. Price 3s.

Post Office: In Waterport Street. A closed mail between Gibraltar and the United Kingdom (via Madrid and Paris) is despatched and received daily. It takes $4\frac{1}{2}$ days in its transit—postage, under $\frac{1}{2}$ oz., 2½d. Mails are also despatched by homeward-bound steamers.

Letters to Spain must be prepaid in English stamps, under $\frac{1}{2}$ oz. 1d.

Telegrams: Post Office telegrams to England via Spain, 9s.; and by submarine cable via Falmouth, 11s., which is the quickest and most direct; for France, Spain, and the Continent, International scale of charges. The Eastern Cable Company have their offices in Irish Town, whence messages may be despatched to England and the East.

Couriers: Good guides may be heard of at Andorno's livery stables, and at the Livery Stables in College Lane.

Hunters and Saddle Horses: At Andorno's, opposite the Spanish Pavilion, and at Franco's, whose stables are in the street behind the King's Arms. Hunters, 4 dollars a day; riding-horses, 1 dollar the half-day, and 2 dollars the whole day. Horses for Ronda, Granada, &c., are charged $1\frac{1}{2}$ dollar a day. N.B. Gentlemen who intend to make shooting excursions into the interior of Spain and into Barbary, will get all necessary information at the Hotels.

Carriages: Light four-wheeled carriages, covered and open, ply for hire in Commercial Square, near the Waterport Gate, Church Street and other places. The tariff is 1s., 1s. 6d., and 2s., according to distance.

Boat Hire: To or from the steamers, 1s. each person. To Ragged Staff

Stairs, 2s. To the new mole, 3s. By the hour or day a special agreement must be made. Each boat is known by its number.

The Gibraltar system of currency is anomalous and, to strangers, very perplexing. Of late years it has undergone a change, but, the old system having been only partially superseded, confusion seems only to have been made worse confounded. The standard is the dollar (*duro*), the value of which has, by the recent change, been reduced from 50d. to 49d. (par). At this exchange the troops and civil officers are paid. By the new system accounts are kept in dollars, reals vellon, and décimos. Spanish gold and silver and English copper are the only legal tenders. The gold coins in circulation are the Doblón (*onza*) = 16 dollars (£3 5s. 4d.), the *Doblón d'Isabel* = 5 dollars (£1 0s. 5d.), the 4-dollar piece, 2-dollar piece, and 1-dollar piece. In silver, the dollar, $\frac{1}{2}$ dollar (*escudo*), $\frac{1}{4}$ dollar* (nominal shilling), $\frac{1}{8}$ dollar (sixpence) and $\frac{1}{16}$ dollar (threepence) pieces. Pesetas and half-pesetas are also in circulation, but only to a limited extent. In copper, English pence, half-pence, and farthings.

Police Regulations: No one is permitted to enter Gibraltar without first showing a passport. Strict regulations are observed in regard to all *Foreigners* who visit Gibraltar. None but British subjects can reside on the Rock, without a householder or a consul becoming a security. Permits for provisional residence (granted for 10, 15, or 20 days) must be applied for from the police magistrate by all *American and non-British visitors*.

Hours of Gunfire: The gates are closed at sunset—a few minutes after the evening gun has been fired—and

* The $\frac{1}{4}$ dollar piece is like the peseta, only it has the two columns at either side of the Spanish arms, as on the $\frac{1}{2}$ dollar and dollar pieces. This coin is rare in Spain although still current; but in Gibraltar it is abundant and convenient, being of the nominal value of our English shilling.

are not opened until sunrise. See the *Gibraltar Directory*. But the P. & O. Steamers can land or take off passengers from the Ragged Staff at any hour; and, by permission from the Town Major, any one can go off at night.

The Rock of Gibraltar was well known to the ancients, but was never inhabited. The Phœnicians called it *Alube*, this the Greeks corrupted into *Καλυβη*, *Καληνη*, *Calpe*, which has been interpreted Ca-alpe, the cavern of God, or Cal-be, the watching at night. *Calpe* was the European, and *Abyla* the African pillar of Hercules, the *ne plus ultra* land and sea marks of jealous Phœnician monopoly: here, in the words of Ariosto, was the goal beyond which strangers were never permitted to navigate—"La meta que posse ai primi naviganti Ercolo invito." The Romans are thought never to have really penetrated beyond these keys of the outer sea, or the Atlantic, before the reign of Augustus. The rock now bears the name of its Berber conqueror *Gebal-Tarik*, the "Hill of Tarik;" he landed here, as Gayangos has demonstrated, on the 30th April, 711. Now, as in those days, the high rocky fronts of each continent remain the two metaphorical pillars of Hercules.

The Rock is composed of compact limestone or dense grey marble, varied by beds of red sandstone and fissures of osseous breccia, which last resembles in character that found in the limestone rocks of Antibes, Nice, Pisa and Dalmatia, and contains the bones of several animals. It is 1430 ft. high at its highest point; its circumference is about 6 miles, and its length, from N. to S., about 3 m. It has probably been uplifted at a comparatively recent epoch, as a marine beach exists more than 450 ft. above the sea-level. This movement was only partial, and confined to the southern portion; the Rock was broken across, the line of fracture being plainly marked by the gap and ravines between Middle Hill and Rock Gun Height. No general change of level has taken place pro-

bably during the human period; but the elevation must have been instantaneous, as fossil shell-fish are found with both valves adhering, showing the animals must have been alive at the time.

Gibraltar was first taken from the Moors, in 1309, by *Guzman el Bueno*; but they regained it in 1333. It was finally recovered in 1462 by another of the Guzmans, and incorporated with the Spanish crown in 1502. The arms are "gules, a castle or, and a key," it being the *key* of the Straits. The place was much strengthened by Charles V. in 1552, who employed Juan Baut. Calvi, in raising defences against Barbarossa.

Gibraltar, on which our sagacious Cromwell had an eye, was captured during the War of the Succession by Sir George Rooke, July 24, 1704, who attacked it suddenly, and found it garrisoned by only 150 men. Gibraltar was then taken by us in the name of the Archduke Charles. George I. would have given it up at the Peace of Utrecht, so little did he estimate its worth, and the nation thought it a "barren rock, an insignificant fort, and a useless charge." So it was again offered to Spain, if she would refuse to sell Florida to Buonaparte. It was besieged by Spain in 1704 and 1727.

The siege by France and Spain began 1779, and lasted 4 years. It ended in the repulse of the enemy, whose floating batteries, the invention of the ingenious Mons. d'Arçon,—that could neither be burnt, sunk, nor taken,—were either burnt, sunk, or taken by plain Englishmen who stood to their guns, on the 13th of Sept., 1783. Old Eliott stood during that glorious day on the "King's Bastion," which was erected in 1773, by Gen. Boyd, who, on laying the first stone, prayed "to live to see it resist the united fleets of France and Spain." His prayer was granted; there he died contented, and there he lies buried—"Gloria autem minime consepulta." A fitting tomb! See p. 371.

The rock is now a bright pearl in the Ocean Queen's Crown,* though the cost to Great Britain of maintaining it and its garrison is not less than 200,000*l.* per annum. It is, as Burke said, "a post of power, a post of superiority, of connexion, of commerce; one which makes us invaluable to our friends, and dreadful to our enemies." Its importance, as a depôt for coal, has greatly increased since steam navigation. Sir John Jones was sent out in 1840, and under his direction tremendous bastions were made at Europa Point, Ragged Staff, and near the Alameda; while heavier guns were mounted on the mole and elsewhere.

The bay of Gibraltar is formed by two headlands, *Europa Point*, on the Rock itself, and *Cabrita Point*, in Spain. The anchorage is not good, and the bay is open and much exposed, especially to S.W. winds. The *Levante*, an E. wind, called the tyrant of Gibraltar, often causes serious losses. The tide rises about 4 ft.

The Dockyard has been greatly improved, and is now supplied with every requisite for the repair and refit of H.M. ships, machinery of the largest type having been sent out from England at great cost.

The *New Mole*, constructed by Government at great expense, affords shelter to large war-steamers, which ride in safety within it, while merchant vessels can coal from hulls at anchor in the bay. The harbour requires protection from the S.W. wind, but is entirely defended from the equally dangerous E. wind or *Levanter*.

* *Books on Gibraltar.*—Major Gilbard's 'History of Gibraltar and Guide Book,' is the most condensed and accurate account of the Rock and its Garrison. It may be procured at Gibraltar. 'Description de Gibraltar,' Francisco Perez, 4to., Mad., 1836, or the excellent 'Historia de Gibraltar,' by Ignacio Lopez de Ayala, Mad., 1782. The 'History of the Siege,' by Col. Drinkwater, 1783, republished by Murray, 1844, details the defence, and utter frustration by sea and land of the combined fleets and armies of Spain and France.

At about 10 m. walk from the Dockyard is the Victualling Yard at *Rosia*. It contains provisions and clothing for a large fleet, and a reservoir containing 6000 tons of water.

The improvements of modern gunnery have called for additional works of strength for the protection of the fortress and harbour. The Rock has been scarped in some places to prevent steamers boarding it, and additional casemates formed in the Rock.

Since 1870 much activity has been displayed and large sums spent in bringing the fortifications of the Rock up to the mark of modern gunnery. Formidable forts have been erected at the Waterport or North End of the Line Wall, at Ragged Staff, and at *Rosia*. These are mounted with 18-ton guns and have shielded embrasures. The defences of the *New Mole* have been strengthened by a casemate battery; while immediately above, at the north corner of the *New Mole Parade*, the "*Alexandra Battery*"—the foundation-stone of which was laid by the Prince of Wales in 1876—carries a 38-ton gun; others of the same size being at *Europa* and in casemates on the Line Wall. Casemates for heavy ordnance have also been constructed, at the top of *Willis's Road*, overlooking the town. About 30 heavy guns, though of varying calibre, are already in position, and two 100-ton guns are to be sent to Gibraltar to be mounted, the emplacements for which are now in course of construction.

Gibraltar contains a resident population of about 20,000, together with a garrison of from 5000 to 6000 men. It looks more populous than it really is, from the number of sailors on shore during the day, and of military officers, and strangers passing through, but more especially from the population of *Linea*, 3000 of whom, at least, enter daily by permits.

The "*Main, or Waterport Street*," the aorta of Gibraltar, is the antithesis of a Spanish town. Lions and

Britannias dangle over innumerable pot-houses, the foreign names of whose proprietors combine strangely with the Queen's English. "Manuel Jimenez—lodgings and neat liquors." Everything and everybody is in motion; there is no quiet until the hour of midnight approaches, after which no one without a "night pass" is allowed out of doors. All is hurry and scurry during the day, for time is money, and Mammon is the God of Gib., as the name is vulgarised. Here all creeds and nations meet, and most of them are adepts at the one grand game of beggar my neighbour. *The Sunday is strictly kept as in England.*

The principal square is the "Commercial," one side of which is occupied by the Public Exchange.

Gibraltar has ceased to be the grand depot it once was for English goods, which formerly were smuggled from hence into Spain, to the great benefit of the Spanish frontier authorities (placed nominally to prevent what they really encouraged), but to the serious injury of Spanish credit and finance. [The tobacco trade, however, still thrives, nay, has even increased, and large quantities of this commodity, either manufactured or in its raw state, are smuggled by the Spaniards into Spain. As a means of checking this fruitful source of unpleasantness with the Spanish Government, the English Government proposes to establish a Custom-house at Gibraltar. The scheme naturally met with strong opposition from the Gibraltar merchants and traders, who denounced it as an infraction of the privileges of Gibraltar as a free port and an injustice to themselves, who have been induced, on these terms, to embark their capital. The matter was taken up by the Chamber of Commerce in England, and the proposal was withdrawn.] The Rock, which in itself produces nothing and consumes everything, is admirably supplied. Visit its market, close to the Waterport Gate: it infuses life into the Spanish vicinity, which flourishes by furnishing the garrison with vegetables, and

other articles of consumption: the beef, however (which is *not* a thing of Spain, except at certain seasons, when, by the terms of the contract, the succulent beef of Galicia is supplied to the troops only), comes from Barbary. Gibraltar is dear, especially as regards house-rent, wages, and labour of all kinds.

The climate is considered fatal to children during early dentition; otherwise it is healthy; disagreeable, however, during the prevalence of easterly winds, when a misty vapour hangs over the summit of the Rock, and the nerves of man, monkey, and beast are grievously affected.

The Levanter is recognised by dull pains in the bones, the tongue is parched, and an oppressive languor paralyses both mind and body; when the wind suddenly changes, the sensation is one of the greatest pleasure. It is curious to see the so-called "manufacture" of the Levanter from the Governor's Cottage, Europa.

The Gibraltar fever, about which doctors have disagreed so much, is most probably endemic. It is caused from chill, and is called into fatal activity by some autumnal atmospheric peculiarity. The quarantine regulations, especially as regards ships coming from the Havana, Alexandria, and the ports on the opposite African coast, are severe.

The health requirements of Gibraltar have undergone, of late years, very important improvements. Under the auspices of the "Sanitary Commission," an extensive and costly system of drainage and water supply was first commenced in the town, in 1865, and has been extended to the whole of the South District as far as Europa Flats. An apparently inexhaustible supply of water was discovered, some years ago, under the sand of the North Front, just above the sea-level, and this is pumped into the town and upper part of the Rock. It is of fairly good quality, according to recent analyses, except in very dry seasons. It is held by some that this supply should be sup-

plemented, or, indeed, that the fortress might, in case of necessity, be made altogether independent of it, either by deep well boring on the Rock itself, or by a development of the tank system as at Aden. The latter would be a very costly process, if thoroughly carried out; as it is, a great part of the average annual rainfall of 27 inches is allowed to escape into the sea, although tanks are obligatory in all new buildings. Projects, however, for improving and extending the water supply are, from time to time, engaging the attention of the authorities.

Gibraltar has an Anglican Bishop, and the Roman Catholic Vicar-Apostolic of Gibraltar, who is Bishop of Lystra.

The **English Cathedral Church of the Holy Trinity**, a grotesque building in the Moorish style, was consecrated in 1832. The services on Sundays are at 8 A.M. (Holy Communion), 11 A.M., and 6.30 P.M. There are also week-day services. The handsome **Roman Catholic Church of the Sacred Heart of Jesus** in Castle Road, and adjoining schools, were erected mainly through the constant energy of the late Vicar Apostolic of Gibraltar, the Right Reverend Dn. Scandella, Bishop of Antinoe, but they are left unfinished. Dr. Scandella is buried in this church. There is also a Convent and young ladies' Seminary at Europa Main Road which is largely attended.

The Presbyterian Church occupies a corner of "Gunners' Parade," and there is a Wesleyan Chapel in Prince Edward's Road. The Jewish Synagogue is curious; the females do not appear, but are hid behind *jalousies*.

The traveller will of course examine the **Fortifications**. The ascent is fatiguing, and it is better to hire horses. First ascend to the castle (having procured a pass from the *Military Secretary, Governor's Lane*, without which no civilians are admitted to the fortifications*). A gunner will here take charge of the

visitors, to whom a gratuity of half-a-crown can be made, according to the number of the party. The castle is one of the oldest Moorish buildings in Spain, having been erected by Abu-Abul-Hajez in 725. The **Torre del Homenaje** is riddled with shotmarks, the honourable scars of wounds inflicted during the siege. The galleries are here entered. The visitor must obtain a permit from the Military Secretary's Office. They are divided into two ranges, the upper and lower (Windsor and Union Galleries). They were begun to be excavated out of the solid Rock during the siege, to bring a flanking fire to bear on the approaches of the Rock, by convict labourers under Lieutenant Evoleth, R.E. They are tunnelled in tiers along the N. front, and are 2 or 3 miles in extent. Tho gold of England has been lavished to put iron in the bowels of the earth. But "the glorious defence" made Gibraltar popular, and no money was grudged for defences. These batteries are perhaps more a show of terror than a reality. At the extremity is the "**Hall of St. George**," where Nelson was feasted. A spiral wooden staircase now conducts to the "crow's nest," a ledge of rock which juts out at the extreme N. point of the fortress. Returning, the "**Hall of Lord Cornwallis**" is approached by a staircase also of wood. **Willis's Battery** may next be visited; the flats, which here overhang the precipice, were called *el Salto del Lobo* (Wolf Leap). Here the *feu d'artifice* on the Queen's birthday begins. The effect is very striking; the Rock gun fires first, and then the royal salute goes down the hill by the galleries to Willis's battery, and is afterwards taken up by the troops at the bottom. Next visit the **Signal Tower**, which, under the Spanish rule, was called *El Hacho*, "the torch," because here were lighted the beacons in case of danger. At sunrise and sunset is fired a gun, which, "booming slow with sullen roar," speaks the only language which is perfectly understood on both sides of the strait. All ships passing the straits are signalled from this station,

* To visit the Lower Lines a permission from H.E. the Governor is required.

and reported to the governor below, and thence to "Lloyd's," in London. At the signal tower, refreshments (including excellent English ale) are provided by the sergeant of the Royal Artillery who is in charge. The panorama from El Hacho is unrivalled. The mountains of Ronda loom on the northern horizon, Granada's snowy sierras rise like a shadow to the east, whilst across the straits Ceuta glistens in the sunlight, an African town, now in the possession of Spain, occupying a strong and almost insulated military position at the foot of the mountain ridge (2200 ft. high), which forms the *Abyla*, the "mountain of God," of the Phœnicians, the *Gibel Mo-osa* (hill of Musa) of the Moors, the *Cabo de Bullones* of the Spaniard, the "*Ape's Hill*" of the Englishman, and the African pillar of Hercules. Towards the north-west, in the distance, are the hills of Ojen and Zanorra, and the arid summits of Monte Cuervo, whilst picturesque Algeciras is seen across the bay, and San Roque rises behind its cork wood to the rt. Gibraltar and the long line of the lower bastions skirt the Rock below, and complete one of the grandest panoramic views to be obtained in Europe.

From the Signal Tower visit *la Sillita*, "the little chair," to which a narrow path formerly led down to Catalan Bay: it was destroyed many years ago to prevent surprises, as Gibraltar was once nearly taken by a party of Spaniards, during the siege of 1704, who crept up this pathway during the night. The 'S. point of the rock is called O'Hara's Tower (or O'Hara's Folly), from its having been built by that sapient officer to watch the movements of the Spanish fleet at Cadiz; it was soon afterwards struck by lightning, which completed its inutility. The view from this point is also magnificent; it is indeed the sentinel watch-tower of the Mediterranean, the battle-sea of Europe, to visit whose shores must ever, as Dr. Johnson says, be the first object of travel.

St. Michael's Cave may next be

visited (*obtain a special permission and key from the Town Major beforehand, and come provided with blue-lights*). The stalactite interior presents a fine effect when fully illuminated. The entrance is about 1000 ft. above the sea. It has a large hall, with stalactites reaching from floor to roof, and several lower caverns. In the *bone breccia* formed in the fissures and caves of the rock, fossil remains of animals, and even of man, have been found.

Now return again to the city, by the admirably engineered zigzag roads. On the way you may have a chance to descry in the distance some of the real lions of "Gib.," *los monos* (the apes) for which Solomon sent to Tarshish (1 Kings x. 22). They haunt the highest points, have no tails, and are perfectly harmless. Like delicate dandies, they are seldom seen except when a Levanter blows; it affects their nerves, and drives them from the inaccessible caverns of the E. side to the W. end of the rock. The oldest and most respectable monkey is said to take command of the rest, and is called by the inhabitants the "town Major." These monkeys rob the gardens where they can, but chiefly subsist on the sweet roots of the Palmitos, and the fruit of the prickly pear. At one time they were unfortunately decreasing in number, but by recent "interesting events" the members of the tribe have been raised to more than 30.

A second day may be devoted to the lower portion of the Rock. The traveller may begin at "Land Port," and walk to the head of "Devil's Tongue Battery:" he should then follow the sea or "Line Wall" to the "King's Bastion;" and give a look at the Protestant cathedral where lies Gen. Don, the Balbus, the Augustus of the Rock, which he strengthened and embellished; his bones rest on the site which he so loved and so much benefited.

Now pass out of the "South Port," by the defences built by Charles V. against the Turks, into

The Alameda or Esplanade, formerly called the "red sands," and a burning desert until converted by Gen. Don, in 1814, into a garden of sweets and de-

light, of geranium-trees and *bellas sombras*; and grateful, indeed, is shade on this burning rock. These beautiful gardens have been greatly improved by Lord Napier of Magdala.

The *Monuments* to Elliott and Wellington are more military than artistic. Here, during winter afternoons and summer evenings, the fair sex listen to the band, and are gazed at themselves by the red-coated Briton, the turbaned Turk, and the white-robed Moor. Here the cockney, newly imported per P. and O. Steamer from Southampton, may be seen staring at a black date-merchant from Timbuctoo, despising, and being mutually despised by his fellow-promenader. The differences of costumes are very curious: a motley masquerade is held in this halfway paseo between Europe, Asia, and Africa, where every man appears in his own dress, and speaks his own language.

To the rt. of the gardens are "*Ragged-staff Stairs*" (the ragged staff was one of the badges of Burgundian Charles V.); this portion, and all about "*Jumper's Battery*," has long been, and still is, the weakest part of the Rock; here the English landed under Admiral Rooke. Ascending Scud Hill and Windmill Hill, the dockyard is seen below, and the New Mole, which is still uncompleted. Near this is the shelving *Bay of Rosia*, a fresh, wind-blown nook, sometimes 6 degrees cooler than the town. In the vicinity is the Naval Hospital, and the fine buildings called the "*South Barracks and Pavilion*;" while higher up and farther to the S. are the more recently constructed "*Buena Vista*" barracks, extending to "*Europa Pass*."

The extreme end of the Rock is called "*Europa Point*;" here, under the Spaniards, was a chapel dedicated to *la Virgen de Europa*, the lamp of whose shrine served also as a beacon to mariners. Now a new light-house and batteries have been erected. The "*Flats*" are an open space for manoeuvres and recreation. The road to *Europa Point* from Commercial Square is a charming drive through lovely

shady glens, filled with villas and gardens; albeit these pretty *Rura in Marte* savour more of the Cockney than Hercules.

Round to the E. of the point is the cool summer pavilion of the governor, which nestles under beetling cliffs; below is a cave tunnelled by the waves. Beyond this the rock cannot be passed, as the cliffs rise like walls out of the sea. This side is an entire contrast to the other: all here is solitude and inaccessibility, and Nature has reared her own impregnable bastions.

EXCURSIONS.

(1) To *Estepona* (Pop. 9316) is 7 Sp. leagues—25 to 30 m. from Gibraltar. Partridges and wild fowl abound in the vicinity of *Estepona*. It supplies Gibraltar with fruit and vegetables, and is worth a visit. A fine bull-ring opened in 1877. During the season the hounds meet bi-weekly, and the sport is excellent.

There is good ibex shooting on the *Sierra Bermeja* near *Estepona*. The first 2½ leagues is along a good carriage road; there is half-a-league of mountain footpath. Beaters will meet sportsmen at *Benahabis*, arrangements having been made two days before by a letter written in Spanish to D. José Montesino at *Benahabis*. The tents may be pitched in the midst of the splendid scenery of *El Caporal*, about 3 leagues off. The *Señor Administrador* of Dr. Tomas Heredia at *Estepona* must be written to, in order that he may enjoin civility from his keepers to visitors.

Tents and food should be taken, or a hut built. Wine and aguardiente can be had 10 m. off at a small *Bodega*; bread, beef, and mutton at *Estepona*. The cost of such a trip should not exceed 5 dol. a day. On the lower ground near *Ben Habis* deer and wild boar are to be found.

The best season for ibex shooting is September and October.

(2) To *El Convento del Cuervo*—22 m. 2 days are required for this interesting excursion. Ride out in the afternoon of the first day to *Los Barrios*,

12 m., where sleep at the decent Posada del Caballo. Early next morning ride to the convent (10 m.). It was built during the reign of Charles V. as a place of penance for monks convicted of heinous crimes. The dungeons may be visited. The view from the convent is very fine: behind rises the Sierra del Niño, and to the N.E. the mountains of Ronda. The ride back to Gibraltar will take about 6 hours.

(3) **San Roque**, 5 m. (See Rte. 111). The site of an ancient hermitage. There is good woodcock shooting in the beautiful cork woods around, but they are now preserved. A ride of about 4 m. through beautiful scenery leads to second Venta.

(4) To **Orange Grove** — Puente Mayorga, a picturesque fishing village. The ride from here to the first Venta over the Carteian Hills is pleasant.

(5) To **Carteia**—6 m., an early Carthaginian city; remains of amphitheatre, walls, &c., still exist.

(6) To **Jimena**—24 m., famous for its Moorish castle and Caves. The Sanctuary of **Nuestra Señora de los Angeles** is situated $\frac{1}{2}$ league to the S. of the town. The sacred image is very ancient.

(7) To **El Convento del Almoraima and Castellar**—14 m. This convent was founded in 1603. It is now a farmhouse. In the chapel a service is celebrated on the 3d of May, which is attended by the country people, and well worth seeing. 4 m. farther on, the nobly situated Castle and fortress of **Castellar**, situated on a bare rugged mountain which rises between the rivers Hosgarganta and Guadarranque. It is reached by a rocky stair 2000 ft. high. It belongs to the Duke of Medinaceli.

(8) To **San Pedro Alcántara**—14 m., where is an extensive sugar-cane plantation belonging to General Concha.

(9) To Ceuta, Tangier, and Tetuan. See Rte. 98.

(10) To **Ronda** (see Rte. 111).

Steam Communications. The P. & O. Packets for Southampton (5 days) are due every Monday. With Liverpool (6 days) the communication is

more frequent. The steamers of Messrs. Moss & Co., Bibby & Co., the Cunard line, and others being constantly in and out of the port. For Glasgow the Anchor line steamers sail at frequent intervals.

For London, calling at Malaga, Cadiz, Lisbon, and Vigo, Messrs. John Hall and Co.'s steamers leave about once a-week.

To Malta, Alexandria, and the East by the P. & O. Packets every Tuesday. For Genoa, Leghorn, Naples, Sicily. The 'Vérité' and other French vessels sail from Marseilles for Oran and Algiers, calling at Gibraltar, but at uncertain intervals. With the Morocco ports there is communication by a London line of steamers.

To Malaga (7 hours) and Cadiz Messrs. Haynes's boats and the 'Adriano' run three times a week, 8 hrs, fare £1 1s.

The 'Hercules' 'Lion Belge,' and 'Jackal' cross to Tangier several times a week.

Spanish steamers for Alicante, Valencia, and Barcelona may be taken at Algeciras.

ROUTE 97.

SAN FERNANDO TO ALGECIRAS AND GIBRALTAR, BY TARIFA. 84 $\frac{1}{2}$ m.

Railroad in construction.

The new carriage-road which leaves San Fernando is traversed by a daily diligence as far as Algeciras, where a steamer takes travellers to Gibraltar in $\frac{3}{4}$ of an hour (8 r.) on the arrival of the diligence.

The route is the same as Rte. 96 as far as

5 m. **Chiclana**, whence the road soon enters a wild, sandy, aromatic, snake-peopled solitude: to the rt. rises the immortal knoll of **Barosa**. The country has long remained as it was left after the discomfiture of the Moor, but the new road will soon change its aspect.

BATTLE OF BAROSA.

General Graham was admitted into Cadiz, in 1810, as commander of the British forces; and sailed for Tarifa in February 1811, with the intention of attacking the rear of the French blockading army under Victor, but being carried on to Algeciras, landed there on the 22nd. Marching to Tarifa, he united his force with the garrison, which was British, thus raising it to 4000 infantry, with some cavalry. On the 27th, La Peña, a Spanish general, landed at Tarifa with 7000 Spaniards, and Graham, to soothe his feelings, but contrary to orders, placed himself under his command. La Peña's intention was to operate against the rear of the blockading army, while General Zayas should issue from the Isla of Leon by a pontoon bridge. La Peña's force captured Casa Vieja on the 2nd March, 1811, and being joined on the route by Beguines, with 1600 infantry and some cavalry, reached the Barosa heights on the 5th March. Zayas attempting to join him on the 2nd, had been driven back by Villatte to the Isle de Leon. From the Vigia de la Barosa, a large watch-tower on the heights, the spectator will see to the W. the plain, which is bounded by the pine forest, and beyond which is the Bermeja ridge, which, sweeping round in a N.E. direction from the Rio de S. Petri, and crossing the Almanza Creek near the bridge on the road to Chiclana, enters the forest of that name. To the S. is the sea; to the N. the lagoon of Puerco, and from the E. the Allies approached along the sea-coast.

The Allies' van was commanded by Lardizabal; the centre by the Prince of Anglona; Graham commanded the rear, in which the British were posted.

The French, under Victor, numbered 9000 and 14 guns, and were placed in the Chiclana woods, close to the roads to Tarifa and Medina Sidonia; Villatte occupied the rt., near the S. Petri Channel, Laval occupied the centre, and Ruffin the l.

La Peña, on reaching the Barosa heights on the 5th March, without communicating with Zayas on the Isla or Graham in his rear, ordered Lardizabal to advance to the S. Petri; beating the French back to the Chiclana bridge, he succeeded in joining Zayas, who came across the pontoon bridge he had laid down to connect the island with the mainland. Graham, ordered by La Peña to follow, and under the impression that the latter would retain the heights, left his baggage under the command of Major Brown, with the detached companies of the 9th and 82nd; and in spite of his troops having marched 24 hrs. without refreshment, and his own anxiety to retain the excellent position he was in, entered the pine wood. La Peña instantly made for the S. Petri; and Victor, who had concealed his forces in the woods, attacked the heights, directing Laval with the centre to oppose Graham, and Ruffin to intercept the Spanish detachment which was coming up the Medina road. Major Brown, perceiving the position of affairs, retreated in good order from the heights to the sea, and sent to Graham for directions. Graham laconically answered "Fight;" and, wheeling back, assailed the French in two masses, in the composition of which the distinction of brigades was forgotten: one under Gen. Dilkes attacking Ruffin, and the other under Col. Wheatley, Laval. The 87th here earned the name of "Faugh-a-ballagh," "Clear the way." Rushing against the first line, they threw them on to the second in confusion, and routed them. Dilkes's column, reaching the edge of the hill, were met with a shower of bullets from Ruffin's column, with which Brown had been maintaining a gallant contest, but after a fierce and for some time doubtful struggle, they drove the

French down the heights, and took 3 guns. The French attacked again; but the artillery under Duncan, who had assisted materially in the battle from the commencement, made huge gaps in their ranks, and the attempt to dispute the victory was abandoned. The French retired by the lagoon of the Puerco, and 180 horsemen, under Ponsoby, charging, overthrew the 250 French cavalry and captured 2 guns.

The battle lasted less than an hour and a half, but the British alone lost 1200 men; the French 2000, two Generals, Ruffin and Chaudron Rousseau, 400 prisoners, 6 guns, and the first eagle captured by the Allies in the war. La Peña had not assisted the British in the fight, and on the completion of the victory threw away the advantage of it by not following it up, and allowing the French to resume the blockade.—E. F. D. C.

3 m. Conil is passed on the rt. Pop. 5559. *British Vice-Consul*: Dn. J. M. Lobaton. Built by Guzman *el Bueno*, this town was long famous for the extraordinary productiveness of its tunny fisheries. The *Almadraba* (catching), which took place during the months of May and June, used to be a season of great festivity. Formerly 70,000 fish were taken, now scarcely 4000; the Lisbon earthquake of 1755 having thrown up sands on the coast, by which the fish are driven into deeper water. The "*atun eschabachado*," or pickled tunny, is the *rapryeiai*, with which Cadiz supplied the Roman epicures. Much sulphur is found in the immediate neighbourhood.

The Promontorium Junonis of the Romans, the *Taral-al-ghar*—"promontory of the cave"—of the Moors), now stretches towards Tarifa. It was off this cape that the immortal Nelson—*felix opportunitate mortis*, sealed with his life-blood his country's supremacy over the ocean. On the memorable 21st of October, 1805, he commanded 27 small ships of the line and 4 frigates. The French, under Admiral Villeneuve, and Spaniards, under Admiral Gra-

vina, had 33 sail of the line and 7 frigates. Nelson was wounded at a quarter before one, and died on board his beloved "Victory" at 30 minutes past four P.M., aged 47 years. The Spaniards fought well at Trafalgar: their noble commander, being also mortally wounded, died soon after Nelson. Almost with his last breath he told the English medical man (Dr. Fellows) who was in attendance, that he was going to join Nelson, the "greatest man the world has ever produced."

The road continues through a country given up to the wild plant and the insect: earth and air here teem with life, and Nature is busy in her mighty work of creation, heedless of the absence or presence of the larger insect, man; and after crossing a bridge over the Barbate, near the venta, leaving Veger de la Frontera to the l. 6½ m.

[A mile inland is the *Laguna de Janda*. Near this lake, Taric, landing from Africa, April 30, 711, encountered Roderick, the last of the Goths. Here the action commenced, July 19, which was decided July 26, on the Guadalete, near Jerez. This one battle gave Spain to the Moslem; the secret of whose easy conquest lay in the civil dissensions among the Goths, and the aid the invaders obtained from the moneyed Jews, who were persecuted by the Gothic clergy.]

14. m. *Venta de Tabilla*. Here the track branches; that to the l. leads to the *Trocha*, while a picturesque gorge to the rt., studded with Moorish fragments, leads to the sea-shore. At the tower of *La Peña del Ciervo* (the *Highar Eggel* of the Moors) the coast opens in all its grandeur.

Where Mauritania's giant shadows frown,
From mountain-cliffs descending sombre
down."

And here let the traveller gaze on the magnificent panorama! Two continents lie before us: we have reached the S.W. extremity of Europe. Africa rises abruptly in a tremendous jumble beyond the Straits, backed by the eternal

snows of the Atlas range. Yon low sandy headland to the rt. is Trafalgar. Tarifa juts out before us, and the plains of Salado, where the Cross triumphed over the Crescent. The white walls of Tangier glitter (on a clear day) upon the opposite African coast; behind Tangier lies the desert. The separated continents stand aloof. A thousand ships hurry through the Straits, laden with the commerce of the world. Beyond that point is the bay of Gibraltar, on whose gray rock—the object of a hundred fights, and bristling with cannon—the flag of England still braves the battle and the breeze. Far in the distance the blue Mediterranean stretches itself away like a sleeping lake.

It is geologically certain that the two continents were once united, as is proved by the variations of soundings. Tradition declares that the “wonder-working” Hercules (*i.e.* the Phœnicians) cut a canal between them.

The Moors called the Mediterranean the *White Sea*, *Bahr el Abiad* and *Bahr Rum*, the *Roman Sea*; they also termed this *Strait*, which our tars have vulgarised into the “Gut,” *Bab-az-zakak*, the “gate of the narrow passage.” The length of the Straits from Cape Spartel to Ceuta in Africa, and from Trafalgar to Europa Point in Spain, is about 40 m. The W. entrance is about 30 m. across, the E. about 20 m.; the narrowest point is at Tarifa, about 10 m. A constant current sets in from the Atlantic at the rate of 2½ m. per hour, and is perceptible 150 m. down to the Cabo de Gata; hence it is very difficult to beat out in a N.W. wind. During a long prevalence of this wind numbers of sailing-vessels are detained, sometimes for weeks together, at the back of the rock and in Gibraltar Bay. Directly a more favourable turn takes place in the wind, many hundred sail may be seen making the attempt to beat through the Straits.

Between *La Peña del Ciervo* and Tarifa lies a plain watered by the brackish Salado, where Walia, in 417, defeated the Vandali Silingi and drove them into Africa. Here also, on the

28th Oct., 1340, the chivalrous Alonso XI. overthrew the united forces of Yusuf I., King of Granada, and of Abul-hassan, King of Fez. This victory paved the way for the final triumph of the Cross, as the Moors never recovered the blow. Cannon made at Damascus were used here, for the first time in Europe, as is said by Condé, iii. 133.

17 m. **Tarifa.** Here the diligence stops for dinner. Pop. 11,900. *British Vice-Consul*: Don J. M. Morales. *Inn*: a decent *casa de Huéspedes* in the Calle de Sancho el Bravo. This, the most Moorish town of Andalucia, was the ancient Punic city called Josa, which Bochart (*Can. i.* 477) translates the “Passage;” the Romans called it *Julia Traducta*: the Moors, *Tarif Ibn Malik*, after a Berber chief who was the first to land in Spain. Tarifa bears for arms its castle on waves, with a key at the window; and the motto, “*Sed fuertes en la guerra*,” be gallant in fight. Like Calais, it was once a frontier key of great importance. Sancho el Bravo took it in 1232, when Alonso Perez de Guzman, as all others declined, offered to hold this post of danger for a year. The Moors beleaguered it, aided by the Infante Juan, a traitor brother of Sancho’s, to whom Alonso’s eldest son, aged 9, had been entrusted previously as a page. Juan now brought the boy under the walls, and threatened to kill him if his father would not surrender the place. Alonso drew his dagger and threw it down, exclaiming, “I prefer honour without a son, to a son with dishonour.” He retired, and the Prince caused the child to be put to death. A cry of horror ran through the Spanish battlements: Alonso rushed forth, beheld his son’s body, and returning to his childless mother, calmly observed, “I feared that the infidel had gained the city.” Sancho the King likened him to Abraham, from this parental sacrifice, and honoured him with the name, “*El Bueno*,” The good (*Guzman, Gutman, Goodman*). He became the founder of the princely Dukes of Medina Sidonia, now merged by marriage in the Villafrancas.

The town is nearly quadrangular: the narrow and tortuous streets are enclosed by Moorish walls. The Alameda runs under the S. range, between the town and the sea. The *Alcazar*, a genuine Moorish castle, lies to the E., just within the walls. The site of the above-mentioned murder is marked by a more modern tower—called *La Torre de Guzman*.

The "Lions" of Tarifa are the women, who are proverbial for *gracia y meneo*. They continue to wear the *mantilla* as the Arabs do the boorko, in which only one eye is discovered; that, however, is generally a piercer, and as it peeps out from the sable veil like a star, beauty is concentrated into one focus of light and meaning. These *tapadas*, being all dressed alike, are most effectually concealed, inasmuch that husbands have actually been detected making love to their own wives by mistake.

The crumbling walls of Tarifa might be battered with its oranges, which although the smallest, are beyond comparison the sweetest in Spain, but defended by brave men, they have defied the ball and bomb. Soult attempted to take it, but it was bravely defended by Gen. Campbell.

Gough in a good hour came up with his 87th, the "Eagle-catchers," and with his 500 men, beat back 1800 picked Frenchmen in a manner "surpassing all praise." Victor, *Victus* as usual, retreated silently in the night leaving behind all his artillery and stores. This great glory and that astounding failure were such as even the Duke had not ventured to calculate on: he had disapproved of the defence, because, although "we had a right to expect that our officers and troops will perform their duty on every occasion, we had no right to expect that a comparatively small number would be able to hold Tarifa, commanded as it is at short distances, and enfladed in every direction, and unprovided with artillery, and the walls scarcely cannon-proof. The enemy, however, retired with disgrace, infinitely to the honour of the brave troops who defended Tarifa." (Disp.

Feb. 1, 1812.) The English not only defended but repaired the breach. Their masonry is good, and their inscription, if not classical, at least tells the truth; "Hanc partem muri a Gallis obsidentibus dirutam, Britannii defensores construxerunt, 1812."

The real strength of Tarifa consists in the rocky peninsula which projects into the sea, on which a fortress has long been building. It is the most southerly point of Europe, being 5 m. farther south than Europa Point. There is a good light house, 135 ft. high, visible for 30 m., and a small sheltered bay. This castle commands the straits under some circumstances, when ships are obliged to pass within the range of the batteries, and if they do not hoist colours are at once fired into, especially those coming from Gibraltar.

The ride to Algeciras over the mountain is glorious; the views are splendid. The wild forest, through which the Guadalmecei boils and leaps, is worthy of Salvator Rosa. Gibraltar and its beautiful bay are soon seen through the bleeding branches of the stripped cork-trees, which are here fringed with delicate ferns.

Between Tarifa and Algeciras on the 9th June, 1801, the gallant Saumarez attacked and partially destroyed the combined French and Spanish fleets under Linois; the enemy consisted of 10 sail, the English of 6.

15 m. **Algeciras.** *Inn*: Fonda de la Marina. English spoken. There is also an excellent Casa de Huéspedes at 16 Plaza de la Palma. Saddle-horses can be obtained at these hotels.

English Vice-Consul: Don J. Santacana.

U.S.A. Consular Agent: H. Sprague, Esq.

Steamers to Gibraltar, leave at regular hours two and three times a day. Fare one shilling. The hours differ in summer and winter. To Ceuta daily, weather permitting. To Cadix and Malaga three times a week. Pop. 11,848. Algeciras, the Portus Albus of the Romans, was the green island of the Moors,

Jeziratu-l-Khadrá; an epithet still preserved in the name of the island opposite, *La Isla Verde*, also called *de las Palomas*. The King of Spain is also King of Algeciras, a remnant of its former importance, it being the Moors' key of Spain. It was taken by the gallant Alonso XI., March 24, 1334, after a siege of 20 months, at which foreign crusaders from all Christendom attended. It was the siege of the age, and 40 years afterwards Chaucer describing a true knight, mentions his having been an "Algecir"—a Waterloo, a Trafalgar man. Our chivalrous Edward III. contemplated coming in person to assist Alonso XI., a monarch after his own heart.* Alonso destroyed the Moorish town and fortifications.

Modern rectangular commonplace Algeciras has risen like a Phoenix, having been rebuilt in 1760 by Charles III., and fortified, to be a hornets' nest against Gibraltar, and such it is, swarming with privateers in war-time, and with *guarda costas* or preventive service cutters in peace. The handsome plaza has a fountain erected by Castaños, who was governor here in 1808, when the war of independence broke out. The bull-fights are among the best in Spain. The artist should sketch Gibraltar from the aqueduct, and *Molino de San Bernardino*. The walk to the waterfalls is picturesque, the cork-trees grand, the picnics pleasant. The waterfall, *Las Chorreras*, 4 miles from Algeciras, is well worthy of a visit. The distance to Gibraltar is about 5 m. by sea and 10 by land. It is far preferable to go by steamer, which crosses the bay several times a day.

10 m. Gibraltar. (See Rte. 96.)

* In the 'Cronica de Alonso XI.' Froissart details the gallant behaviour of the English under the Earls of Derby and Salisbury (Chr. 301), and the selfish misconduct of the French under Gaston de Foix, who kept aloof at the critical moment (Chr. 311).

ROUTE 98.

GIBRALTAR TO CEUTA, TANGIER,
TETUAN, &C.

No one should omit to make the following delightful excursions.

(1) *Excursion to Ceuta*.—This opposite rock to Gibraltar is the Botany Bay of Spaniards. Occasional steamers from Gibraltar direct. From Algeciras daily, weather permitting. In times of anticipated *pronunciamientos* as in July, 1868), a special permission to land at Ceuta is necessary.

Ceuta. Inn: *Fonda Italiana*. Pop.; civilians, 10,526; convicts, 3500; troops, 3500.

Passports required to land at Ceuta. They are returned when you embark.

Ceuta, Sebta, is a corruption of "septem," so called from the seven hills upon which it is built. It was in the possession of Portugal from 1485 to 1640, in which year it was annexed to the crown of Castile. Its northern extremity, now called *Punta de Africa*, was one of the pillars of Hercules. It is strongly fortified, especially on the land side, and is well garrisoned for Spain. It is an important *presidio* or Spanish military prison; all the Spaniards, the guards as well as the guarded, are moreover confined to their rock—kept in *presidio* by the Moors, who shoot at them whenever they stir beyond their defences. At the foot of the citadel are some Roman remains; the walls and gates are very remarkable. From Ceuta the Moors embarked on their invasion of Spain. Its port also formed the basis of Spain's military operations against Morocco in 1859-60. The town itself is dull but clean, and paved in a mosaic pattern.

It receives its chief supplies from Malaga and Algeciras.

Spain possesses, besides Ceuta, the following convict stations upon, or in the vicinity of the African coast, viz., Alhucemas, Melilla, Peñon de Velez, and the Islas Chafarinas, accessible from Malaga 3 times a month.

(2) *Excursion to Tangier*.—Steamers leave Gibraltar three times a week for Tangier, making the passage in about 3½ hours. The passage across the straits is agreeable, although the strong currents in the centre often occasion a heavy sea. On entering the Bay of Tangier a small fort on Cape Malabatte is seen on the l., and the town on the r. The steamer anchors just inside the remains of the old mole. Until 1878 the landing was effected on the backs of Jews, as no Moslem would carry a Christian. Now by the exertions of the Foreign ministers and Consuls a small wooden pier has been built by which the landing is effected. The Bay of Tangier is soon entered; to the l. is Cape Malabatte, to the rt. Cape Spartel.

Tangier. Inns: Hôtel de France, by Bruzeauds, excellent. Antonio Sotiry, a good guide, is to be heard of there. Hôtel de l'Univers, clean and cheap; usual charge 10 frs. a day. The Victoria Hotel, 14 beds. Very comfortable accommodation, but dear. The proprietor has also a delightfully situated *Cârmen* outside the town, which can be especially recommended as a cool summer residence.

Medical Men: Don O. Canares, a Spaniard. Dr. Meguires, who speaks French.

English Minister: Sir John H. Drummond Hay, K.C.B. **English Consul:** Mr. Horace Philips White. **United States Consul:** Mr. Mathews.

Church of England Service on Sundays at the English Consulate.

Money.—Spanish coin is the general currency, but French money also circulates. The only Moorish coin used is a small copper coin of little value.

Tangier (Pop. 15,000, of which 10,000 are Moors, 4000 Jews, and 700

Spaniards) is the capital of the Pacha-lík, or province of Haabat, and the residence of foreign ministers and consuls to the court of Morocco. Tandja, the "city protected by the Lord." Two miles to the S.E. is the Roman Tangio; it is reached by a walk or ride over the sands. Tangier fell into the hands of the Portuguese in 1485, from whom it passed to the English crown in 1662, having formed part of the dowry of Catherine of Braganza, the Portuguese wife of Charles II. The English built for the protection of the shipping a mole extending 300 yards from the shore; it was partially destroyed when they left in 1684. The remains are still visible at low water. The town covers two hills and the valley between them. On the hill to the rt. is the dilapidated Kasbah, Moorish castle, and residences of the Moorish officials. To the l. are the houses of the European ministers. The Jews have no separate quarters.

The pier is European, but on leaving that, the traveller loses sight of everything European, and entering the old gate, where is the custom-house, goes up a narrow ill-paved lane, swarming with Moors in jellabies, Jews in gaberdines, negroes, women in haiks, mules, asses, and water-carriers—in fact with everything but what he has seen before.

No European is allowed to visit a mosque, but he is allowed to go to any part of the town without annoyance, except by Jews eager to act as guides. The principal street commences at the **Bab-el-Marsa** (the "gate of the marine"), and terminates with the **Bab-el-Sok** (the "gate of the market-place") with Moorish shopkeepers sitting in their little shops like boxes with the lids closed. The Sok outside the town is still more curious, and should be visited early on Thursdays and Sundays. It is on a bare hill, which is covered with country people, animals, and agricultural produce. To the rt. extends the burial-ground with a wilderness of agaves, with a few gravestones and some large tombs among them.

The European ministers and con-

sals have built for themselves villas on the Jebel Kebir, a hill overlooking the Straits, 3 m. from the town. The views from the gardens of these villas are delightful, and the tropical plants very remarkable. Sir J. Drummond Hay has a pack of boar hounds, and the meet is usually on the Jebel Kebir. The scene is most curious and picturesque. Visit also the Alcazar, the Roman bridge outside the town, and the villa of Mustafa Dicali. The palace of the Basha may also be visited; ladies can enter the harem. It has been a fine building in the style of the Alhambra at Granada. In the outer court are two prisons, which the visitor may inspect through holes in the wall. Justice is still administered by the Basha in the gate. A very graceful archway forms the entrance to one of the principal buildings. Another has a fine porch supported by a series of delicate arches. Beyond this building are the prisons.

Education in the common schools is limited to learning the Koran by heart. This is accomplished by the Arab youth while seated cross-legged on the ground, swaying backwards and forwards as they repeat the words in a loud voice. Above the bustle of the city may be heard the voice of the Mueddin on the Minaret calling the faithful to prayer. The market-place is still enlivened by the barbaric music of the snake-charmers, and by the voice and earnest gestures of the narrator of the Thousand and One Nights as he strides up and down before his audience who are seated on the ground before him.

The people are much addicted to the smoking of *keef* (*Cannabis indica*), for which a special pipe is used. A small shop for the sale of this article should be visited by lovers of the picturesque, just within the gates as one enters the city from the market-place, where a group of men in a state of silent bewildered intoxication are to be seen seated on the ground quietly smoking by the light of a flaring torch.

At Tangier eat the small delicate oysters, and the red mullet (called by

the Moors "the *sultan of fishes*") Turtles also abound, and the salmon of the river Omner-Bia is excellent. About 5 m. W. from Tangier is a beautiful grove of sacred olive-trees, which has been used by the Moors as a burial-place, which Henry Regnault was very fond of sketching.

A. *Excursion to Cape Spartel.*—Guide necessary. Distance about 9 m. Fairly good saddle-horses may be hired for one dollar a day. There are no roads, but an endless variety of bridle-paths.

The handsome lighthouse of Cape Spartel was built by the Governor of Morocco, and is maintained by contributions from the other Powers, each of whom assumes control for a definite period. It is usual to take lunch from Tangier, but it may be obtained at the lighthouse, as well as limited accommodation for the night. Permission to visit the lighthouse must be obtained from one of the Consuls at Tangier. The road to the Cape passes over a long range of hills bordering the ocean, on the first of which are situated the summer residences of some of the Consuls and of the Shereef, who is honoured as the last descendant of Mahomet. Before reaching the lighthouse the road plunges down towards the sea, affording coast and ocean views of unexceptional grandeur. Beyond Cape Spartel some long stretches of sea-beach are crossed, on which the surf breaks finely, and after a ride of $\frac{3}{4}$ of an hour a remarkable grotto is reached, within which grindstones are cut. The manufacture is of extremely ancient date. Indications of it are to be seen on the rocks at some distance from the cave, and are said to extend even below the present low watermark. The grotto is entered by a narrow tunnel on the land side, after passing which the visitor finds himself in a large cave, resembling, with its stone pillars, some cathedral. There is a larger opening towards the sea, admitting a pale weird light to the interior, which is again dimmed by the

shadow of each wave as it rises and breaks into the mouth of the cave.

B. To Cape Malabatte, also a day's excursion. Part of the road, which is very bad, first crossing the long beach, stretching off to the right at the foot of the promontory on which the city stands, and then winding along the rocky shore, where the path becomes in some places so narrow and stony that it scarcely deserves the name. Another way leads among the hills further inland. Towards the further end of the beach several bits of interesting Roman remains are passed; first, a picturesque Bridge over a small stream not far from the ocean; somewhat further on, the massive walls of two gates, believed to have been the water-gates of the old Roman **Tingis**, from which the sea has since receded. Third, part of a tower on a hill further inland, but visible from the beach.

C. Excursion from Tangier to Tetuan.—This interesting and perfectly safe excursion can be made with either camels, mules, or horses. Distance, 36 m. Apply to the English or U.S.A. Consul for an escort, a soldier, a mark of respectability, to whom 2 dollars per day (his horse included) must be paid. Mules, or horses, 1 dollar a day for each animal. The journey can be made in one day in summer, but in winter it will be necessary to sleep at **El Fondak**. Leaving at 6 A.M. in summer, **El Fondak** may be reached at 1, and Tetuan at 6 P.M. This is a mere native place of rest like one of the Khans in the East, and filthy beyond description. The only place to sleep in if the night is not cold is the terrace above. The road lies first along the shore, then across the fertile and well-wooded plains of Barbary, which supply the Rock with its beef, mutton, and game.

Tetuan. *Inn*: there is no regular hotel, but excellent lodging, with first-rate food, may be procured at the house of Solomon Nahon, who resides in the Jews' Quarter.

English Consul (acting): Mr. Isaac S. Nahon.

Tetuan contains a population of 22,000 (14,000 Moors, 7500 Jews, and 500 Spaniards.) It was defended stoutly by the Moors, and taken by the Spaniards under O'Donnell and Prim in 1860, and afterwards restored to the Moors. The city rises on the steep slopes of hills, and is backed by the Riff range: it was founded in 1492 by the refugees from Granada, many of whose direct descendants still retain the title-deeds of their ancestors' Andalucian estates, and the keys of their houses in Granada, which they hope once more to use when they return to their former homes. A Tetuanese may be taken as a fair type of what a Spanish Moor was in days past. Visit the markets and bazaars, and the Kaid in the Alcazar. The *Chozas*, and gardens of the wealthy Moors may also be visited.

Ceuta may be reached from Tetuan. The distance is 20 m., partly along the shore, and partly through an almost uninhabited country.

D. Excursion from Tangier to Larache and Casablanca in Africa.—5 days. Escort and guide required.

This interesting excursion must not be made before the middle of September, on account of the fever, which however, usually disappears with the intense heats of July and August.

The first day's ride will take you to 28 m. **Arzilla.** *Inn*: kept by a Jew, who acts as British Consular Agent. Pop. 2600. Arzilla may be made head-quarters for wild boar and partridge shooting. Sleep here and proceed the next day to

30 m. **Larache.** *Inn*: kept by a Jew. Pop. 5000. *English Vice-Consul*: Mr. Joseph Imossi. Near Larache is a large fresh-water lake, 40 m. in circumference, situated in the midst of a perfectly level plain: its marshy shores swarm with wild-fowl, flamingoes, partridges, and other game. Snipes breed here during the summer months.

From Larache the track passes near

the lake, and through an interesting country abounding in game to

30 m. *The castle and town of Medhia.*

No *Inn*. Sleep at the house of a Jew. Visit the castle for the view; obs. the cannon taken by the Moors from the Portuguese.

Thence, continuing the route, the walls of the holy city of

16 m. *Salle*, Pop. 23,000, are skirted.

No Christian is permitted to enter within its walls.

Crossing the River Rabat, we now reach

2 m. *Rabat*. No *Inn*. Lodgings may be obtained at the house of any respectable Jew. Pop. 12,000. *Eng-*

lish Vice-Consul: Mr. John Frost. Excellent wild-boar shooting in the neighbourhood.

Hence the port of Casablanca can be reached by sea in 5 hrs., or by land in 12 hrs.

40 m. *Casablanca*. *Inn*: Hotel de Rafael Lito, a native of Gibraltar. Pop. 12,000. Steamers and sailing-vessels frequently leave Casablanca, for Gibraltar and other Spanish ports.

English Consulates: A. Payton, Esq., is Consul at Mogador; Mr. George P. Hunst Vice-Consul at Saffee; and Mr. John Lapeen, Vice-Consul at Dar-el-Baida.

SECTION VI.

RONDA AND GRANADA.

THOUGH the districts of Ronda and of Granada are separated only a few leagues from the plains and coasts of Seville and Malaga, the difference of climate and geography is most striking; thus, while the barley harvests are over in the *tierra caliente* about the middle of May, the crops in the Vega of Granada are green in June. These mountains form the barrier which divides the central zone from the southern, and are a sort of offshoot from the great Sierra Morena chain. Temperate Ronda and delightful Granada are consequently much resorted to in summer by the parched inhabitants of the hotter districts.

The *Serrania de Ronda* is a jumble of mountains, in which Ronda is the centre and capital. It lies to the l. of the basin of the Guadalquivir, and between the sea and the kingdom of Granada. Ronda, elevated amidst its mountains, enjoys at once the fresh breezes from the sea and the open country; the air is pure and bracing: thus, in summer, the mornings and evenings are cool, although the thermometer in the shade reaches 80° at mid-day.

The roads are steep, rugged, and bad: many are scarcely practicable even for mules. The *posadas* are not much better than the roads, and suit the iron frames, and oil-and-garlic *ilia* and digestions of the smugglers and robbers, who delight, like the chamois, in hard fare and precipices. The traveller must attend to the provend.

Ronda and Granada are good central spots for excursions. Their snowy sierras are river-sources for the *tierras calientes*, and the fruits and vegetation in the fresh hills are those of Switzerland; thus to the botanist is offered a range from the hardest lichen of the Alps, down to the orange and sugar-cane in the maritime strips. This *serrania* is best seen in the summer.

The natural strength of this country has from time immemorial suggested sites for "hill-forts," the type of which is clearly Oriental; they are perched everywhere like eagles' nests on the heights, and exactly where a painter would place them for a picture, and are the homes of brave highlanders, who were once the robbers, and are now the smugglers of the Peninsula. They formed also the raw material of the *guerrillero*, who has always been recruited from the robber-bands of Spain. The war-whoop, during the Carlist struggle, was "*Viva Fernando y vamos robando.*" The French, during the Peninsular war, were so constantly beaten back by these sharpshooters, that they became very shy of attacking hornets' nests fuller of lead than gold.

The Spanish smuggler, so far from feeling himself to be a criminal or degraded, enjoys in his country the brilliant reputation which attends daring personal adventure, among a people proud of individual prowess. In former days he was the model of the sculptor and artist, and sang the well-known Seguidilla: "*Yo que soy contrabandista!*" to the delight of old and young, from the Straits to the Bidassoa, tide-waiters not excepted. In his real

character he was welcome in every village: bringing sugar and snuff for the curate, money and cigars for the attorney, ribbons and gossip for the women. He used to be magnificently dressed in *majo* costume, and carried his retaco (blunderbuss) in his hand. Now, alas! they are dressed in a cosmopolite dress, and are anything but pleasant to deal with.

The traveller near Gibraltar will see enough of the *Contrabandista Bondeño*, he is the best specimen of his class: a cigar and a bota of wine open his heart at the *Venta* fire-side, and he likes and trusts an Englishman. The *Contrabandista* of Ronda is one of the most picturesque of his numerous class in a locality where "everybody smuggles."

The kingdom of Granada is about 240 miles long, by 80 to 80 miles broad. The area contains about 9000 sq. miles. The *Sierra Nevada*, with its diadem of snow, rises nearly 12,000 ft. above the sea-level. Thus, under a latitude of 39°, eternal snow and the blood-heat of Africa are combined; hence every variety of production, from the hardest lichen to the cotton-plant, indigo, and sugar-cane. The snowy range is a perpetual alembic of fertilising water; the hotter the weather the greater is the melting in the snowy regions above. The hemp is the finest in the world, and the succession of the crops never ceases. The Alpine range of the *Alpujarras*, grand beyond description, is the Switzerland of Spain; it is pregnant with interest alike to the geologist, the artist, and the botanist.

The name Granada is a corruption from *Karnáttah*, the ancient fortress of Phœnician origin. The prefix *car* occurs in many cities built on an eminence, e.g. Carthago, Carteia, Carmona, Cartama. *Nata* has been interpreted by some as "stranger," and by others as the name of a local goddess.

The conquests of Jaime I. in Valencia, and of St. Ferdinand in Andalusia, ruinous elsewhere to the Moorish cause, created the prosperity of Granada, which became the asylum of every Moslem from other parts of Spain. Ibnul-ahmar, "the red man," was the founder of this kingdom. This talented prince, dying in 1273, was succeeded by two equally able rulers, by whom was erected the *Alhambra*, the fortress-palace, which Moors have delighted to adorn, and Spaniards to disfigure.

The city of Granada, under the Moors, contained half a million souls. The date of its conquest by the Christians is January 2, 1492, when the banner of Ferdinand of Castile first floated on the towers of the *Alhambra*. A Christian woman was the cause of its downfall. Her name was Isabel de Solis, daughter of the Governor of Martos, who, being taken prisoner by the Moors, became the favourite wife of Abú-l-hasan, king of Granada. Her Moorish appellation is *Zoraya*, "morning star," in allusion to her surpassing beauty, on account of which 'Ayeshah, another wife and also a cousin of Abú-l-hasan, became jealous of her rival, and the court became divided into two parties. The *Zegris* (*Thegrim*, the people who came from the province of Aragon) espoused her faction, and the *Abencerrages* (the *Beni Cerraj*, "children of the saddle" or "palace") aided *Zoraya*. In June, 1482, Abú-Abdilla (corrupted by the Spaniards into *Boabdil*), son of Abú-l-hasan by 'Ayeshah, dethroned his father. He was also called by the Moors *As-Saghir*, the younger—the less (whence the Spanish term, *el Rey chico*), to distinguish him from Abú-l-hasan, his father. Thus the Moorish house was divided against itself, just when Castile and Aragon were united under Ferdinand and Isabel. On the *Rey chico's* being taken prisoner at Lucena in 1483, the old king returned and, being blind, abdicated in favour of his brother, Mohamed XII., called *Az-zagal*, the valiant. *Boabdil* now became a vassal of Ferdinand, and at length, after a long siege, surrendered himself and his kingdom. The Spaniards subsequently violated most of their pledges and capitulations, and Cardinal Ximenez proceeded to convert the Moors to Christianity by fire and sword; they naturally rebelled, and were then put down without mercy. Again they

were crushed by John of Austria, and finally expelled, in 1610, by Philip III., as the Protestants afterwards were by Louis XIV.

The details of the conquest of Granada must be looked for in Prescott's able work and Bernaldez' 'Historia de los Reyes Católicos.' The effects are less understood. The possession of the Moor, the apparent weakness of Spain, was in fact the secret of her strength. Then all parties, as in their private juntas, united to pull down the holder of power, and when that was accomplished, fell to loggerheads with each other, quarrelling for the spoil. Read, in the *Alhambra*, the legend tales of the Moors, and the ballad romances of the old days of Crusade. The melancholy retrogression of two once noble nations increases the interest of these relics of better times, which have drifted down like the spars of storm-wrecked battle-ships. In this contrast between former pride of place and present nothingness, our sympathy, as we tread the lonely *Alhambra*, is with the Moor. Granada is still the chosen land of romance. The tale of *Auld lang syne* re-echoes through her lonely myrtle courts, and the many flowers which still enamel the well-kept Generalife attest that a garden of Eden must once have smiled.

The best time for visiting Granada, and for making mountain excursions in the serrania of Ronda and Granada, is in the spring; during the rest of the year the treeless country is burnt up and brown and hideous.

The local and county histories, and other works referring to the important events and "romance" of Granada, are infinite.*

* For further details, consult 'Relaciones del Reino de Granada,' by Baeza, Mad., 1868. 'Historia de Granada,' Lafuente, Alcantara; 'Granada y sus Monumentos Arabes,' José y Manuel Oliver, Malaga, 1875; 'Descripcion de Granada, Sevilla y Córdoba,' R. Contreras, Granada, 1875. Of engraved works of the *Alhambra*, the first was 'Antigüedades Arabes,' 4to., s. d. about 1735; a second and folio edition was published in 1804. The Arabic inscriptions were poorly translated by Pablo Lozano. The 'Souvenirs de Granade,' 'Essai,' and other works, par M. Girault de Prangey, Paris, 1837; the 'Erinnerungen' of Wilhelm von Gail, Munich; and even the splendid work of F. M. Hessemer, Berlin, 1836, 4to., fade before the English publication by Owen Jones, 'Plans of the *Alhambra*,' London, 1842. The scrupulous architectural and artistical accuracy is rivalled by the gorgeous execution. The value of the engravings is enhanced by a masterly history of Granada, and by really accurate translations from the Arabic inscriptions by Gayangos. The substance of the former with woodcuts, and the whole of the latter, have been thrown by Owen Jones into his '*Alhambra Handbook*' for the Crystal Palace.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
103 Madrid to Granada, by Cordova, Rail; or by Jaen, Diligence	393	110 Malaga to Ronda, by Gobantes. Rail and Diligence ..	441
103A Granada to Lanjaron—Ascent of the Sierra Nevada ..	419	111 Ronda to Gibraltar, by Gaucin and San Roque. Horseback	444
103B Marchena to Ecija	426	112 Ronda to Seville, by Utrera and Moron. Horseback and Rail	446
104 Seville to Granada, by Utrera, Marchena, Osuna, La Roda, and Antequera. Rail	426	113 Ronda to Seville, by Zahara and Coronil. Horseback and Rail	447
105 Seville to Carmona, by Alcalá de Guadaira. Rail	428	114 Granada to Motril. Diligence	447
106 Cordova to Malaga, by Montilla. Rail	430	115 Granada to Almeria, by Guadix. Diligence	448
107 Malaga to Gibraltar, by Marbella and Estepona. Carriage road and horseback	437	116 Granada to Adra, by Lanjaron. Carriage-road	450
108 Malaga to Granada, by Loja. 68 m. by Road	439	117 Adra to Malaga, by Motril and Almúñecar. Diligence-road	452
109 Malaga to Granada, by Alhama. Carriage-road and Horseback	440		

ROUTE 103.

MADRID TO GRANADA BY CORDOVA,
RAIL; AND JAEN.

Diligence, 274 m.

For detailed description of route as far as Alcazar de San Juan, see Rte. 123. From Alcazar to Cordova, see Rte. 85. From Cordova to Granada, see Rtes. 104 and 106. The journey to Granada takes two hours less by diligence than by rail, but although the road is picturesque the conveyances are uncomfortable, and it is preferable to go by rail. The railroad from Jaen is in construction by Martos. The express for Cordova and Seville leaves Madrid on Mondays, Wednesdays, and Saturdays. Travellers going to Granada can make a hurried visit to Cordova for they arrive at 6 A.M., and the train for Granada and Malaga only leaves Cordova at 11.50 A.M. See Indicador to Granada.

The stations are from Madrid,

9 m. Getafe Stat. Pop. 3498. } See
2 m. Santa Paula Stat. } Rte.
2½ m. Pinto Stat. Pop. 2098. } 4.
3¼ m. Valdemoro Stat. Pop. 2261.
4½ m. Cienpueuelos Stat. Pop. 2473.
9¼ m. Aranjuez Stat. Pop. 8156.
9½ m. Castillejo Junct. Stat. (Change
trains for Toledo.)
5½ m. Villasequilla Stat. Pop. 1276.
6¼ m. Huerta Stat. Pop. 1705.
11¼ m. Tembleque Stat. Pop. 3428.
11½ m. Villacañas Stat. Pop. 5105.
8½ m. Quero Stat. Pop. 1724.
8¾ m. Alcazar de San Juan Junct.
Stat. (Pop. 8397) (Buffet). Here the
line to Alicante, Valencia, and Murcia
branches to the l. (Rte. 123.)
16 m. Argamasilla Stat. Pop. 2691.
13 m. Manzanares Junct. Stat. Pop.
8963. Here the line to Ciudad Real
and Portugal branches to the rt.
17½ m. Valdepeñas Stat. Pop. 13,598.
8½ m. Santa Cruz de Mudela Stat.
Pop. 3642.
10½ m. Almuradiel Stat. Pop. 845.
6½ m. Venta de Cardenas Stat.
7¼ m. Santa Elena Stat. Pop. 1581,

10 m. Vilches Stat. Pop. 3119.
7 m. Vadollano Stat. for Linares.
Pop. 31,194.

6 m. Baeza Stat. Pop. 13,251.
8½ m. Javalquinto Stat. Pop. 2122.
4½ m. Menjibar Junct. Stat. (Buffet).

Pop. 2703. Railway projected to Granada. [Here a rly. branches off by Espeluy to Jaen, and thence to Granada by diligence. Those who wish to go by diligence to Granada must write for places to the Administrador de Diligencias at Jaen, or secure them at Madrid. A rly. is in construction from Jaen to Martos.]

For the continuation of the journey by rail to Granada see from Espeluy to Cordova—Rte. 85, p. 311, and from Cordova to Bobadilla, Rte. 106, from Bobadilla to Granada, Rte. 104.

The stations that are passed on the line to Jaen are—

Espeley Stat. Pop. 322.

Menjibar Stat. Pop. 14,621.

Villargordo Stat. Pop. 2158.

13½ m. Jaen Stat. *Inn*: Fonda de Europa, in the Plaza del Mercado; a clean and comfortable inn. Pop. 23,045. Jaen (*Jaygàn*) was a little independent kingdom under the Moors, consisting of 268 square leagues. *Gien*, in Arabic, is said to signify fertility. Its position is most picturesque; the castle standing like a sentinel commands the gorge of the mountain approach from Granada. The surrounding jumble of mountains is called *del Viento, La Pandera, and Jabalous*. The two latter are the local barometers. Thus says the proverb—

*Cuando Jabalous tiene capus
Y La Pandera montera,
Lloverá aunque Dios no quiera.*

Jaen is a bishopric conjointly with Baeza. The cathedral is built after the style of its metropolitan at Granada and Malaga. It was originally a mosque, which was pulled down in 1492, the present edifice having been commenced in 1532 by Pedro de Valdelvira. The plan (in the Græco-Roman style) is noble and regular, the W. façade standing between two fine towers. The sacristy and *Sagrario* are elegant. Notice the silver custodia by Juan Ruiz, and the statue of San

Eufrasio. The grand relic of Jaen is *El Santo Rostro*, or the Santa Faz, a Holy Face of our Saviour, impressed on the handkerchief of *la Verónica*, which is said to have been lent to the suffering Saviour on the road to Calvary. It was borne by St. Ferdinand at the head of his army. It is shown to the public on Good Friday, and on the day of the Ascension of the Virgin: to great personages it is privately shown on other occasions.

Visit the old Gothic Church of San Julian, also the Church of San Miguel, where obs. the fine portal by Valdelvira.

The charming Alameda commands splendid views over the surrounding Alps. The *Fuente de la Magdalena* can also be visited; it bursts from the rock as if struck by the wand of Moses. The walk to the mineral springs near the *Jabalous* (1¼ m.) is delightful. Jaen surrendered itself to St. Ferdinand in 1246. Here it was that Ferdinand IV. suddenly died (aged 25), on the 7th Sept. 1312, having been summoned to appear before the judgment-seat of God upon that day, by two brothers, Juan and Pedro Carvajal, who were executed *thirty* days before by order of the King, without sufficient evidence of guilt having been brought home to them. Ferdinand having thus died as predicted, is called *El Emplazado*, "the cited one."

The first portion of the road to Granada runs through a well-watered valley full of figs, pomegranates, apricot-trees, and vineyards. The gorge then becomes wilder and narrower, and is carried through the *Puerto de Arenas*, the sandy gate of Granada, by a tunnel 35 yards long.

22¼ m. Campillo de Arenas. Pop. 1200.

The road continues through wild mountain scenery, with here and there a farm-house surrounded by its luxuriant *huerta*, to beautiful Granada, which it enters by the Plaza del Triunfo.

Granada Stat. N.B.—The paper money current in the town is not taken here.

A

B

C

GRANADA

Scale of 1/4 English Mile

0 200 400 600 800 1000

1

1

2

2

3

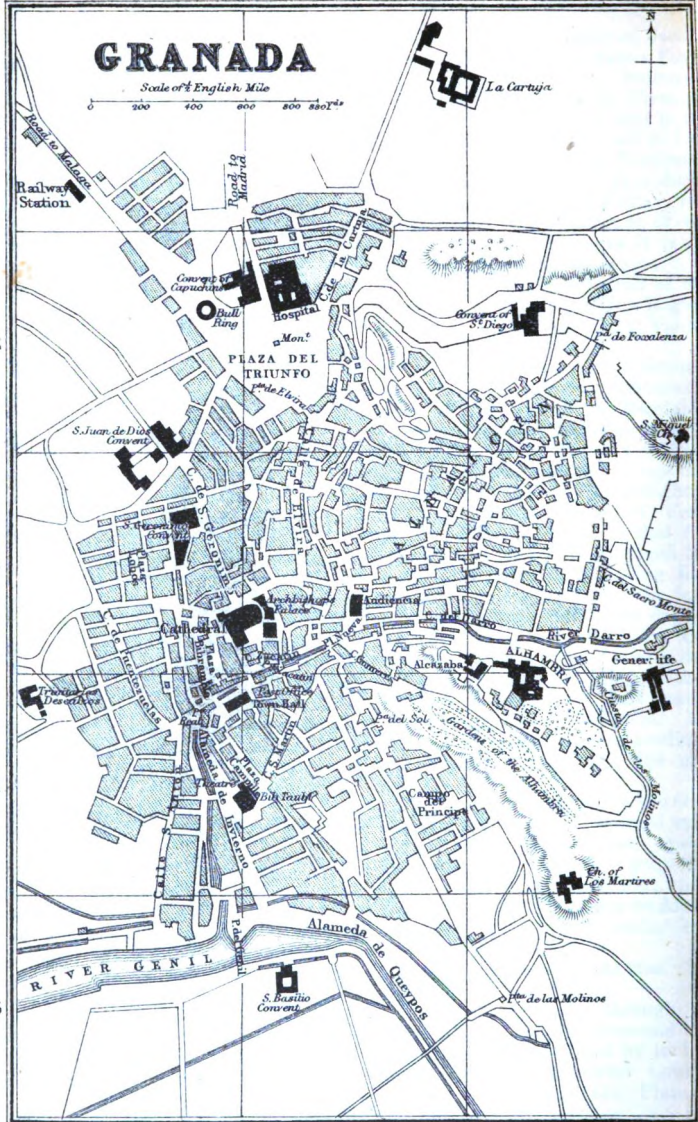
3

4

4

5

5



A

London. John Murray, Feb. 20th 1869.

C

Edw^d Waller

GRANADA.

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§ 1. HOTELS, CAFÉS, CASINO, CONSULS, THEATRES, POST AND TELEGRAPH, BATHS, CARRIAGES, GUIDES, SHOPS.

31 m. GRANADA. The station is half-an-hour's drive from the Alhambra. Write and order a carriage from either of the hotels on the Alhambra hill to be at the station—it costs 34 reales, for the omnibus is generally full.

Hotels on the Alhambra Hill: Fonda de los Siete Suelos; Antonio Valenzuela, guide at the Siete Suelos, may be recommended. Fonda de Washington Irving, immediately facing the Siete Suelos Hotel: both very expensive. Engage rooms beforehand at the hotels on the hill.

In the Town: Fonda de la Victoria, on the Puerta Real. Fonda de la Alameda, upon the Alameda and the Carrera de Genil. Fonda de Europa, near the Victoria. Fonda de Minerva, on the Carrera de Genil, third-rate in accommodation. The hotels in the town are much more reasonable in their charges. N.B. Families intending to reside in Granada may take furnished villas, in the immediate vicinity of the Alhambra, by the month or year. Such houses are known as *Cármenes* (from the Arabic word *Karm*, a vineyard). Any respectable guide will inform travellers of those *Cármenes* which are unoccupied.

Cafés: El Suizo, on the Puerta Real; del Comercio; De los Dos Amigos, on the Campillo. The excellent old-established cafés Del Leon

and Del Callejon, in the Calle de los Mesones. The agraz and iced drinks made here are very good. Excellent iced soda-waters and American drinks are to be had at the Fábrica de Gaseosas de Pablo Jimenez on the Carrera del Genil.

Casino: on the Carrera del Genil. Visitors are free for one month upon the introduction of a member.

Círculo de Amigos on the Puerta Real; admission as at the Casino for a fortnight.

British Vice-Consul: Henry Stanier, Esq.

U. S. A. Consul or Agent: Dr. Pedro Mesa.

Theatres: El Principal on the Plaza de Campillo; De Isabel la Católica, on the Plaza Santo Domingo.

Plaza de Toros: near the Triunfo.

Post Office: on the Plaza del Cármen.

Telegraph Office: Calle de la Duquesa.

Baths: at the Café del Leon de Oro in the Calle de Mesones (warm baths and ladies' and gentlemen's plunge-baths). Also in the Calle de Varela. Baths of running water, de acequia, in the Paseo, near the Puerta del Pescado. These are only open during the *Temporada* or summer months.

Guides: Manuel Lara, attached to the Victoria, can be recommended to travellers who wish to improve their Spanish. He is an intelligent and thoroughly trustworthy guide. José Ximenez, son of the guide immortalized by Washington Irving, can be recommended; he speaks French, and lives near the Alhambra. Joseph Serfaty, a native of Gibraltar, is attached to the Siete Suelos Hotel. To gentlemen intending to make horse-back tours in Spain he will be found valuable.

It is well to caution travellers that the charge for seeing the gypsies dance is 5 francs; it is a disgusting sight. They are advised not to assent to the proposals of the hotel guides for taking them to see it. The exhibition is one that most people, especially ladies, would give a good deal not to have seen.

Carriages: Granada is well provided with carriages with two horses. They are stationed in the Carrera and Plaza del Cármen.

COURSE.	TARIFF.	Reals.
By the hour (if to any part of Granada or its environs, <i>except</i> to the Alhambra or to the Moorish quarter called the Albaicin)		6
By the day at the same rate per hour, viz.		12
Open and closed cabs with one horse, course		4
By the hour		8
With the same extra charge for the Alhambra, etc.		

When hired for the Alhambra or Generalife there is an extra charge of 10 reals to the price of the course or hour, on account of the steep hill. For the Albaicin or Monte Santo, an extra charge of 20 reals. These carriages can accommodate 7 or 8 persons.

Riding Horses: Good saddle-horses may be procured of Fernando, at his stables behind the Posada del Sol, Calle de la Alhondiga. 20 reals per horse for the day.

Magazine of Granada Manufactures: Esteban Ribot y hermano, No. 4, Calle del Zacatin. Here may be bought good *Capotes de Monte* (ponchos used for riding), Moorish *Fajas* (scarfs), and silk handkerchiefs ornamented with bull-fighters, peasants in Andalusian costumes, &c.

Curiosity Shops: corner of the Plaza Nueva; Pepa the best. Two other dealers' shops are in the Cuesta de Gomeles. Inquire for the special things you want from your guide, and beware of the imitations of lusted ware.

Tomas Perez, Cuesta de Gomeles, sells models, water-coloured drawings, and photographs.

§ 2. SIGHTSEEING, HISTORICAL NOTICE.

Sightseeing at Granada: The Alhambra is open to visitors at all hours. It is customary to give the person who walks through with the traveller 4 reals upon the occasion of the first visit. It can be seen by moonlight by arrangement. The **Generalife** is open

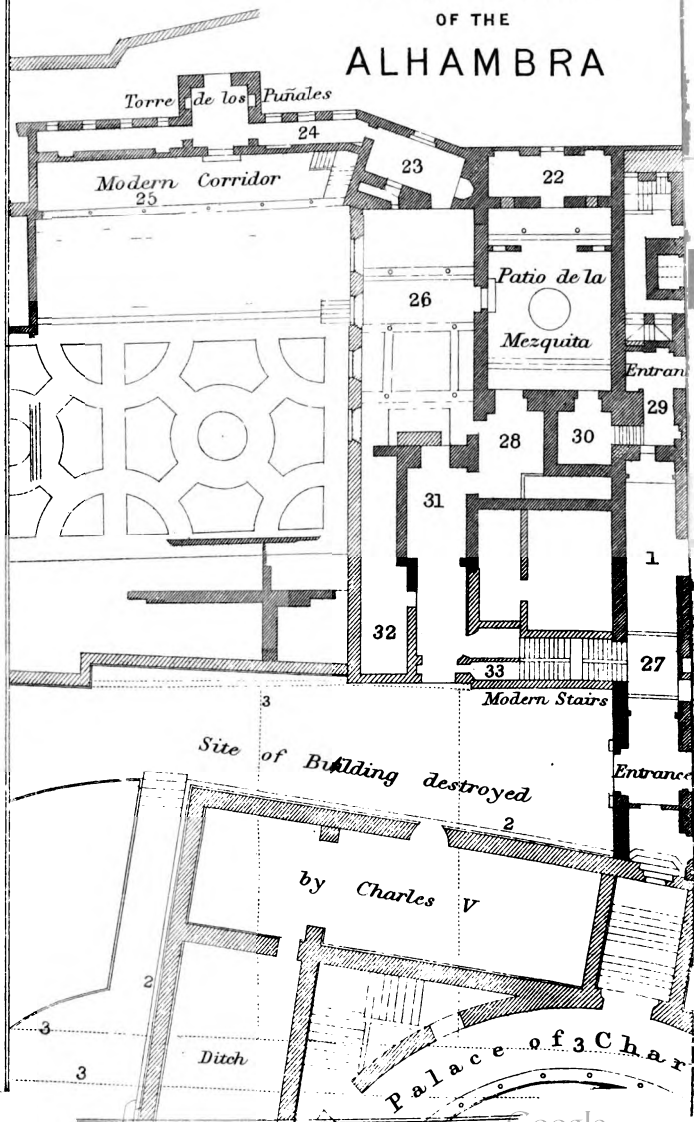
all day, but a card of admission is generally obtained from the Administrador of the Marquis of Campotejar, who resides in the Casa de los Tiros, in the town near the Capitanía. Although it is said that a permission is required, which entails expense, it is sufficient to give 4 reals to the gardener, and 2 reals to the gate-keeper, to be allowed to enter at all hours. **El Convento de la Cartuja** is open all day. Fee, 4 reals to the guardian. The **Cathedral** is open from 7 to 12, and from 3 until dark. High Mass is performed every morning (at 10 in winter, at 9 in summer). The **Capilla Real** (which contains the tombs of Ferdinand and Isabel, and also those of Philip and his queen Juana) can be seen when mass or choral service are not going on. The **Casa de Locos** (madhouse) may be visited from 9 to 12, and from 3 until dusk. The **Casa de Calderon**, on the Alhambra Hill, can only be seen when the family are absent from home. The **Casa del Carbon**, the **Zacatin**, the **Alcaiceria**, and the **Albaicin** (or Moorish town), in which is the **Barrio de los Gitanos** (or gipsy quarter), may be all visited at any hour of the day; the best time, however, is early in the morning, or a little before sunset. **El Convento de San Gerónimo** (now a barrack), open from 7 to 8.30 A.M. **El Convento de Santo Domingo**, open from 7 to 10 A.M., which contains the **Museo Provincial**.

The city of Granada contains about 75,215 Inhab. (in the time of the Moors it had 500,000). It is the see of an archbishop, the residence of a captain-general, and of the provincial civil and military authorities. Besides the Cathedral it has 18 Parroquias, a Royal Chapel, 5 Hospitals, 17 Convents of Nuns, and 3 Poor Houses, 6 Colleges, a University, and had 19 Convents of Friars before they were suppressed in the year 1836.

The city is built on and at the base of several hills, spurs of the Sierra Nevada mountains, which rise to the S.E. Its altitude (2100 ft. above the sea-level), coupled with the snowy

*From the work of
Don Rafael Contreras.*

PLAN OF THE PALACE OF THE ALHAMBRA



background, renders it an agreeable summer residence, whilst the fertility of its vega is unbounded, the snowy sierras furnishing a continual supply of water for irrigation. The portion of the town which hangs over the Genil, to the rt., is called *Antequeruela*, from the fact that the natives of Antequera found refuge here after the capture of their own city in 1410. The suburb of the *Albaicin* is separated from the *Antequeruela* by the river Darro, above which rises the commanding height crowned by the *Alhambra*. The *Albaicin*—*Rabad-hu-l-Bayisin*—was assigned to the refugees from Baeza, when that city was retaken by the Christians in 1227.

Granada is a city of running waters and fountains. The water supply is obtained from the rivers Genil and Darro; it is drawn off in canals from near their sources, thus the waters retain a high elevation above the town and the *Alhambra*. The Genil (the *Singilis* of the Romans, the *Shingil* of the Moors) flows down from the Sierra Nevada: its waters, being composed of melted snow, are considered unwholesome, and have a purgative tendency. The Darro rises near Huetor, and approaches Granada under the *Monte Santo*. The Romans called it *Salon*, but it derives its present name from *Hálaroh* (Hadar, "rapidity in flowing"). The gorge through which it rushes, under the Generalife, was the *Hazariz*, the "garden of recreation," of the Moors. Gold being found in its bed, amphibious gold-fishers may be seen puddling in its eddies, earning thereby a precarious livelihood.

The Moorish name of the city was *Karnattah*, which some, catching at sound, not sense, have derived from "*granatum*," the Latin word for pomegranate, because the hills upon which the city is built are divided somewhat like that fruit. The Moors, however, would never have taken a Latin word; had they wished to call the town "Pomegranate," they would have preferred *Romuran*, their own word for that fruit. The pomegranate, stalked and proper, has however been adopted as the "canting" arms of the city.

§ 3. THE ALHAMBRA, GENERALIFE, HOUSE OF THE MARQUIS OF CALDERON.

The *Alhambra* being the emphatic attraction to travellers from all *foreign* parts, we will begin our sight-seeing at this palatial fortress. The *Alhambra Hill* is 2690 ft. long by 730 ft. in its widest part, and the Moorish palace which is called in England the *Alhambra* covers but a small part of it. In the circuit of the walls are two churches, a large number of poor houses and straggling gardens, besides the Moorish Palace and Palace of Charles V. The walls which encircle it average 30 ft. in height, and 6 ft. in thickness. In shape it is like a grand piano, with the point towards the *Torre de la Vela*. It is no doubt a spur of the mountain which was cut off by an artificial ravine, and fortified by the Moors. The walls are like those of a mediæval castle.

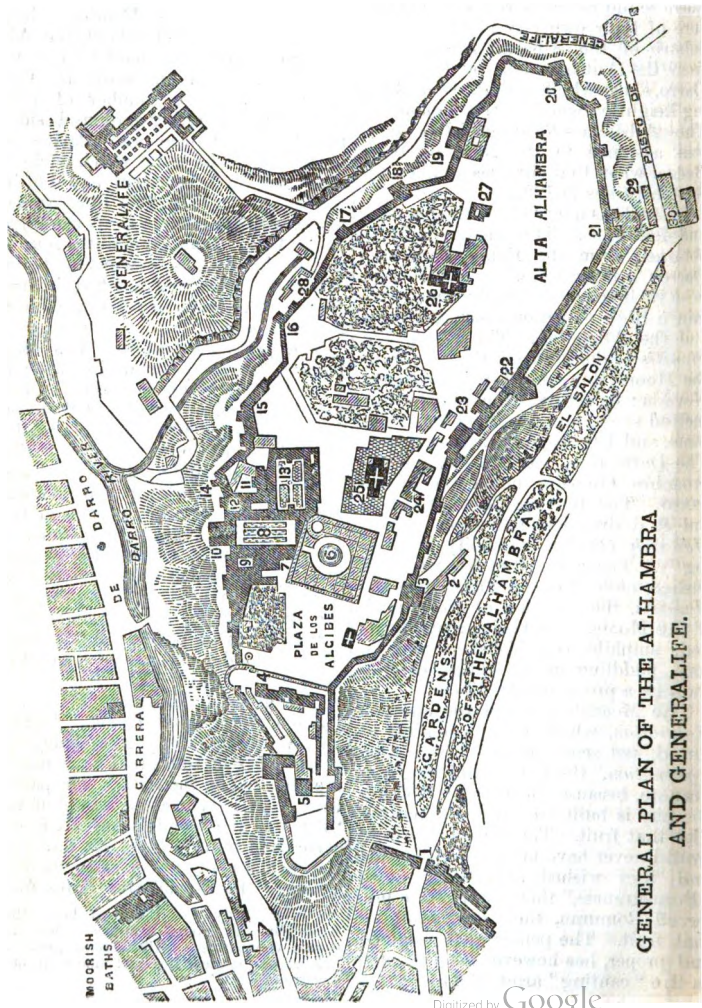
The principal building was commenced by Ibn-l-ahmar, in 1248; it was continued by his descendants. The founder, like Edward III. at Windsor, has everywhere introduced his motto, his "*Honi soit qui mal y pense*." The words *Wa ha gháliba illa Allah*—"and there is no conqueror but Allah," are to be seen in every portion of the *Tarkish*. The origin is this: when he returned from the surrender of Seville, his subjects saluted him as *galib*—the conqueror, and he replied—adopting the *Tahlil*, or true Mussulman war-cry—"There is no conqueror but God." This motto also appears on his coat of arms.

The greatest decorators of the *Alhambra* were Yusuf I. and Mohamad V. (1333—1391), if we judge by the number of times that their names are repeated on the walls. The palace then must have been a thing of the 'Tales of the Genii;' now all is deserted and unfurnished; yet time and the dry air of Spain have used it gently.* Its degradation dates from

* Peter Martyr, an Italian of taste, thus wrote when he entered it in the train of the Gothic conquerors: "*Alhambra, pro! dii immortales! qualem Regiam! unquam in orbe terrarum crede!*"

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GENERAL PLAN OF THE ALHAMBRA AND GENERALIFE.

the very day of the Castilian conquest, for sometimes the rooms were altered that the different kings might lodge there, as was the case with Charles V., Philip IV., and Philip V.; at other times the restorations were made to preserve the building itself; in both instances without judgment, although happily the most important portions still exist. It must also be remembered that Moorish ornamentation consisting chiefly, as it does, of wood and stucco, could not last so long without repair as buildings made of stone, and required continually to be kept in order. This has been especially the case since 1590, when a powder manufactory exploded under the Alhambra on the river-side, near San Pedro; this explosion shook the foundations of the Palace, and threw down some ceilings; it was most providential that the whole building did not then fall to the ground.

The Alhambra is approached from the town by the Cuesta de los Gomeles, and the gate de las Granadas, or de Carlos Quinto. 3 paths now diverge: that to the rt. leads to the Torres Bermejas, the "red towers," a sort of outwork, and the most ancient portion of Granada, for it existed when Illiberis was the chief town, and is mentioned as "Kal'at Al-hamra," "the red castle," by an Arabian poet, so early as A.D. 864. It was afterwards called *Medinah Al-hamra*, "the red city," and may have existed even before the time of the Romans. *Habus Ibn Makesen*, when he removed from Illiberis in 1019, erected above this outwork the *Kassabah Al-hamra*, "the enclosure of the red," the present *Alcazaba*. The long lines of walls and towers crown the hill, and follow the curves and dips of the ground, just as an artist would have placed them.

The centre walk leads to the *Hotels Los Siete Suelos* and *Washington Irving*, the walk to the rt. to the *Casa de Calderon*, and the walk to the l. to the *Alhambra*.

The wooded slopes are kept green by watercourses, and tenanted by nightingales. Although everything looks the work of nature, it is the creation

of man, as the Moor changed the barren rock into an Eden. The elm-trees were sent out from England in 1812 by the Duke of Wellington, who presented them to the governor of the Alhambra: 74 of them were blown down during a gale, May, 1882. The cherry-trees which grow amongst the elms almost overtop them in height. On reaching a semicircular barbican, at the l. of the *Torre de la Justicia*, below it is a fountain in the *Berruguete* style: it was erected by the *Alcaide Mendoza*, whose arms, with those of Charles V., are sculptured on it; the river-gods represent the *Genil* and *Darro*.

A sharp turn to the l. now conducts to the grand entrance, *La Torre de Justicia*, the "Porch," the "gate of judgment," the "Sublime Porte," at which the king or his *kaid* dispensed judgment as in the East (*Deut. xvi. 18; 1 Kings viii. 7*). This gate was erected in 1348 by *Yusuf I.* The Moors called it *Babu-sh-shari'ah*, the "gate of the law." The inscription over the inner doorway records its elevation, and the name of the founder, It ends, "*May the Almighty make this [gate] a protecting bulwark, and write down its [erection] among the imperishable actions of the just.*" The Moorish diapery has been broken, to make a niche for a poor wooden image of the Virgin. Over the outer horseshoe arch is seen an open hand, which some consider as emblematic of hospitality and generosity, the redeeming qualities of the Oriental; whilst others refer it to the Hebrew *jadh*, the symbol of power and providence. We incline, however, to the belief that it was merely intended as a talisman against the much-dreaded "Evil Eye," from the fact that the Moorish women (like the Neapolitans of the present day) wore small *hands* of gold and silver round their necks, until Charles V., by a Pragmatic in 1525, forbade the usage.

Over the inner arch is a sculptured *key*, in which some see the Oriental symbol of power (*Isa. xxii. 22*), and others the "key of David" (*Rev. iii. 7*). Others, however, hold that it is allusive to the "power of the keys,"

by which the true prophet opened the gates of heaven and hell: the key however, was a symbolic sign among the Suffs, denoting knowledge—"the key by which God opens the heart of believers." There is an idle tale how the Moors boasted that this gate never would be opened to the Christians, until the *hand* took the *key*.

The entrance is carried through a double gate, the intricate, tortuous passages of which are contrived so as to obstruct an entering enemy. Opposite the entrance the holes still remain where the lances were placed.

Passing onwards, near a paltry altar-screen is a Gothic inscription, coeval with the conquest, recording that event, and the appointment of Iñigo Lopez de Mendoza as alcaide. Hence a narrow lane leads to the open place, **Plaza de los Algibes**, under which are the Moorish "cisterns," which are filled by the Darro; they are cleaned in January, and can then be visited. In summer an awning is erected over a well, whence a supply of cool water is sold to those who come up from Granada with donkeys. On the right is the **Torre del Vino**, on the l. the **Alcazaba—Kassabah**, the citadel. The latter was formerly entered by the **Torre del Homenage**, "Homage," which rises opposite the palace. The Alcazaba is frequently used as a prison for galley-slaves. The once most curious Moorish armoury was sold by its governor, Bucarelli, to defray the cost of a bull-fight. Visit the beautiful little garden of Los Adarves on your way to the **Torre de la Vela**. They were laid out with other bastions or *adarves* by Charles V. in hanging gardens, with fountains, busts, and cinquecento sculpture, of which very little remains. This little garden was the subject of one of Fortuny's most poetical pictures. The cypresses seen everywhere from afar, are the sole constant mourners of the Moor. The views at all hours, especially at moonlight and sunset, are most striking.

Ascend the **Torre de la Vela** by its narrow staircase. Here, as an inscrip-

tion records, the Christian flag was first hoisted by Cardinal Mendoza and his brother, on the 2nd Jan. 1492, after 777 years of Moorish occupation. The panorama is glorious. Below lies Granada, belted with plantations; beyond expands the Vega, about 30 m. in length by 25 in width, and 70 in circumference, guarded like an Eden by a wall of mountains. The Vega is studded with villas and villages; every field has its battle, every rivulet its ballad. It is a scene for painters to sketch, and for poets to describe. To the l. rises the snowy **Sierra Nevada**, then the distant **Sierra of Alhama**, then the gorge of Loja in the distance, then the round mountain of Parapanda, which is the barometer of the Vega, as Soracte was to Horace; for when its head is bonneted with mists, so surely does rain fall: "*Cuando Parapanda se pone la montera, Llueve aunque Dios no lo quiera.*" Nearer Granada is the **Sierra de Elvira**, the site of old Illiberis, and below the dark woods of the Duke of Wellington's **Soto de Roma**. To the rt. is the rocky defile of Moclin, and the distant chains of Jaen. The **Torre de la Vela** is so called, because on this "*watch-tower*" hangs a silver-tongued bell, which, struck by the warder once every 5 minutes, from 9 in the evening until 4 A.M. all the year round, gives notice to irrigators below of the hour of the night, thus acting as a primitive watch. It is heard on a still night even at Loja, 30 m. off, and tender and touching are the feelings which the silver sound awakens. This bell is also rung on the 2nd of Jan., the anniversary of the surrender of Granada; on that day the Alhambra is visited by crowds of peasantry. Few maidens pass by without striking the bell, which ensures a husband, and a good one in proportion to the noise made, which it need not be said is continuous and considerable. The fête is altogether most national and picturesque.

Ascend the *torre* just before the sun sets. Then, as darkness come on, the long lines of burning weeds and stubble in the Vega run and sparkle, crackling like the battle-flashes of infantry, re-

calling the last campaigns of the Moor and Christian.

Returning to the *Plaza de los Aljibes*, there is an isolated Moorish tower, *La Torre del Vino*, built by *Mohammad V.*; the beautiful tiles in the triangles of the posterior arch must be noticed; also an elegant Moorish arch.

The large *Palace* opposite was begun by *Charles V.*, who left it unfinished and unroofed. The foundations were laid with an evil omen, and in the tears of a pillaged people. This true *Château en Espagne* was begun in 1526, progressed slowly until 1533, and was then abandoned. It consists of a square of 220 ft., with 3 elaborate façades, and was one of the first buildings erected in Spain in the Græco-Roman Bramante style.

The *Entrance to the Moorish Palace* is in an obscure corner on the l. of the palace of *Charles V.* See ground plan.

Before entering, it may be as well to say a word on the erection of this edifice, the Arabic inscriptions, colours, ceilings, and architectural peculiarities. Its severe, simple, almost forbidding exterior gives no promise of the *Aladdin* gorgeousness which once shone within, when the opening of a single door, as if by the tap of a fairy's wand, admitted the stranger into an almost *Paradise*. In common with other Moorish *Alcazars*, it is built on the crest of a hill, and of *tapia*. This fortress-palace, the dwelling of an Oriental, was intended to awe the city below with the forbidding exterior of power, to keep out heat and enemies foreign and domestic, and to keep in women.

The internal arrangements were purely Oriental, with its colonnaded walks, the fountains, the baths, the diaper-stucco, the *Tarkish*, and the *Arulejo* dado, above which hung the rich *Artesonado* roof, gilded and starred like a heaven. "The architecture of the Arabs," says *Owen Jones*, "is essentially religious, and the offspring of the Koran, as Gothic architecture is of the Bible. The prohibition to represent animal life caused them to seek for other means of decoration—incriptions

[Spain, 1882.]

from the Koran, interwoven with geometrical ornaments and flowers, not drawn decidedly from nature, but translated through the loom: for it would seem that the Arabs, in changing their wandering for a settled life, in striking the tent to plant it in a form more solid, had transferred the luxurious shawls and hangings of *Cashmere* which had adorned their former dwelling, to their new, changing the tent-pole for a marble column, and the silken tissue for gilded plaster. With regard to the Arabic inscriptions, these *epigrammata* are written in an ornate character, and are decorations of themselves. They are of three sorts:—*Ayat*, that is, verses from the Koran; *Aejá*, pious sentences not taken from the Koran; and *Ashár*, poems in praise of the builders or owners of the palace. Like most Oriental poetry, the import is altogether flat and insipid to European readers; the charm appears to consist rather in sounds and words than in meaning.

The short inscriptions are generally written in *Cufic*, the character of the city *El Koofeh*, founded about the 17th year of the *Hegira*. The square form lends itself to geometrical patterns. The *Cufic* letters are so arranged as to present a uniform appearance both ways: thus the inscription can be read from the rt. to the l., or from the l. to the rt., and upwards or downwards. These records are full of meaning, bearing witness at every turn to the reverential feeling with which the Moor regarded the greatness, goodness, and unity of the Godhead. The inscriptions which are less frequently used in the *Alhambra* are taken from the Koran, or from poems. On the contrary, short sentences, written sometimes in *Cufic* characters, and sometimes in *Neskhí*, or cursive character, are repeated and combined in the ornamentation thousands of times all over the palace. Those most frequently used are—

"There is no conqueror but Allah;"
 "God is our refuge in every trouble;"
 "The glory, the empire, belong to God;"
 "Praise be to God for the blessings of Islamism;" "There are no gifts among

you but those of God;" "Continued prosperity;" "Perpetual salvation;" "Blessing;" "Felicity;" "A perpetual empire for the owner of this palace;" "Glory to our Lord the Sultan Abul Hachach [Jusuf I., prince of the Muslims," or "Abu Abdillah [Mohammad V.]" *

The elegant palm-like white marble pillars deserve notice, and especially the variety of their capitals, which were originally ornamented in gold upon a blue or red ground: none of them retain their colouring perfect, although traces of it appear in almost all. The white marble pillars themselves were never coloured, although Owen Jones suggests that they were originally gilt. The common inscriptions upon the capitals are, "And there is no conqueror but God;" and "Blessing." The dados of azulejo and the frets deserve careful notice, for, intricate as they appear, they are designed in accordance with the simplest rules. In the *azulejo* pillars the component parts are the same, the infinite variety of pattern being obtained by changing the colours and juxtaposition of the separate parts.

The honeycomb stalactical pendentives are all constructed on mathematical principles. The various component parts are capable of an infinite variety of combinations as infinite as the melodies which may be produced from the seven notes of the musical scale. The conical ceilings in the Alhambra attest the wonderful power and effect obtained by the repetition of the most simple elements; nearly 5000 pieces enter into the construction of the ceilings of *Las dos Hermanas*; and although they are of plaster, strengthened here and there with pieces of reed, they are in most perfect preservation.

The doors move on pivots, which are let into a socket in a marble slab below, and above into a projecting beam-head or boss.

Enter by the obscure portal of

* Consult Lafuente 'Inscripciones Arabes de Granada,' Mad., 1860.

Spanish construction* into the first court: it has various names; it is called *de la Alberca*—of the "Fish-pond," "*Beerkeh*," in Arabic, signifies a tank, *unde Alberca*. The side walls are planted with myrtles, orange-trees, and Japanese medlars; it is also called *de los Arrayanes*, *Arrayán*, Arabic, "a myrtle," and is about 150 feet long by 80 wide.

To the rt. is an elegant double corridor, the upper portion being the only specimen of its kind in the Alhambra. Here was the winter quarter, which was pulled down by Charles V., who built up his palace against it. The tank, *Estanque*, in the centre of the court, was formerly enclosed by a Moorish balustrade, which was pulled down and sold, in the time of Bucarelli. The marble pavement came from Macael.

On the l. of the entrance are a set of small rooms fitted up for Ferdinand and Isabel; their coats of arms may be seen on the ceilings.

Advancing to the great Tower of Comares, obs. the elegant ante-gallery; the slim columns would appear unequal to the superincumbent weight, were not the spandrels lightened by perforated ornaments, by which also a cool current of air is admitted. The real supports were concealed, and purposely kept unexpressed, so that the apparent supports—thin pillars, and gossamer-perforated fabric—seem a fairy work. The divans or alcoves at each end of this anteroom, and the *Azulejo* pillars and portions of the original colours, with which the stucco *Tarkish* was decorated, are especially worthy of observation. The ceiling is most remarkable; it consists of a waggon-headed dome of wood, of most elaborate patterns, and the honeycomb stalactical pendentives.

Before entering the Hall of Ambassadors, there is a staircase to the

* Since 1868 the Alhambra has ceased to be governed by a military governor. Shortly afterwards it passed to the Minister of Public Works, and is now under the charge of "Conservateur," the intelligent architect, Don Rafael Contreras.

which leads down to the *Mezquita*. The *patio* has been terribly injured but is now (1882) undergoing repair and restoration: it is a perfect picture. Obs. the curved form which one of the flat alabaster slabs supporting the doorway has taken. The carved beams of the roof are the finest specimens in the Alhambra. A barbarous Spanish gallery destroys one side. This part of the palace has suffered the greatest alterations since the 16th century. This courtyard is called in ancient documents *del Mezuar*, or "of the Council;" it is inferred that in one of the adjoining rooms justice was administered, and there is no doubt that the entrance to the palace was on this side, the only part accessible to the public. Entering the door where the curved alabaster slab may be seen, there is a large gate, not used now, with an inscription in large characters above it, which is supposed to have been one of the original entrances.

Proceeding to the *Mezquita*, the roof must be noticed, it was re-painted by Ferdinand and Isabel. Before entering, notice the exquisitely designed niche (the *Mihrab* or sanctuary), in which the Koran was deposited. The inscription at the springing of the arch is "And be not one of the negligent." Now enter the Christian chapel. This saloon was rebuilt in the Moorish style during the reign of Charles V. It was converted into a chapel when Philip IV. visited Granada, the chapel or oratory being removed from the *Sala de la Justicia*. The altar is an incongruous mixture of different things. The marbles are from a chimney-piece. The lower gallery, facing the altar, was added during the reign of Philip V. The windows look out upon a charming garden called the *patio de Machuca*, the architect of Charles the Fifth's palace, who lived in this part of the building, which still contains several Moorish remains. The floor has been lowered about 2 feet, probably with a view to obtain height for the gallery. The fine tiles, and shields with the arms of Charles V. and Count

of Tendilla, Inigo Lopez de Mendoza, are most interesting.

Reascending to the anteroom of the *Sala de los Embajadores*, on each side at the entrance are recesses into which vases were probably placed with water for holding flowers. In the inscriptions in marble which surround them mention is made of vases, viz., "Look upon this vase;" "This vase will appear to you like unto a man standing." In the recess near the saloon itself the inscription runs, "The vase which is within me is like a holy man," &c. "If any one approach me complaining of thirst, he will receive cool and limpid water, sweet without admixture." This reception-room of state occupies the whole interior of the Comares tower, which is a square of 37 ft., by 75 ft. high to the centre of the dome: in the thickness of the walls there are 9 alcoves or small cabinets which add to the beauty of the whole. The one opposite to the entrance was probably the site of the royal throne, as the inscription infers. That to the rt. runs, "From me, this throne, thou art welcomed morning and evening by the tongues of Blessing—Berkah—prosperity, happiness, and friendship; that is the elevated dome, and we, the several recesses, are her daughters; yet I possess excellence and dignity above all those of my race. Surely we are all members of the same body, but I am like the heart in the midst of them, and from the heart springs all energy of soul and life." The l. inscription runs, "True, my fellows, these may be compared to the signs of the zodiac in the heaven of that dome, but I can boast that of which they are wanting, the honour of a son, since my lord, the victorious Yusuf, has decorated me with robes of glory and excellence without disguise, and has made me the Throne of his Empire: may its eminence be upheld by the Master of divine glory, and the celestial throne!" Splendid indeed must all this have been under the Moor! The existing ceiling, a dome of wood, ornamented by ribs intersecting each other in various patterns, with ornaments in gold painted on grounds of blue and

red in the interstices, is composed of the *Alerce*, and darkened by time. The enormous thickness of the walls may be estimated by the windows, which are so deeply recessed as to look like cabinets. The views from them are enohanting. "Ill-fated the man who lost all this," said Charles V. when he looked out. The beautiful dado of azulejos, or tiles, is the finest in the Alhambra. Below this hall are some vaulted rooms, where second-rate marble statues, 2 nymphs and a Jupiter and Leda, are deposited. The part of the building hitherto described, which included the *Mesquita*, the *Mexuar*, the *Patio de la Alberca*, and *Salon de Comares*, with the adjoining apartments, have been considered to be part of the building used by men alone and accessible to the public for the administration of justice, receptions, and audiences. The rest of the palace, taking as a centre the Court of Lions, is supposed to have been reserved for domestic life (*el Haram*, "the reserved").

Coming up again, turning to the rt., a heavy gallery, built by Charles V., leads to the *Tocador de la Reina*, or the dressing-room of the Queen, as the Spaniards have called this somewhat exposed and *à la Bathsheba Mirador*, which is only the *Tooc* keyseh of the Moslem of Cairo (see Lane, ii. 62). The royal dressing-room is about 9 feet square; the interior was modernised by Charles, and painted in arabesque like the Vatican loggie. The artist appears to have been, from the papers of the archives, Julio Aquiles, who painted these frescoes in 1546. They are among the finest which exist in Spain. They represent in the interior the fable of Phaeton and other mythological subjects, and in the exterior the expedition of Charles V. to Tunez. These walls are scribbled over with the names of travellers,* and have

* Too much cannot be said against the vulgar habit of scribbling names and tearing off pieces of plaster and tiles from the Alhambra. The guides of the building have the strictest orders not to let travellers remain there alone, and if they see them injuring in any way the building to report to the authorities immediately.

been barbarously mutilated. To the rt. of the door when entering, in the corner, is a marble slab drilled with holes, made in 1540, through which perfumes were wafted from a room below while the person was dressing; opposite is the place for the looking-glass. The views from the marble colonnade are superb.

From the anteroom of the *Comares* a passage, protected by iron gratings, leads to the Moorish baths; this place is absurdly called *Cárcel de la Reina*, from supposing it to have been the dungeon of Ayesshah. The little *patio* below is well preserved, for these *baños* lay out of the way of ordinary ill-usage in the last century. They consist of *El Baño del Rey*, and *El Baño del Principe*. The vapour-bath is lighted from above by small *lumbres* or "louvres." The Moorish caldron and leaden pipes were sold. The *Azulejos* on the ground in the entrance saloon are remarkable. This saloon has been painted and restored since 1840 by different artists. The arrangement of these baths is that still used in Cairo: the bathers undressed in the entrance saloon, and underwent in the *Hararah*, or the "vapour-bath," the usual shampoings. The upper portion of the chamber of repose is surrounded by a gallery. Among the inscriptions is "*Glory to our Lord, Abi-l-Hajaj Yusuf, commander of the Moslems: may God render him victorious over his enemies! What is most to be wondered at is the felicity which awaits in this delightful spot.*" Close to the baths is a whispering-gallery, near the charming *patio* of *Lindaraja*, with its charming Oriental fountain, violets, Japanese medlar and orange-trees. The suite of rooms above it were modernised by the newly married Charles V., who arrived here June 5, 1526. The ceilings, heavy fireplaces and carvings of Charles, the fashion of the time, are diametrically opposed to the work of the Moor.

Retracing our steps through the *Patio de la Alberca*, in which there is an unaltered Moorish sleeping room,

we pass by an anteroom into the Court of Lions, partially defaced by Spanish repairs and whitewashing. This patio is an hypethral quadrilateral oblong of some 116 ft. by 66; 128 pillars of white marble, 11 feet high, support a peristyle or portico on each side. At each end two elegant pavilions project into the court, one of which has been lately restored, owing to its ruined condition, by Don Rafael Contreras. The columns are placed sometimes singly, sometimes grouped; although they are so slender that they scarcely seem able to support the arches, yet 5 centuries of neglect have not destroyed this slight fairy thing of filigree; wherever the destroyer has mutilated the fragile ornaments, the temple-loving martlet, guest of summer, builds his nest, breaking with his twitter the silence of these sunny courts once made for Oriental enjoyment, and even now just the place in which to read the *Arabian Nights*, or spend a honeymoon. The *fuente* in the centre is a dodecagon basin of alabaster, resting on the backs of 12 lions, rudely but heraldically carved, and closely resembling those of Apulia and Calabria, by which tombs and pulpits of Norman-Saracenic mosaic work are supported. These Arabian sculptures make up for want of reality, by a sort of quaint heraldic antiquity. Their faces are barbed, and their manes cut like scales of a griffin, and the legs like bedposts with the feet concealed by the pavement, while a water-pipe stuck in their mouths does not add to their dignity. The Hypodromus, the "portico with a hundred pillars," the *Azulejo* pavement, the cypresses, the network of fountains, the sound of falling waters, are all detailed by Martial. The inscription round the basin signifies, "*Blessed is He who gave the Imám Mohamed a mansion, which in beauty exceeds all other mansions; and if not so, here is a garden containing wonders of art, the like of which God forbids should elsewhere be found. Look at this solid mass of pearl glistening all around, and spreading through the air its show of prismatic bubbles, which*

fall within a circle of silvery froth and flow amidst other jewels, surpassing everything in beauty, nay, exceeding the marble itself in whiteness and transparency: to look at the basin one would imagine it to be a mass of solid ice, and the water to melt from it; yet it is impossible to say which of the two is really flowing. Seest thou not how the water from above flows on the surface, notwithstanding the current underneath strives to oppose its progress; like a lover whose eyelids are pregnant with tears, and who suppresses them for fear of an informer? for truly, what else is this fountain but a beneficent cloud pouring out its abundant supplies over the lions underneath, like the hands of the Khalif, when he rises in the morning to distribute plentiful rewards among his soldiers, the Lions of war? Oh! thou who beholdest these Lions crouching, fear not; life is wanting to enable them to show their fury; and oh! thou, the heir of the Anssár, to thee, as the most illustrious offspring of a collateral branch, belongs that ancestral pride which makes thee look with contempt on the kings of all other countries. May the blessings of God for ever be with thee! May He make thy subjects obedient to thy rule, and grant thee victory over thy enemies!" The fountain of the Lions, like all the fountains of the Palace, only play on the 2nd day of January, and upon the occasion of royal visits.

Some of the most beautiful chambers of the Alhambra open into this court: beginning to the rt. is the *Sala de los Abencerrages*; obs. the exquisite door; the honeycomb stalactite roof; the slender pillars of the alcove explains how Samson pulled down the support of the house of Dagon. The roof and *Azulejos* were repaired by Charles V.: the guides point out some dingy stains near the fountain, as the blood-marks of the Abencerrages, massacred here by Boabdil: alas, that boudoirs made for love and life should witness scenes of hatred and death! The visitor will do well to try and believe this and every tale of the Alhambra, a sacred

spot far beyond the jurisdiction of matter-of-fact and prosaic history: so deem not these spots ferruginous, for this blood is quite as genuine to all intents of romance as is that of Rizzio at Holyrood House, or of Thomas à Becket at Canterbury!

At the E. end of the court are 3 alcoves of extremely rich decoration; the *Sala de Justicia* is so called from an assemblage of 10 bearded Moors seated in a council or divan, which is painted on the ceiling; they deserve especial notice as giving the true costume of the Granada Moor. The other pictures represent chivalrous and amorous subjects, all naturally tending to the honour of the Moor, whose royal shield is seen everywhere: in one a Moor unhorses a Christian warrior; another represents a captive lady leading a chained lion, while she is delivered from a wild man by a knight. Obs. a game of draughts (the *dámeh* of the Arab); also the boar-huntings, with ladies looking out of turreted castles, Christians on horseback, Moors in sweeping robes, with a background of trees, buildings, animals, magpies, and rabbits, painted like an illuminated book of the fifteenth century, or a dream of Chaucer's. It is not known by whom these pictures—unique, considering the period, persons, and locality—were executed, probably by an Italian artist in the 14th centy. They are painted in bright colours, which are still fresh; the designs are flat, and were first drawn in outline in a brown colour; they are painted upon leather nailed to the dome: a fine coating of gypsum was used as priming—a common process with the early Byzantine painters: the ornaments on the gold ground are in relief. In this chamber Ferdinand and Isabel placed their chapel, and it was here that the first Mass was said after the conquest.

Of the many beautiful arches in this building few surpass that which opens into the central saloon: observe the archivolt, spandrells, and inscriptions: surface lace-like ornamentation never was carried beyond this. In the last of the 3 rooms the cross was first placed by Cardinal Mendoza, the iden-

tical one used being preserved at Toledo. Ferdinand introduced his and his wife's badges, the yoke and bundle of arrows, in the ornamentation of these alcoves.

Opposite to the *Sala de los Abencerrages* is that of *Las dos Hermanas*, so called from the 2 slabs of Macael marble, *sisters* in colour and form, which are let into the pavement. This formed a portion of the private apartments of the Moorish kings, of which so much has been destroyed, and the alcoves or sleeping-rooms on each side give it the character of a residence. This *Sala* and its adjuncts is unequalled for the beauty and symmetry of its ornaments, its stalactite roof and general richness. Well may one of the verses of the poem, which is copied in the 16 medallions and cartouches upon the tiles, invite us to "*Look attentively at my elegance, and reap the benefit of a commentary on decoration; here are columns ornamented with every perfection, the beauty of which has become proverbial—columns which, when struck by the rays of the rising sun, one might fancy, notwithstanding their colossal dimensions, to be so many blocks of pearl; indeed, we never saw a palace more lofty than this in its exterior, or more brilliantly decorated in its interior, or having more extensive apartments.*" The entrance to this beautiful Saloon passes under some most elaborate engraved arches with rich intersecting ornaments. Above is an upper storey with latticed windows, through which the "dark-eyed," or Hauras of the Hareem, could view the fêtes below, themselves unseen and guarded, the idols of a secret shrine, treasures too precious to be gazed upon by any one but their liege lord.

At the end of the *Sala* is a charming window looking into the *Patio de Lindaraja*. Some say that this window and its alcove was the boudoir of the Sultana, on which poetry and art exhausted their efforts. The varieties of form and colour which adorn other portions of the Alhambra are here united. The inscriptions, to those who do not understand Arabic, appear to be only

beautiful and complex scroll-work; while to the initiated they sing "Praise to God! Delicately have the fingers of the artist embroidered my robe, after setting the jewels of my diadem. People compare me to the throne of a bride; yet I surpass it in this, that I can secure the felicity of those who possess me." Such is the Palace of the Alhambra. It is now but the carcase of what it was when vivified by living souls; now it is the tomb, not the home of the Moor.

In a room to the left of the entrance to the Court of Lions a small museum of Moorish remains has been formed. The most important object it contains is the splendid vase, decorated in the Persian style of Hispano-Moresque pottery, enamelled in blue, white, and gold.* There are also several tombstones of Moorish kings, a sarcophagus ornamented with reliefs representing the deer-slaying lion, bronze medallions from the palace of Charles V., capitals of columns, fragments of carved and painted beams, and other Moorish remains.

To understand the Alhambra, it must be often visited, and beheld, in the semi-obscure evening, so beautiful of itself in the South. Then, when the moon floats above it in the air like his crescent symbol, the tender beam tips the filigree arches; a depth is given to the shadows, and a misty undefined magnitude to the salons beyond. Granada with its busy hum, lies below us, and its lights sparkle like stars on the obscure Albaicin, as if we were looking down on the reversed firmament. The baying of the dog and the tinkling of a guitar, indicating life there, increase the fascination of the Alhambra. Then in proportion to the silence around does the fancy and the imagination become alive; the shadows of the cypresses on the walls assume the form of the dusky Moor as, dressed in his silken robes, he comes to lament over the profanation by the infidel, and the defilement by the unclean destroyer.

* See Baron Davillier, 'Falences Hispano-Moresques à reflets métalliques.'

Leaving the palace, the visitor turns round the palace of Charles V., and near a small Alameda is the parish ch., *Santa Maria*, built in 1581, by Juan de Vega, on the spot which was occupied by the mosque of the Moors. On the S. side, let into the wall, is a Gothic stone, found in digging the foundations, and recording the restoration of three churches by one Gudilla; obs. the use of *servulos operarios*, instead of the ablative, as an early instance of the change taking place in grammatical Latinity. Following this direction to the l. of the Moorish palace are the *Cármenes*, or country houses, which formed part of the palace, and which are called in the plans *Torres de las Damas*. They are open at all hours. To one was attached a Moorish *Mezquita*, which has been restored, and is open at all hours to visitors. The view from the little window over the grounds of the Generalife is superb. In a little room behind the *mihrab*, or holy niche in which the Koran was placed, is a large marble slab, placed in its present position in 1868. It bears a very perfect Arabic inscription. It originally formed the corner stone of the arch supporting the principal entrance to the Moorish mint. The two Moorish lions which guard the entrance to this miniature mosque were also brought from the mint.

The grand Mosque of the Alhambra stood near; it was built in 1308 by Mohammed III.

Continuing lower down is the Moorish postern gate, *La Torre de los Picos*, but the machicolations are of the time of the Catholic sovereigns. The French intended to blow up this tower; the holes made by their miners yet remain, but the procrastination of their agent, Farses, saved the building. From this gate a path, crossing the ravine, formerly led up to the Generalife; it is now closed.

Turning hence again, to the walls, visit *La Torre de las Infantas*, once the residence of the Moorish princesses,

now of squalid poverty; to the l. are 2 other towers, called those of del **Candil** and de la **Cautiva**; the latter contains elegant arches and delicate *Turkish*.* Continuing to the rt. is the corner tower del **Agua**; here an aqueduct, stemming the most picturesque ravine, supplies the hill with water. Other towers now intervene between "**Los Siete Suelos**," the 7 storeys, or the former grand gate by which Boadbil went out, descending to the Genil by the **Puerta de los Molinos**; hence it was afterwards walled up, as being a gate of bad omen. This is a pure Orientalism. Passing the **Puerta del Carril**, by which carriages enter the Alhambra, the circuit is completed.

To visit the **Generalife**, go beyond the hotel of the **Siete Suelos**; a little higher up are the iron gates which form the entrance; to the l. are the remains of the stables of the Moorish guard. Ascending, amid figs and vines is the **Generalife**—*Jennatu-l-'arif*, the "garden of the architect," of whom *Isma'il-Ibn-Faraj*, the Sultan, purchased the site in 1320. This villa, *Senectutis nidulus*, now belongs to the Marquis of Campotejar, of the Grimaldi Gentili family, better known as Palavicini of Genoa. This is a villa of waters; the canal of the Darro empties here its full virgin stream; it boils through the court under evergreen arches, while an open colonnade overlooks the Alhambra, no longer seeming like a filigree boudoir, but a grand, sombre, solid mass of fortress. The paltry chapel is not worth visiting. Near it is **La Suca**, an open kind of

* In order to visit these towers, which are interesting, permission must be obtained from the *conterje*, the chief porter, who will send a dependant with the keys. If the visitor wishes to study any of the other buildings adjoining the Alhambra, or wishes to paint in the Alhambra, or for any special information, he must call upon the conservateur employed by the governor, Don Rafael Contreras, who lives next to the **Puerta del Vino**, a most intelligent person, who has taken charge of the palace during more than thirty years. The series of beautiful small models and reductions of the Alhambra, varying in price from £1 to £6, may be seen and bought at his house. A complete series exists at the South Kensington Museum.

summer-house, formed of bamboocanes, where the Moors took their coffee. The living-rooms are at the head of the court. Before entering the small picture gallery, obs. the well-preserved ceiling in the ante-room. The carved doors are of the time of Philip II. In the left and right-hand saloons is the portrait gallery. The arches and arabesques are very fine; here are some bad and apocryphal portraits; one of *El Rey Chico* is dressed like François I., in yellow and black fur, and has the inoffensive look of a man fitter to lose than to win a throne; here is also a bad portrait of the Great Captain, in black and gold; ditto of Ferdinand and Isabel. The genealogical tree of the Grimaldi; the founder, Cidi Aya, a Moorish infante, aided Ferdinand at the conquest, and became a Christian by the name of Don Pedro; here also is his son Alonso, trampling like a renegado on Moorish flags. Visit the cypresses, the "trysting-place" of the Sultana; which are enormous, and old as the Moors, the middle one having been planted in the 13th centy. Under it the frail Zoraya is said to have been discovered with her lover, the Abencerrage. Behind these cypresses is a raised garden, with flights of Italian steps, perforated with fountains; ascending, are some remains of Moorish tanks, and among them the well-built **Algibe de la Lluvia**, about which the guides tell a story of Don John of Austria's thirsty troops: the palace of **Los Alixares**, which stood above, has disappeared. The gardens rise to a mirador or look-out, with an extensive view. Outside the gardens at the top of the hill is a knoll called the Moor's chair, *la Silla del Moro*; here are the ruins of a Moorish building, and of the Spanish chapel of Santa Elena: the view is splendid.

Return to Granada by the cypress avenue, whence, turning sharply to the l. a road leads to the **Campo Santo** burial-ground.

Those who dislike cemeteries may on leaving the Generalife avenue, turn to the rt. by the public gardens to the site of the **Convent de los Mártires**, where the beautiful house and ground

of the Marquis of Calderon are situated. They are readily shown to visitors when the family are not staying there, and are worth seeing. The gardens are beautiful, and flowers may be bought there. Here Bishop Pedro Gonzalo was martyred in 1456.

Visit now the *barranco* or ravine behind it, where gypsies live in troglodyte burrows, amid aloes and prickly pears. The dark daughters of Moultan sit in their rags under the vines, while their elfin brats beg of a stranger "*un ochavico!*" Hence to the *Campo del Principe*—the parish ch. of San Cecilio is said to have been a Mozarabic, and has the privilege of ringing its bell on Good Friday, when all other belfries are mute.

§ 4. MUSEO, CUARTO REAL, PUBLIC WALKS, MARKETS, ARCHBISHOP'S PALACE.

The fine *Convento de Santo Domingo* now serves for the *Museo*; the noble façade is by Diego de Siloe. The interior chapel is all frippery, and the altar del Rosario of outrageous Churrigueresque. There are specimens of *Alonso Cano*, *Juan de Sevilla*, *Atanasio Bocanegra*, and a parcel of San Brunos and Carthusians by *J. Sanchez Cotan*. The portable altar from the Convent de San Geronimo, with 6 fine enamels on copper, in the style of Jean Penicaud of Limoges, is very fine; unfortunately the original mounting has been destroyed. Notice also some carving by Moro and Risueño, pupils of Cano. Visit the room, *Sala de Juntas*, where the *Comision de Monumentos* held their meetings, and another room on the ground floor, which contains a collection of objects found at or near Granada. They consist of Roman inscriptions and bronzes and Moorish pottery. Obs. the interesting Moorish *arquebus*. The convent garden is now the property of a member of the Pulgar family, who built the new theatre, *de Isabel la Católica*, upon a portion of it. The *Cuarto Real* is situated within this garden; it was once a royal Moorish villa. It is approached under a high embowered archway of bays and enor-

mous myrtles. The saloons and the *Azulejos* are decorated with Cufic inscriptions in green, white, and blue. The white tiles with golden scrolls occur nowhere else. This estate was called by the Moors *Almanjara*, and the suburb *Bibal Fajarin*. It was ceded, April 5, 1492, to Alonso de Valiza, prior of Santa Cruz, of Avila. Of the two gardens, the larger belonged to Darlhorra, mother of Muley Hacen, and the smaller to the Alcade Mofarax. The original deed was copied into the *Libro Becerro* of the convent, from which we make an abstract. The "livery of seisin" was thus:—Don Alonso entered the garden pavilion, affirming loudly that he took possession; next he opened and shut the door, giving the key to *Macafreto*, a well-known householder of Granada; he then went into the garden, cut off a bit of a tree with his knife, and dug up some earth with his spade. Such was the practice of Moorish conveyancers.

Return now to the *Campillo*, the "little field," or space, opposite the *Teatro Principal*, and the site of the monument to the unfortunate Doña Maria Pineda. The Moorish citadel *El Bibautaubin*, surrounded by walls and towers, formerly occupied the site of this square; one tower still exists below the *Café del Comercio*, imbedded in a modern barrack, the portal of which is Churrigueresque.

Here commences the *Carrera de Genil*, or public walk. It communicates with the *Alameda* on the *Genil*, and is much frequented in the mornings of winter, and the evenings of summer. A military band plays on Sunday and Thursday evenings.

The artist will, of course, trace the *Genil* up to its glacier sources, from whence it gushes, pure and cold. Far from cities, and free from their drains and pollutions, the waters descend through a bosom of beauty, jealously detained at every step by some garden, which woos its embrace, and drains off its affection. The fickle impatient stream enters Granada under the *Antequeruela*, and is crossed by a bridge built by Sebastiani, who laid out a

botanical garden on the banks, which the Spaniards destroyed at his departure, carrying their Iberian hatred and vengeance from persons to things and even benefits. The Salon, a fine walk, was much improved in 1826 by Gen. Campana. The Bomba fountain is charming; the elm-trees, the only ones which have not been cut down, are very fine. The beauty and fashion of Granada congregate on this Alameda, which is constantly injured by overfloodings. The Genil and Darro unite below it, and, after cleansing the town of its sewers, are "*sangrado*," or drained, themselves, for the irrigation of the Vega. The grand fête on this Alameda is St. John's Eve, when at 12 o'clock, at the cry of *las doce*, all rush into the Genil to wash their faces, and thus ensure good complexions.

The **Fruit and Vegetable Markets** deserve a visit. The fruit is very fine, especially the grapes, figs, and melons: the latter are piled in heaps like cannon-shot. The figs pass all praise, from the fleshy purple *Breba* to the small greengage-looking later fruit.

Go without fail, ye artists, up the Carrera de Darro. The Alameda itself is charming, and the view of the Alhambra palace most picturesque. The walk up the 'Cuesta de los Muertos' to the Alhambra is beautiful. Observe and sketch the arches of the aqueduct which carries the water to some mills, and hence to the town. The Darro reappears at the end of its career, and then marries itself to the Genil. From there to the celebrated Plaza de Vivarambla, the "gate of the river," the Moorish arch struggles amid modern additions, incongruous but not unpicturesque. The old gate is called *de las Orejas*, now in course of restoration, because at a festival in 1621 the mob tore off the ears of many ladies to get the rings; formerly it was called *de los Cuchillos*, because here the police stuck up the dagger-knives found on rogues; the modern gate a little further on is called *de las Cucharas*, of the spoons: pleasant and poetical nomenclature! The quaint Moorish Plaza was once converted by the Spaniards into a market-place.

This is the square so famous in ballad song for the *Canas*, or the Jereed, and the bull-fightings of Gazul. Here the pageantry of *Pasos* and *Corpus Christi* are displayed; the members of the Ayuntamiento looking on from their appropriate *Casa de los Miradores*.

Keeping along the l. side, enter the *Pescaderia*; the old wooden balconies that are left will delight the artistic eye, as much as the fishy smell will offend the nose. The Cathedral is opposite; it was built on the site of the great mosque. It is a fine building; the open W. front is unfinished, while the heavy N. tower, of Doric, Ionic, and Corinthian orders, wants the upper storey; and the other, which was to have been its companion, is not even begun. The lover of Alonso Cano will visit his workshop in the tower. The façade to the grand entrance is decorated with masks, rams' horns, and festoons.

Turning to the rt. and walking round, you pass the plateresque front of the *Archbishop's Palace*, whose sermons Gil Blas was simple enough to criticise,* a *casa de ratones*, although Le Sage, who never was in Spain, describes it as rivalling a king's palace in magnificence. Close adjoining is the royal chapel, of the rich Gothic of 1510. The Berruguete doorway is later, and was built by order of Charles V. The "St. John," the patron of the Catholic sovereigns. The *Casa del Ayuntamiento* opposite, now a manufactory of linen, is Churrigueresque, but most artistic in colour and effect. It was the University or *Madresa* of the Moors. In the principal saloon there is a fine ceiling of the beginning of the 16th century. The small square on the S. of the cathedral, the most picturesque in Granada, was chosen by Fortuny as the subject of one of his best pictures. Turning to the l., enter the *Calle de la Cárcel*, "the prison-street." Opposite is the *Puerta del Perdón*, an unfinished cinquecento plateresque portal of the time of Charles V., by Diego de Siloe.

* See also in George Ticknor's *Life*, the entertaining account of his visit to the archbishop.

§ 5. CATHEDRAL.

The Cathedral was built in the Græco-Roman style, just when the Christian Gothic was going out of fashion, and is undoubtedly one of the finest examples which exist of this style of architecture (see Fergusson, 'Hist. of Architecture'). It was begun March 15, 1529, from designs of Diego de Siloe, in the Corinthian order. The groined roof of the five aisles is supported by piers composed of four Corinthian pillars, placed back to back. The *coro*, as usual, occupies the heart of the centre aisle, the *trascoro* is Churrigueresque, the white statues at the corners are made of glazed pottery. The white and grey marble pavement is handsome: the E. end is circular: the high altar is isolated and girdled by an architectural frame. The admirable *Cimborio* rises 220 ft.: obs. the noble arch, 190 ft. high, which opens to the *coro*.

The dome is painted in white and gold. The effigies of Ferdinand and Isabel kneel at the sides of the high altar: above, and let into circular recesses, are the splendid colossal heads of Adam and Eve, carved and painted by Alonso Cano; by him also are the 7 grand pictures relating to the Virgin. They represent the "Annunciation," "Conception," "Nativity," "Presentation," "Visitation," "Purification," and "Ascension." Cano (born 1601, died 1667) was the minor canon, or *Bacionero*, of this cathedral, which he has enriched with the works of his chisel and brush. Under its choir he lies buried. Obs. by him an exquisitely carved "Virgin and Child," originally placed at the top of the *Facistol* in the *coro*, but removed for safety to the sacristy, as the *San Pablo* by Ribera was stolen in 1842: the child is inferior, and possibly by another hand. By him, in the *Capilla de la Virgen del Cármen*, are the heads of St. John the Baptist, full of death, and of St. Paul, full of spirit; they are life-size, and rank among Cano's finest works. Over the door of the *Sala Capitular* is a "Charity," by Torri-

giano, executed as a sample of his talent, when he came to Granada to compete for the "Sepulchre of the Catholic Sovereigns." Among the paintings obs. in the *Capilla de la Trinidad* and *Jesus Nazareno*, three by Ribera—St. Anthony, St. Jerome, and St. Lawrence; four by Cano—not very fine—viz., a Saviour bearing his Cross, a St. Augustine, a Virgin, and a Trinidad, the Father bearing the Dead Son: the large pictures in the transept are by Juan de Sevilla and Pedro Atanasio Bocanegra, a disciple of Cano, who exaggerated one defect of his master—the smallness of the heels of children. Obs. his "Virgin and San Bernardo"—it forms an altar-piece, in the centre aisle, in which the Virgin is directing a stream of milk from her rt. breast to the open mouth of the Saint. Notice also a "Scourging" by the same artist.

In the *Capilla de San Miguel*, the first to the rt. on entering, is a fine melancholy Cano, called "*La Virgen de la Soledad*." This picture was cut out of its frame some few years ago, and found by accident in a house in the *Carrera de Darro*. It is very finely painted, but the treatment of the figure is stiff and conventional; it recalls the statue of Becerra in the San Isidro at Madrid, and is indeed the type of this subject. This chapel was decorated with marbles, in 1804, by Archbishop Juan Manuel Moscoso y Peralta, and finished in the fatal 1808. One of the best of Spain's great prelates, this good man expended his large private fortune in works of piety and beneficence. The single slab of the altar was brought from Macael: the red marbles came from Luque. Admirers of Oriental china will admire the two fine vases in this chapel.

Behind the equestrian figure of Santiago, and too high up to be well seen, is a Florentine copy of a Virgin and Child, said to have been painted by St. Luke, which was given to *Isabela la Católica* by Innocent VIII., and before which mass is said every January 2nd, the day of the conquest

of Granada, when it is lowered for public adoration.

In the *Capilla de la Antigua*, so called from the image found in a cave, and used by Ferdinand as a battle banner, are portraits of Ferdinand and Isabel, copied by Juan de Sevilla after Rincon; the light is bad. They are represented kneeling at prayers under rich canopies; the king is clad in armour, the queen in a blue and maroon cloak. Reds are the prevalent colours, and the style is Venetian. The image of the Virgin is an interesting sculpture of the 15th centy., and was brought by Ferdinand and Isabel to the siege of Granada.

In the detached *Sacristia* is a charming "*Concepcion*," carved by Cano, with his peculiar delicate hands, small mouth, full eyes, and serious expression: obs., in the Oratorio, a "Virgin" in blue drapery, also by him, and very dignified, and a Crucifix by Becerra.

Now enter *La Capilla Real*, placed between the *Sagrario* and *Sacristia*, the gem of the cathedral, although it is quite independent of it, having its especial chapter, chaplains, &c. The rich Gothic portal, having escaped the whitewash, contrasts with the glare around. It is elaborately wrought with emblems of heraldic pride and religious humility, which accord with the tender sentiment which the solemn Gothic peculiarly inspires. The superb *Reja*, of iron, partly gilt, was made, in 1522, by the *Maestre Bartolomé*, whose name is near the key-hole.

On each side of the high altar kneel carved effigies of the king and queen, which are very remarkable, being exact representations of their faces, forms, and costumes: behind Ferdinand is the victorious banner of Castile, while the absorbing policy for which both lived and died—the conquest of the Moor, and the conversion of the infidel—are embodied behind them in singular painted carvings; these have been attributed to Felipe Vignary, and are certainly of the highest antiquarian interest. In that which illustrates the surrender of the Al-

hambra, Isabel is represented riding upon a white palfrey, between Ferdinand and the great cardinal Mendoza, who sits on his trapped mule, like Wolsey. He alone wears gloves; his pinched aquiline face contrasts with the chubbiness of the king and queen. He opens his hand to receive the key, which the dismounted Boabdil presents, holding it by the wards. Behind are ladies, knights, and halberdiers, while captives come out from the gates in pairs. Few things of the kind in Spain are more interesting. The other basso-relievo records the "Conversion of the Infidel;" in it the reluctant flock is represented as undergoing the ceremony of wholesale baptism, the principal actors being shorn monks. Obs. the costumes: the mufflers and leg-wrappers of the women—the Roman *fasciæ*—which are precisely those still worn at Tetuan by their descendants.

In the centre of the chapel are 2 magnificent Sepulchres, wrought at Genoa by Peralta, in delicate alabaster; on these are extended the marble figures of the Catholic sovereigns, and those of their next successors. Ferdinand and Isabel slumber side by side, life's fitful fever o'er in the peaceful attitude of their long and happy union; they contrast, the ruling passion strong in death, with the averted countenances of Juana, their weak daughter, and Philip, her handsome but worthless husband.* Obs. carefully the details of these urns and the ornaments: in that of Ferdinand and Isabel the Four Doctors of the Church are at the corners, with the Twelve Apostles at the sides: Ferdinand wears the Garter, Isabel the Cross of Santiago. Their faces are portraits: their costume is very simple. Analogous is the urn of Philip of Burgundy and *Juana la Loca*—crazy Jane. They are both gorgeously attired: he wears the insignia of the order of the Golden Fleece. The decorations are cinquecento, and

* Queen Isabel died 26th November, 1504; King Philip I. on the 25th September, 1506; Queen Joanna on the 11th April, 1555; King Ferdinand el Católico on the 23rd Jan. 1516.

some of the sculptured children are quite Raphaellesque.

Isabel died far from Granada, but desired to be buried here, in the brightest pearl of her crown. Isabel was the brightest star of an age which produced Ximenez, Columbus, and the Great Captain, all of whom rose to full growth under her smile, and withered at her death. She is one of the most faultless characters in history, one of the purest sovereigns who ever graced or dignified a throne, who, "in all her relations of queen or woman," was, in the words of Lord Bacon, "an honour to her sex, and the corner-stone of the greatness of Spain."*

The sacristan will raise the grating and allow the visitor to descend into their last resting-place; a low door—*mind your head*—leads down to the vault, a small space, as Charles V. said, for so much greatness. The royal coffins are rude and misshapen, plain and iron-girt. There are five: those of Ferdinand and Isabel, Philip II., Joanna, and their son, but they are genuine, and have never been rifled by Gaul or Ghoul, like those of Leon and elsewhere. The ashes of the royal conqueror have never been insulted. The letter F. marks the tomb of Ferdinand.

Among other relics which are shown in the *sacristia* of this chapel, and which were bequeathed by Ferdinand and Isabel, are the identical royal

* For the true character of the Catholic sovereigns, consult Prescott's excellent work; also Shakspeare, who, understanding human character by intuition, justly describes Ferdinand as

"The wisest king that ever ruled in Spain;" and thus portrays Isabel:—

"If thy rare qualities, sweet gentleness,
Thy meekness saint-like, wife-like government,
Obeying in commanding, and thy parts
Sovereign and pious, else could speak thee out
The *queen of earthly queens*!"

also Clemencin, 'Elogio de la Reina Católica,' 'Memorias de la Academia de la Historia,' vol. 6; Flores, 'Reinas Católicas,' Mad., 1770; 'Machado's Embassy to Spain,' Col. of State Papers, Lond., 1858, edited by Gardiner. For interesting details of her daughter Joanna, Col. of State Papers, edited by Bergenroth, vol. v. Appendix, London, 1862.

standards used at the conquest, and the sword of the king; obs. its singular semicircular guard: also a plain silver-gilt crown, a Gothic cross, two pixes (one Gothic), an exquisite enamelled *viril*, one of the finest things of the kind in Spain, and the queen's own "missal," which is placed on the high altar on the anniversary of the conquest: it was finished by Francisco Florez on Monday, July 18, 1496, and contains 690 pages: one of the best of the illuminations is the "Crucifixion," p. 313. Obs. also a chasuble said to have been embroidered by Isabel, a small "Adoration of the Kings," by Memling of Bruges; and, in a chapel to the rt., a singularly fine picture, probably by Van der Weyden: the centre, the "Descent from the Cross," has been mutilated. A darkish passage connects this royal chapel with the *Sagrario*, which was the original mosque; here is hung a picture which represents the episode of the "Ave Maria" of *Hernan Perez del Pulgar* (1451, 1531), "El de las hazanas," the knight who, during the siege, rode into Granada, and affixed a taper and the "Ave Maria" on the doors of this mosque, thus consecrating it, as it were, to her, a feat which is charged on his shield. While alive he was allowed the honour of sitting in the *coro*, and at his death was buried in the tomb-house of royalty, and on the site of his great deed.

This *Sagrario* itself is a monstrous jumble of Churrigueresque, costly in material and poor in design. The "San José," by Cano, is hung too high to be well seen. Here lies the good Fernando de Talavera, the first archbishop, ob. May 14, 1507. The Conde de Tendilla, the first Alcaide of the Alhambra, raised this tomb, and inscribed it "Amicus Amico."

§ 6. ZACATIN, FUENTE DEL AVELLANO, ALBAICIN, GATES, CARTUJA CONVENT, HOSPITALS.

On leaving the cathedral, enter the Zacatin, the "shopping-street" (Zok—Arabicè market) of Granada: which, since the river has been closed over,

has lost its picturesque effect: to the l. is the *Alcaiseria*, which, previous to a fire in 1848, was an identical Moorish silk-bazaar, with small Tetuan-like shops, and closed at night by doors. Halfway down the Zacatin, cross a small street to the *Casa del Carbon*. This Moorish building—*Carbone notandum*—was built very early, and was used as a *Fondah* or hostelry: now it is degraded into a den of beggars, *Carboneros*, and their charcoal. The archway is very rich. Adjoining is the house of the Duque de Abrantes, by whose wife this Moorish residence was some years ago modernised and whitewashed. Below is a subterranean passage, said to communicate with the Alhambra; his incurious grace, however, blocked it up without any previous examination. This grandee possesses much land in the Vega: one farm was bought of the Infanta Fatima in 1495 for 4000 reals, and is now worth a million. His Arabic title-deeds deserve the notice of conveyancing amateurs.

The Zacatin is filled with shops of all kinds; at the end is the *Plaza nueva* and the *Chancilleria*, or Court of Chancery, with its handsome façade, built in 1584, by Martin Diaz Navarro, after designs of Juan de Herrera. Here resided the Captain General. The court is no longer what it formerly was, viz. the sole grand tribunal of appeal for the S. half of Spain. Pursuing the course of the Darro, turn to the l., near a half-broken Moorish arch, which, stemming the torrent, connected the Alhambra hill with the Moorish Mint, which was pulled down in 1844. In the *Calle del Bañuelo* is a Moorish bath with horse-shoe arches; it is entered from the *Carrera del Darro*, No. 37, and is quite a picture, although now only used by women, who wash linen, but do not wash themselves.

Near this in the *Calle del Oro* are some well-preserved Moorish houses, the best of them is No. 14, now occupied by linen-weavers, and can be visited in every part.

Passing the elegant tower of Santa

Ana, we reach the *Alameda del Darro*; a bridge leads up to the *Cuesta de los Molinos*, and also to the l. up to the medicinal *Fuente del Avellano*, a most charming walk in the early spring morning. The views are beautiful. Those who do not cross the bridge may continue to ascend to the *Sacra Monte*, where a gross trick was played off in 1588 on the Archbishop de Castro, who founded a college on the site of some discoveries of forged relics and marked the spots by crosses. The view from this of Granada is splendid. Beware of the gipsies on the road.

Descending again to the *Alameda del Darro*, turn up the *Calle de la Victoria* to the *Casa del Chapiz* on the rt. hand, a now degraded but once beautiful Moorish villa. Now ascend to the *Albaicin*, and visit the *Church of San Nicolas* for the view. There are few panoramas equal to it in the world. The *Albaicin* suburb, busy and industrious under the Moor, is now the abode of idleness and poverty; it still retains its own circumvallation and many of the Moorish houses of the humble refugees from Baeza still remain here unchanged. After leaving *St. Nicola's*, the visitor ought to go through the picturesque *Plaza Largo* to *San Cristobal*, where the panorama is also unrivalled.

Passing out at a portal, another ravine is crossed, beyond which is another suburb, also walled in by long lines, which terminate at *San Miguel el alto*. The long line of wall which runs up to this height is called *La Cerca del Obispo*, because raised by Don Gonzalo de Zuñiga, the captive *Bishop* of Jaen, as his ransom. From the conical height above the ch. the prospect of Granada and the Vega is magnificent; the sunsets are unrivalled; none should omit the ascent.

Turning to the l., we descend into Granada by a ravine; to the rt. was the ancient Moorish *Casa del Gallo*, which was pulled down in 1817 to build a tile-manufactory; formerly it was a look-out guard-post, and the weathercock indicated watchfulness—"fore-warned, fore-armed." The vase

consisted of an armed Moor, whose lance veered with the wind.

“Dice el Sablo Aben Habuz
Que así se ha de guardar al Andaluz.”

This was held to be a charmed talisman, and its being taken down by the Moors was thought to have entailed the Christian triumph.

Crossing the defile, the walls of the Albaicin may be re-entered by a Moorish gate, above which is another, called *La Puerta de Monaita*. This fine masonry tower overlooks the entrance to Granada, and the *Puerto de Elvira*, which has been barbarously repaired.

Opposite is an open space, converted in 1846 into an *Alameda*, the trees of which were ruthlessly cut down for some fireworks when Queen Isabel II. visited Granada in 1862; in the centre is *El Triunfo*, with a statue of the Virgin by Alonso de Mena, near which executions used to take place. Here, on the 26th of May, 1831, Doña Maria Pineda, aged about 32 years, a lady of birth and singular beauty, was cruelly strangled. A simple column, upon which is an almost illegible inscription, marks the spot. Her only crime was the finding in her house an embroidered constitutional flag. She died like a heroine. Her body was exhumed in 1836, and carried in state to the *Ayuntamiento*. A monument has been raised in her honour, and placed within a railed enclosure upon the *Campillo*.

The suppressed *Cartuja Convent* is a mile from the *Triunfo*. It lies within a kind of courtyard, which is entered by a gateway to the rt. of the road. This once enormously wealthy convent was founded by the Carthusian order of monks, upon an estate granted to them by the Gran Capitan Gonzalo de Córdoba. Sebastiani plundered it, and carried away all the pictures by Cano, except his fine Virgin and Child, which forms the *retablo* of the *Altar Sagrario*: the Head of Christ immediately above is said to be by Murillo. The doors of the chapel are beautifully inlaid with ebony, mother-of-pearl, cedar-wood, and tortoise-shell. The *Sanctuary* is richly ornamented with

marbles from the neighbouring mountains. Its cupola is painted in fresco by Palomino. The refectory has a singular echo. In the Sacristy, obs. the drawers where the vestments are kept, which, like the doors, are beautifully inlaid. This industry has been most admirably revived at Granada by a cabinet-maker, called Martin, who lives in the *Tintes*. Obs. also two splendid pieces of agate, said to be the largest yet found in Spain. The statue of San Bruno, carved in wood and painted, is by Mora. The high altar, of which this statue forms the centrepiece, is richly inlaid with fine slabs of Granada marble. The guides point out several curious resemblances to human and brute forms, amongst the variegated veins of these marbles. One of the most fantastic forms is called by them “*el Abogado Antiguo* ;” another is known as “*el Cristo de la Columna*.” The cloisters contain a series of pictures by Brother Cotan, a Carthusian monk. They represent most repugnant scenes of Carthusian persecutions and martyrdoms, said to have been enacted by Henry VIII. and the English Protestants, in the year 1535 !!

The gardens of the convent are charming: they are not, however, open to the public, having been purchased by a private gentleman, and attached to his own house. A model government farm has been established in the grounds of the *Cartuja*, 1882.

Returning to the *Plaza del Triunfo*, at the corner is the *Hospital de los Locos*, founded by Ferdinand and Isabel, and one of the earliest of the lunatic asylums. It is built in the Transition style from the Gothic to the plateresque, having been finished by Charles V. The initials and badges of all parties are blended. Obs. the *patio*, and the light lofty pillars. The interior is clean; all the lunatics, except those who are locked up because dangerous, are allowed to associate together, with little attempt adopted to promote their recovery. At the upper end of this Plaza is the bull-fight arena, burnt down in 1877, and

near it "*Las eras del Cristo*," "the threshing-floor of Christ." In the adjoining *Calle de San Lazaro* is a large hospital. Retracing our steps to the *Calle de San Juan de Dios*, visit the hospital founded by the saint himself. Juan de Robles was a truly philanthropic and good man, and before the spirit of his age; thus from his preaching the necessity of founding hospitals he was shut up as a madman, and his *jaula* or cage is still shown: he died March 8, 1550, and was canonised in 1699 by Urban VIII.* Over the entrance is his statue by Mora, in the usual attitude in which he is painted and carved, namely, that in which he expired—on his knees. His body was kept in an *urna*, the pillars and canopy of silver were melted by Sebastiani. The hospital has two courts: the outer has a fountain and open galleries; the inner is painted with the saint's miracles. In the W. angle of the outer court, over a staircase, is a fine *artesonado* ceiling.

§ 7. SAN GERÓNIMO, OLD HOUSES AND CHURCHES.

Hence to *San Gerónimo*. This once superb convent, now a cavalry barrack, was begun by the Catholic sovereigns in 1496. The chapel was designed by Diego de Siloe: left incomplete, the building was finished by the widow of the Great Captain. On the exterior is a tablet supported by figures of Fortitude and Industry, inscribed "*Gonzalo Ferninando a Corduba magno Hispanorum duci, Gallorum ac Turcorum Terrori*:" below are his arms, with soldiers as supporters. The grand *patio* is noble, with its elliptical arches and Gothic balustrades. The *Retablo* of four storeys bore the armorial shields of Gonzalo. The effigies of the Captain and his wife knelt on each side of the high altar, before which he was buried: the epitaph of this truly great man is simple and worthy of his greatness: "*Gonzali*

* Consult his 'Biografía,' by Francisco de Castro, 8vo., Granada, 1613, and printed again at Burgos, 1621.

Fernandez de Cordova, qui propria virtute magni ducis nomen proprium sibi fecit, ossa perpetue tandem luci restituenda huic interea loculo credita sunt, gloria minime conseputta." This convent was pillaged by Sebastiani's troops, who tore down the Sacristia for the sake of the wood, while Sebastiani destroyed the tower, in order to use the materials in building a bridge over the Genil; they carried off the Great Captain's sword, and pulled down his banners. This fine church was restored 1882.

We are now approaching the aristocratic portion of Granada, and the *Calle de las Tablas*. Here the Conde de Luque has a mansion. Near *San Francisco* is a grand old house, well worth a visit, *La Casa de Tiros*, belonging to the Marquis of Campotejar (Count Pallavicini). His agent will show the sword of *el Rey Chico*. It is in excellent preservation. Another house worth looking at is the *Casa de Castril*, near *San Pedro y San Pablo*, with good cinquecento ornaments inside and out, after designs of Diego de Siloe, 1539. In *Santa Catalina de Zafra* is a tolerable picture of the marriage of the tutelary, by Alonso Cano. Visit by all means *San Juan de los Reyes*. It was the first Moorish mosque consecrated by Archbishop Ferdinand de Talavera: here Isabel attended mass, and gave a *Retablo*, with portraits of herself and husband by Antonio Rincon. It has unfortunately been much spoilt by a modern building which has been added to it. In the *Calle de Elvira* is the heavy, ill-executed fountain *del Toro*, attributed (erroneously) to Berruguete. The Churrigueresque *Church of Las Angustias* on the *Carrera del Genil*, has 12 Apostles carved by Pedro Duque Cornejo, and a rich jasper *Camarin*, under which is the miraculous image, *la Patrona de Granada*. This image is carried to the cathedral every Easter Monday.

On the opposite side of the Genil, near the *Ermita* of St. Sebastian, is a garden, belonging to the Duke of Gor, which contains an interesting tower, decorated with arabesques, which be-

longed to the Alcazar of Said. It has been restored by Señor Contreras.

§ 8. EXCURSIONS.

These are numerous and full of interest to the historian, artist, and geologist.

(1) To Soto de Roma. By Rail to Pinos Puentes, which is close to the house. The Englishman may wish to visit this estate of the 'Great Captain' of England, not that it has much intrinsic interest. It lies about 9 m. from Granada, and is bounded to the W. by the Sierra de Elvira, which rises like a throne of stone over the carpeted Vega. A spring of water, which gushes from this rocky alembic, is good for cutaneous complaints. Near Atarfe are some remains of the ancient city Illiberis. Here the celebrated Council was held about the year 303, at which Osius of Cordova presided over 19 Spanish bishops. The 81 canons breathe a merciless anathema and death, worthy of the land of the future Inquisition. The crimes and penalties give an insight into the manners of the age. The canons are printed in Pedraza, 217.*

This hill possesses a mournful fame in Spanish history from the defeat of the Infantes Pedro and Juan. They had advanced against the Moors with "numbers that covered the earth." After much vainglorious boasting they retired, and were followed, June 26, 1319, by about 5000 Moorish cavalry, and entirely put to rout: 50,000 are said to have fallen, with both the Infantes. The body of Don Pedro was skinned, stuffed, and put over the gate of Elvira; many princes were slain, and among them the Lord of Ilkerinterrah, or England. This disaster was amply avenged 21 years after, by Alonso XI. at Tarifa, and again by Juan II., or rather Alvaro de Luna, who here, in June, 1431, defeated the Moors. The battle is generally called

de la Higuera, from the little fig-tree under which the king bivouacked, or others say, from the bribes enclosed in figs, with which Alvaro corrupted the Moorish captains.*

The Soto de Roma is so called, either from the "Wood of Pomegranates," or more probably from the village Roma, Ruma, which, in the time of the Moors, was inhabited by the Christians, Rum, Rumi. The estate was an appanage of the kings of Granada, and was granted May 23, 1492, by Ferdinand to his lieutenant at that siege, the uncle of the celebrated Señor de Alarçon, to whom were committed as prisoners both François I. and Clement VII. The Soto, on the failure of the Alarçon family, was resumed by the crown, and henceforward granted to court favourites. Charles III. gave it to Richard Wall, his former prime minister. This Irish gentleman lived here in 1776. Before he came here the house was in ruins, and the lands neglected, the fate of most absentee properties in Spain, but Wall, although 83 years old, put everything into perfect order. Charles IV., after Wall's death, granted the estate to the minion Godoy. At the French invasion Joseph secured the property to himself. The victory of Salamanca proved a flaw in the title, whereupon the Cortes granted the estate to the able practitioner who settled the reconveyance; and this is one of the few of their grants which Ferdinand VII. confirmed, but very reluctantly: the Duke of Wellington held it by *escritura de posesion*, in fee simple, and unentailed. It contains about 4000 acres. This estate is divided in two parts, the Soto de Roma, and Dehesa baja de Illora. The Soto consists of a band of fine irrigated soil, which is cultivated by 800 colonos, and produces 8000 fanegas of corn. In the centre is the village of Fuente Vaqueros, which contains the Casa Real, granaries, and manager's house. The Dehesa de Illora, 6 m. from the Soto, contains two of the finest plantations in Spain, which produce from 5000 to 6000 arrobas of oil yearly, and

* The best edition of the early councils and canons of Spain is the 'Collectio Maxima,' José Saenz de Aguirre, fol., 4 vols., Roma, 1693-4; or the fol. 6 vols., Roma, Jos. Catalani, 1753. See also 'La Defensa y aprobacion del Concilio Illibertano,' F. Mendoza, fol., Mad., 1594.

[Spain, 1882.]

* Of this engagement there is a most curious chiar-oscuro fresco on a wall at the Escorial.

two vineyards which produce about 5000 arrobas of wine. There is a fine fruit-garden, and a good steam-engine is used at the mill. The value of the estate has been much magnified.

The visitor, if on horseback, may cross the Genil, and return to Granada by the now decayed town of Santa Fé, built by Ferdinand and Isabel while besieging Granada. The miserable spot was much shattered by an earthquake in 1807. Here the capitulation of Granada was signed, the original deed of which is at Simancas. It was dated at this town of "*sacred faith*," as if in mockery of the Punic perfidy with which every stipulation was subsequently broken. It was from Santa Fé that Columbus started to discover the New World, and where he found, when success had rewarded his toils, every pledge previously agreed upon scandalously disregarded.

(2) To the Quarries from whence the Green Serpentine is obtained. The geologist will find this an interesting excursion. The quarries lie under the Picacho de Veleta, and belong to the Marquis de Mondejar. Ascend the charming valley of the Genil to Senes, 3 m.; thence to Pinos, 3 m.; and to Hueter, 3 m. Here vast quantities of silkworms are reared. The winding the thread is anything but a sweet-smelling job; but seen from afar, as the peasants prepare the golden tissue in most patriarchal poverty, the poetry and the picturesque is perfect. While the dinner is getting ready at the tidy *Tío Pardo's* (Nunky Brown—bring the materials with you), ride up the defile to the Barranco de San Juan, 4½ m., taking a Hueter guide. The green serpentine blocks lie in the bed of the stream. Return to Hueter, and let both men and beasts dine.

(3) Excursion to the sandy knoll known as *El último suspiro del Moro*, or *La cuesta de las lágrimas* (2 m.), where Boabdil, Jan. 2, 1492, sighed and wept his last farewell to Granada and the Royal Alhambra. Then the banner of Santiago floated on his red towers, and all was lost. Behind was

an Eden, like the glories of his past reign; before him a desert, cheerless as the prospects of a dethroned king. Then, as tears burst from his water-filled eyes, he was reproached 'Ayeshah, his mother, whose rivalrie had caused the calamity. "Thou dost well to weep like a woman, for that which thou hast not defended like a man." When this anecdote was told to Charles V., "She spake well," observed the Emperor, "for a tomb in the Alhambra is better than a palace in the Alpujarras." Thither, and to Purchena, Boabdil retired, but not for long. He sickened in his exile, and, passing over into Africa, is said to have been killed in a petty battle, thus losing his life in defending another person's cause better than he did his own (*Hist. Africa Marmol. i. 248*). Gayangos, however (Moh. D. ii. 390), has ascertained that he lived at Fez until 1538, where his posterity was long to be traced, but reduced to the lowest poverty, existing as beggars on the charity doled out at the mosques—doors! a sad reverse of fortune, and a melancholy conclusion of the brilliant Mohammedan dynasty in Spain. Do not return to Granada by the same road; but ask for the villages *Otura* and *Ogijares*, and then strike to the rt. and cross the rivulet *Dilar* to *Zubia*, to which, during the siege, Isabel rode to have a view of the Alhambra: while she halted in the house with Claude-like miradores, a Moorish sally was made, and she was in much danger. In memory of her escape she erected a hermitage to the Virgin, who appeared visibly for her protection, and the building still remains amid its laurels, and now belongs to the Duke of Montpensier. Returning home, just on entering the avenue of the Genil, to the l., on its banks is *San Sebastian*, once a Moorish Caaba, to which Ferdinand and Isabel accompanied Boabdil on the day of Granada's surrender.—Read the inscription let into the wall. The extraordinary *Alamo*, or tree, under which the first mass was said, stood here, but was cut down by some barbarians in 1760. This most interesting building is now used as a chapel.

From Hueter an excursion may be made to the glacier and Corral del Veleta.

(4) Excursion to the Archbishop's Palace of Viznar, built by Moscoso y Peralta, a South American prelate. 3 m. further on is *la Fuente Grande*, a vast spring of water which bubbles up in a column several feet high.

(5) *Ascent of the Sierra Nevada*.—The lover of alpine scenery should by all means ascend one of the peaks of the *Sierra Nevada*. (See Route 103A.)

Conveyance—Granada to Madrid by diligence to Menjíbar Stat. in 12 hrs., thence rail in 12 hrs.

Granada to Seville, rail by Utrera, Bobadilla, and Loja.

ROUTE 103A.

GRANADA TO LANJARON—ASCENT OF THE SIERRA NEVADA.

This range of mountains, the *Orospeida* of the ancients, the *Ho-lair* of the Moors, presents a most imposing appearance from Granada. Its most lofty pinnacles are eternally covered with snow.

To the botanist this sierra is unrivalled. The herbal of Spain was always celebrated (Pliny, 'N. H.,' xxv. 8). The vegetation commences with the lichen, and terminates with the sugar-cane.

The following detailed description of the *Ascent* is from the pen of Charles Packe, Esq., the experienced Alpine and Pyrenean traveller (see map of Sierra Nevada):—

"The highest peak of this range is the Cerro de *Mulhahagen*, 3567 mètres = 11,703 ft., which takes its name from the father of Boabdil, the last king of the Moors.

"The next is El Picacho de Veleta,

the 'weather-cock' * 3487 mètres, = 11,441 ft., which from Granada is the most conspicuous point, being of a conical, and not of a rounded form; the *Mulhahagen*, being barely visible from Granada, though its rounded top just peers up to the left of the Veleta over the high ridge running N. from the latter peak, the Peñon de San Francisco.

"The Cerro de la Alcazaba, 3461 mètres = 11,356 ft., the third peak E. of the *Mulhahagen*, is entirely hidden; but to the W. the ridge is broken by the eminences of the *Machos*, 3288 mètres, = 10,788 ft., and the *Caballo*, 3179 mètres, = 10,430 ft., from which last it gradually slopes away to the *Ultimo Suspiro del Moro*.†

The whole range forms an eternal rampart to the lovely Vega; the sharp mother-of-pearl outline cuts the blue sky, clear and defined; size, solitude, and sublimity are its characteristics.

"The *Picacho de Veleta*, as being not only the most conspicuous, but the most easily ascended, is that which is generally aimed at from Granada. The distance is 19 miles in a direct line, but the windings among the '*barrancos*' are so numerous, that the ascent cannot be accomplished under about 9 hrs., exclusive of stoppages, and 7 to return. The greater part of the ascent may be ridden; for the '*neveros*,' who go nightly up for snow, have worn a roadway with their mules to within 1 hour of the top. A guide for this ascent may be heard of at any of the hotels of Granada; but there is little occasion for one. The route is as follows:

"Leave Granada by the avenue of '*La Alameda*,' and 10 minutes after crossing the river Genil, quit the road to Alhendin, and take the path on the left that mounts gradually in a direction first E. and then E.S.E. across some '*quebradas*' or ravines of new red sandstone, forming the last spurs of the *Dornajo* ridge. The wheat

* The legend is quoted by Fernan Caballero in the '*Familia de Alvareda*.'

† The heights of the two highest peaks are given as measured by Boissier. They are rather lower than those given by Rojas, Clemente, and d'Ottensheim.

crops which occupy a great portion of this upland plateau will be found cut at the end of June; but the red soil is not left bare, but sprinkled with a profusion of showy wild flowers, *Senecio leucophyllos*, *Marrubium sericeum*, *Trachelium cæruleum*, *Capparis spinosa*, *Phlomis lychnitis*, and *Phlomis purpurea*.

"After about 2 hours of continual but gradual ascent, a rill from a scanty spring (called the 'Fuente de los Castaños') is seen trickling across the road. Beyond this the red sandstone strata are replaced by calcareous ridges. Here the *Cistus ladanifera*, *Asperula paniculata*, *Lavandula lanata*, *Lavandula latifolia*, and *Salvia Hispanorum*, will be met with.

"The lower ridges are almost destitute of water, but just at the foot of the Dornajo (about 4 hours from Granada, and 15 minutes below the col) there is an excellent spring, where the traveller is recommended to make his halt for breakfast. From this spot there is a view of the old hermitage of San Gerónimo, with the village of Guejar beyond, on the far side of the Genil valley. Here is a rich treasure for the botanist, a beautiful feathery boraginaceous plant, *Echium albicans*, the silvery tufts and purple flowers of a dwarf convolvulus, *C. nitidus*, a plant special to the Sierra; and thick beds of the *Teucrium aureum*, the *Teucrium polium*, and several kinds of thyme.

"On attaining the ridge just E. of El Dornajo, the Pico de Veleta first comes into view. Looking back, Granada is seen bearing W.N.W.

"To reach the Pichacho from this point requires about 4 hours. The path is carried almost on a level round the head of the gorge, amid a thick undergrowth of *Juniperus sabina*, *Juniperus vulgaris*, and *Astragalus aristatus*. Among the smaller plants those most deserving mention are the *Jurinea humilis*, *Reseda complicata*, and a beautiful little one-flowered *Senecio*, the *S. Boissieri*, the flower of which much resembles the *Homogyne alpina*, but the leaves are spatulate and shining. After turning the head of

the gorge of the Monashil, the path is carried over some roughish ground to the 'Borreguiles' or swampy pastures at the head of the barranco, which are fertilised by the melting snows of the Veleta and the Machos. Among these are the 'ventisqueros' or pits of snow (which never entirely melt), and several little mountain tarns.

"Here, at a height of 2700 mètres, = 8858 feet, the plants become truly alpine, but many of them different from their cognate species in the Alps and the Pyrenees. Both the *Gentiana verna* and *G. acaulis* may be seen here, their bells of bright blue set off by the shining silvery patches of a beautiful little plantain, *Plantago nivalis*, which in its turn is relieved by the crimson tufts of the little dwarf *Armeria*, *A. australis*. In addition to these we have the *Gagea minima*, and two rare white-flowering ranunculi, *R. acetosellaefolius* and *R. angustifolius*, representatives of the *R. amplexicaulis*, and *R. pyrenaicus*, of the Pyrenees.

"Above this, at 2800 mètres = 9187 feet, we have no more pasture. Plants still exist up to the very summit; but only here and there growing in the interstices of the gneiss rock. Thus far the sheep mount in midsummer, but their domain here ends, and is replaced by that of the izard. One or two of these animals may occasionally be seen, but miserably thin, and bold because unscared by any hunter: how different from their sleek though timid cousins of the Alps and Pyrenees!

"From the plateau of the 'Borreguiles' 2 hours will suffice to reach the summit of the Veleta.

"Leaving (on the rt.) the path leading to the Col de la Veleta, the track first becomes indistinct and then ceases, the traveller subsequently making his way up the cone of the Pichacho, over the débris of gneiss rocks alternated with snow-beds, a work of no difficulty, though involving some fatigue.

"The plants most conspicuous as you approach the summit, are a very beautiful composite, apparently an *Anthemis* with yellow rays, *Pyrethrum radicans*; a thorny pink *Alyssum*, *Alyssum spicatum*; a crimson *Draba*,

Ptilotrichum purpureum; and an exquisite little *Artemisia* allied to the *A. glacialis*, and *A. mutellina* of the Alps, but smaller and more aromatic, the *A. nevadensis*. This plant, which is special to the summits of these mountains, is much prized by the natives under the name of Manzanilla real; and the inhabitants of Granada and Lanjaron drink large quantities under the form of 'tisane.' For delicate stomachs of a less sober temperament, it is used to flavour the Manzanilla sherry. With these are two plants special to the western peninsula, found also in the Pyrenees, but at much lower elevations, *Galium pyrenaicum* and *Arenaria tetraquetra*.

"The view from the Picacho de Veleta is very extensive, although the traveller who has climbed the Alps and the Pyrenees may be disappointed. The mountains are uniform and barren, nor are there forests and serrated ridges to compensate for the absence of snow and glacier. In autumn, after the first rains, the atmosphere is the clearest; then the widest range of prospect is obtainable. The coast of Africa, in a direct line, is about 130 miles distant, and consequently within a possible range of vision in a favourable season; but few, if any, travellers have seen it from here, except with the mind's eye. The yellow outline of the coast is well defined against the blue Mediterranean; even the beat of the surf, and the ships may be seen sailing in the bay of Adra, the nearest point of the sea, but beyond this the eyesight must be helped by the imagination.

"From the summit of the Veleta, Granada and the red towers of the Alhambra are well in view; and on the other side, looking down into the Alpujarras, the villages of Capileira, Bubbion, and Pampaneira at the head of the barranco de Poqueira. But it will not be the puny and distant habitations of man that first arrest the attention, in this stupendous panorama. The eye will probably first be caught by the imposing mass of the Pic de Mulhahagen, the cairn of which marks 2° S. of E. from the Picacho,

and distant as the crow flies only 3 miles. A little to the left of this, looking across the Corral, is the *Pico de la Alcazaba*, the third highest of the range, and beyond this a ruddy glow rests on the mountains of the *Sierra Bermeja* (*Vermilion mountains*) where Don Alonso de Aguilar and the flower of the Spanish chivalry fell: beneath winds the *verdant river* so celebrated in Spanish song, although out of view—

"Rio verde, rio verde,
Tinto vas en sangre viva
Entre tí y Sierra Bermeja
Murio gran caballeria."

Though separated by so short a distance, it is not easy to pass from the Veleta to the Mulhahagen. Any one wishing to do so should first retrograde towards the Col, and then descend a little, skirting the S. side of the ridge that connects the two summits; but by this route it will occupy 4 hours. To descend from the Veleta on the E. side facing the Mulhahagen is both difficult and dangerous, though not absolutely impossible to a first-rate cragsman. To the N. side the mountain falls away in an absolutely vertical, in some places undercut, precipice of 580 metres, — 1900 feet, to the corral de Veleta. To descend upon this from the summit is impossible, though about an hour N.N.W. of the summit there is a narrow ledge, by which, with care, a descent may be effected into the corral. This corral de Veleta is one of the most striking features in the scenery of this range. Travellers can find rough sleeping accommodation there. It is called the 'corral' from a fancied resemblance to the walled enclosure into which cattle are driven at night in this country, and the traveller in the Pyrenees will at once be reminded of a Pyrenean cirque; to that of Trumouse especially it bears a close resemblance. Seen from above, and at a first glance, the almost circular wall of rock running round from the north-eastern shoulder of the Veleta to the north-western flank of the Alcazaba, would appear to form but one huge enclosure; but a closer inspection will show that this is divided by two

medial ridges into three distinct gorges; that to the west being the corral from which issues the one glacier of the Sierra Nevada, the birthplace of the river Genil, and the most southerly glacier of Europe. The other two gorges are equally wild, partly a mass of rocks, partly a mass of snow; and at the head of the easternmost, under the flanks of the Mulhahaçen, are cradled 4 little lakes, mere mountain tarns, of which the largest is dignified by the name of Laguna larga. All three gorges have a common issue in the **Barranco del Infierno**, to the N., and require a separate day if visited.

"The course to the Veleta necessitates one night upon the mountain. If fire is not an object, and wraps have been brought, the lover of fine sunset effects may well bivouac among the rocks, within ten minutes of the actual summit. There is no regular cabane, but the rocks may be arranged to form a protection against the wind. If fire is a desideratum, the quarters may be selected about two hours from the summit, N. of the Machos peak, and W. of the Veleta, just above the borreguiles. Here, at a height of 2835 metres, = 9300 feet, it is no hardship to pass the night with a roaring fire of juniper, and a luxurious bed of thyme.

"The descent to Lanjaron from the Pico de Veleta requires a good 6 hours. To return to Granada the Dornajo route may be again taken; or better still, descend northward from the Peñon de San Francisco, and so down the Barranco de San Juan into the Genil valley, which is struck about 1 hour above Guejar; thence 4 hours to Granada.

"The miners' cabins no longer exist at the lower part of the corral where the river Genil makes its turn to the west, but the traveller, if he starts from this point, where the former manager's house once stood, may very well ascend the Veleta and return the same day. This house is situated 8 hours from Granada, and there is an excellent mule-path all the way; so that provisions may be taken to any extent. To reach this house leave

Granada by the N.E. corner, passing under the walls of the Alhambra, above the right bank of the river Genil. For the first hour the road is carried among cactuses and prickly pears to the little village of Senes, and another hour to the little village of Pinillos, where there is a steep ascent occupying 2 hours to the town of Guejar de la Sierra, a dirty little town on the right bank of the Genil, of which the rearing of silk-worms forms the principal industry. Beyond this there is neither house nor village, but there is a *posada* here where bread, wine, ham, and eggs may be had. From just below the *posada* the Pico de la Alcazaba is in view bearing E.S.E., and, looking south across the Genil, the ruined hermitage of San Gerónimo with the Dornajo range beyond. Above Guejar the rocks pass from calcaire to schist, and the path continues on the right bank of the stream for 1 hour and 40 minutes. On reaching the hill of La Fuente it crosses to the left bank, along which it continues with a gradual ascent, till it reaches the miner's house. Shortly after crossing the Genil a stream is seen on the right, which descends from the Barranco de San Juan. The scenery here becomes very picturesque, and besides other good plants, the beautiful little fern, the annual maiden hair, *Grammitis leptophylla*, is very abundant on all the rocks, though after June it begins to wither away, and must be sought for fresh in shady situations. 30 minutes before reaching the miner's house, just at the bend of the corral, there is a magnificent view of the high mountain at the head of the corral, a perfect subject for a picture.

"This house is 8 hours from Granada, perched above the left bank of the stream, at a height of 1572 metres, = 5393 feet above the sea. From here it is an easy day to explore the corral; or in a long day that may be combined with the ascent of the Pico de Mulhahaçen, as follows: Start early, and follow the track which leads to the mines, 2 hours; and then, leaving that on the left, pretty nearly where the first snow-patches commence, at 2400 metres, = 7874 feet, make for the up-

permost plateau at the foot of the glacier; the rocks here are all gneiss, with fine specimens of spicular iron. Up to this point the plants, though Alpine, attain to a certain height and luxuriance; but on attaining the last plateau, 2800 mètres, = 9185 feet, though the sward between the snow-patches in midsummer is still gay with flowers, they are dwarfed and more glacial species, *Gentians*, *Plantago nivalis*, *Ranunculus gracilis* and *R. acetosellaefolius*. Traversing this plateau to the N.W. extremity of the glacier, it is there easy to mount the rocks that form the moraine. Upon this moraine, and here only on these mountains, the writer noticed the *Ranunculus glacialis*, which plant, though not always the highest growing, seems unable to exist without the contiguity of some glacier.

"From the moraine, passing on to the glacier, the traveller will soon convince himself, that although insignificant in size, it is in all respects a true glacier. Not only is there blue ice, but miniature crevasses, dirt-bands, and little moulins which receive the streams that trickle across its surface. This glacier is about 600 mètres across by 500 in length; in its highest part being 2921 mètres = 9585 feet, and in its lowest 2859 mètres = 9380 feet, above the sea-level. No rope is necessary; but as the upper part of the glacier is steeply inclined, at the close of summer when the snow is off, it might not be easy to cross it without an axe. In June there is no difficulty. The rocks under the Veleta are a sheer precipice, so the traveller must make for the eastern side; whence, mounting the steep shaly rocks, he will soon find himself on the ridge, some 400 mètres E. of the Picacho de Veleta, at a height of 3340 mètres, = 10,958 feet, and consequently 147 mètres, = 482 feet, below the peak.

"From here the Pico de Mulhahaçen is in view due W. It is a rough up and down scramble for 2½ hours to reach the summit, keeping on the south side of the ridge which connects it with the Veleta. Midway

between the two peaks a mule-track is crossed, which winds up from the central gorge, and then is carried round the south flank of the Mulhahaçen to Trevelez, forming a communication between that place and the mines on the north side of the range. A little further on, about one hour below the summit of the Mulhahaçen, a small circular lake is passed on the right, the Lago de Caldera. Notwithstanding its exposition due south, and the burning sun, it is late in the summer before the ice is melted from this lake, whose height is given by Boissier 3081 mètres = 10,110 feet. Just beyond this, before mounting the final cone of the Mulhahaçen, there is a peep over the ridge upon the four little lakes, which are cradled in the third gorge on the N.W. flank of the Mulhahaçen, the largest of which is dignified by the name of Laguna larga.

"In ascending the Mulhahaçen, the same plants are found as those already mentioned on the Veleta; and in addition to these the *Papaver pyrenaicum*, of a deep orange colour, rather less red than that found in the Pyrenees, but the same plant. As the rocks of the Mulhahaçen are precisely the same as that of the Veleta and Alcazaba, it seems strange that this rare and beautiful little plant should only grow on the former mountain; but so it is. I believe it is not found anywhere in the south of Spain except on the W. and S.W. flanks of the Mulhahaçen, where it is pretty abundant at an elevation of from 3400 mètres up to the very top.

"The descent from the Mulhahaçen may be made on the southern side without the slightest difficulty, either to Capileira or Trevelez, that to the former place occupying 5 hours, and to the latter barely 4 hours.

"On the south side of the range, in the country of the Alpujarras, there are 3 stations, which may serve as a starting-point from which to explore the mountains Lanjaron, Capileira, and Trevelez. Each of these has its advantages and disadvantages. Lanjaron (to the W.) is by far the most

civilised and the most accessible. There is a coach-road from Granada, and a diligence daily in the season. (See Rte. 116.)

"Lanjaron has been not unfairly named *el paraiso de las Alpujarras*. Like all the villages of the Alpujarras, it is entirely Moorish in appearance. It is perched, at an elevation of 2296 feet, on the S. side of the slopes of the Sierra, with a deep ravine in front; and the narrow shelf on which it sits is one tangle of pomegranates and peaches, figs and oranges, which are ranged in terraces above the stream. It possesses 14 mineral springs, considered finer in quality than those of Vichy, the waters of which are impregnated with hydrates of magnesia and soda. The bathing season is from the 15th June to 15th September. Below the town is a Moorish castle on a knoll with a fine view; and the broken hills abound with subjects for artists, whilst the botany and geology are as rich as they are comparatively unexplored. The Pop. is 3000.

"Inns: San Rafael, Fonda Graudina, Vinda de Regera. Visit the delightful Paseo del Paraiso. The Calle Real, or principal street, divides the town most curiously in two zones of vegetation, the upper part chestnuts and oaks, the lower oranges, lemons, palms, and sugar-canes. The snow-cured hams well merit the attention not only of the mountaineer but of the gastronomer, and the oranges are unsurpassed in Spain, though they are not ripe until the end of August, and the traveller who may have come earlier for the sake of the mountain flowers, must content himself with the oranges of the preceding season, some of which are always preserved hanging on the tree.

"The main drawback to Lanjaron as a station for excursions is its distance from the high peaks of the range, from which it is practically as far removed as Granada. It is impossible, from here, to ascend the Veleta and return in the same day, though this is quite feasible with the westernmost and lowest peak of the Caballo. Start early from the east

end of the town, and follow the path carried northwards, on the eastern side of the gorge.

"From Lanjaron to Capileira, 4 hours, by a good mule-path passing through the village of Bayarca, and leaving the town of Orgiba below on the rt., and thence up the Barranco de Poqueira above the rt. bank of the stream, which the path crosses at a very picturesque mill and cascade just below the village of Pampaneira. From this village it requires 4 hours to reach Trevezlez. Take the path mounting the ridge due W., and gradually bearing to the N. after it has passed the two villages of Pitres and Portugas, beyond which it traverses an upland plateau with a luxuriant growth of cistus, dwarf oaks, and other shrubs, and finally descends into the gorge of Trevezlez, at the head of which is seen the village, just on the last confines of cultivation.

"The village of Trevezlez is situated at the foot of the S.E. buttress of the Mulhahaçen, on the rt. bank of the stream, and at a height of 1625 metres, = 5333 feet, above the sea, being the highest village in the Alpujarras, and though larger than Capileira, it affords much worse inn accommodation. In the Posada the traveller will find absolutely nothing; and it is only on paying the money beforehand that a few eggs, oil, bread, and wine may be procured in the village. For bed the traveller will have to content himself with the floor, and, unless curious in entomological discovery, let him beware how he indulges in the luxury of any covering. Indeed, such is the dirt and discomfort of Trevezlez, that I can scarcely recommend it as headquarters; though to any one prepared to fare there, it is a very convenient station from which to ascend the peaks of Mulhahaçen and Alcazaba. The Mulhahaçen may be ascended from the village in 4 hours. Passing out of the village by the N.N.W. corner, make for the ridge forming the N. side of the gorge; once on this, the Pic de Mulhahaçen is in sight, bearing N.W.; skirt this ridge over rocks

and snow-beds till the summit is attained. There is no possible difficulty for the most timid.

"The Pico de Alcazaba may be reached in about the same time. Follow the gorge of Trevezal northward for 1 hour, and then bear up the gorge which divides the two mountains, keeping to the north or Alcazaba side. The southern peak of the Alcazaba, that first attained, is not the highest. The highest is the most northern peak, which is 40 minutes farther. On the western and northern sides the precipices of the Alcazaba are most imposing; and the mountain is only accessible on the S. and S.E. In the basin between the Alcazaba and the Mulhahacen there is a small lake, and skirting this, the mountaineer may pass from one peak to the other without much difficulty, though it requires a little care.

"From the village of Trevezal, continuing up the gorge, you may pass by the Port de Vacares into the Genil valley, and so to Granada. The mule-path crosses the river at Trevezal, and is carried up the left bank of the stream; but it is a very long day. As Ottensheim states the contrary, I may mention that the fishing in the river of Trevezal is all a fiction. To the best of my belief there are no trout worth speaking of, either in this or in any other river of the Sierra Nevada.

"Both at Trevezal and at Capileira the snow lies deep for several months in the year, and from all appearances the fall is quite as heavy on the south as on the north side of the Sierra. The tropical plants are left far below; but even at Trevezal fruit-trees, such as the walnut, apple, and mulberry, produce and ripen. And the cultivation extends much higher, up to 2300 metres (7546 feet), the highest cultivated plants being rye, *centeno*; and the large kind of pulse, *Cicer arietinum*, which is so much used throughout Spain under the name of *garbanzos*.

"At places like Trevezal the traveller has the dignity of sleeping under a roof, but that is all. He will not get much repose, and will certainly miss the enjoyable sensations of sleep-

ing on the mountain side, 'sous les belles étoiles.' To camp out, however, with any enjoyment, a fire is absolutely necessary, and one of the great drawbacks of the Sierra Nevada is a scarcity of wood of any kind. Three little prickly plants, *Alyssum spicatum*, *Astragalus aristatus*, and *Arenaria pungens*, are the only growth approaching an under-shrub, at any height on the south side of the range. Queer stuff to handle for fuel, and still more queer for a bed, but above 2500 metres, = 8202 feet, this is the only material. On the north side it is different. In most places there is an abundant growth of juniper, both the common juniper and the savin, the last growing rather the lowest.

"Owing to many discomforts, and especially to the burning sun and wretched accommodation, the Sierra Nevada cannot compete with the Alps and Pyrenees. The range has, however, one great advantage over all other European mountains, viz. that during the summer and early autumn months that important element of mountaineering, the weather, need never be considered, for it is quite sure to be fine, both by night and by day. The only rencontre on the mountain itself will be with an occasional *acquiéro*, or man employed to keep the aqueducts running which irrigate the plains below.

"In the way of sport the Sierra Nevada does not hold out great attractions. There are a few izzards, *Antilope rupicapra*, upon the Sierra, apparently exactly the same animal as that of the Pyrenees; also a kind of wild goat somewhat resembling a bouquetin, the *Capra xagagra*. Fishing in the stream is a delusion; but for the botanist the Sierra Nevada has attractions, probably superior to any other mountain-range in Europe. On these summits plants of the Syrian mountains may be seen growing side by side with the Arctic flora of Greenland.*"

* The traveller interested in the flora of the range should consult the very exact and beautiful work by Edmond Boissier of Geneva, 'Voyage botanique dans le Midi de l'Espagne.'

ROUTE 103B.

MARCHENA TO ECIJA.

Rail. One train daily. 27 m.

Marchena Stat. Pop. 13,224.

10½ m. Fuentes Stat. Pop. 3908.

7 m. Luisiana Stat.

10½ m. Ecija Stat. Pop. 24,979.

Imm: Parador de la Diligencia. *Ecija*, Astigi (of Greek origin, and the city par excellence), in the time of the Romans, was equal to Córdoba and Seville: it rises amid its gardens on the Genil, the great tributary of the Guadalquivir, just where it becomes navigable. Ecija is a well-built, gay-looking, improving town, but still socially very dull. Some of the Moorish gates and massive towers remain. From the extreme heat it is called the *Sarten de Andalucía*. This roasted and toasted town bears for arms the sun, with this modest motto, *Una sola sera llamada la Ciudad del Sol*; thus Bætican frying-pans assume the titles and decorations of an Heliopolis.

The Plaza Mayor, with its pretty acacias and Amazon fountain, may be visited, and the Azulejo-studded ch. towers: the columns in those of Santa Bárbara and Santa Maria are Roman, and were brought from a destroyed temple, once in the Calle de los Marmoles. The house of the Marquis de Cortes is painted in the Genoese style: here the king is always lodged. Of other finely balconied and decorated mansions, observe those of Peñafior, Benameji, and Villaseca. The cloisters of San Francisco and Santo Domingo may be visited. There is a fine but narrow bridge over the Genil;

Paris, 1839-45, 2 vols. In addition to this he may also like to look at the 'Paseos de Granada,' by Simon Rojas Clemente, Madrid, 1807; and 'Madera, Andalucía, la Sierra Nevada, y los Pirineos,' a gossiping book by Frank Peudlen d'Ottensheim, Sevilla, 1848.

the edifice at its head is called *el Rollo*. *El Rollo* meant the gallows, usually built of stone, and outside the town; and from the steps being worn round by walkers sitting down, *rollo* in time obtained the secondary meaning of a promenade—a pretty one that ends in a gibbet. Ecija has also a charming alameda outside the town, near the river, with statues and fountains representing the seasons, an open theatre, and a new and magnificent Plaza de Toros, built on the site of a Roman amphitheatre, where some of the best bull-fights in Spain take place.*

ROUTE 104.

SEVILLE TO GRANADA, BY UTRERA, MARCHENA, OSUNA, LA RODA, AND ANTEQUERA—Rail. See 'Indicador.'

Seville Stat.

2½ m. Dos Hermanas Stat.

6 m. Utrera Junct. Stat.

10 m. Arahal Stat.

6 m. Paradas Stat.

7 m. Marchena Stat. Pop. 11,600.

Visit its ancient church of 5 naves.

The Arcos family have a palace here.

8 m. Los Ojuelos Stat.

17½ m. Osuna Stat. Pop. 16,000.

The apex of the triangular hill upon which this healthy town is built, is crowned by a castle and the *Colegiata*. The streets are picturesque and straggling, the balconies of the houses are ornamented with superb carnation pinks. Osuna takes its name from

Osuna, daughter of Hispan, who mar

* For local details, consult 'Ecija y sus Santos,' Martin de Roa, 4to., Sevilla, 1629; and the 'Adicion' of Andres Florindo, 4to., Sev. 1631.

ried Pyrrhus, a killer of boars; hence the arms of the city, a castle with 2 boars chained to a window. The Romans called the place Gemina Urbanorum, because 2 legions, and both of Rome, happened to be quartered there at the same time. The city was taken from the Moors in 1240; Philip II. granted it to Pedro Giron, whom François I. used to call *Le bel Espagnol*.

Visit the *Colegiata*, built in 1534, in the mixed Gothic and cinquecento style. Obs. the Crucifixion by Ribera; it was mutilated by the French under Soult, but restored afterwards by Joaquin Cortes. The *Retablo* of the high altar contains 4 gloomy paintings by Ribera: it was brought from Naples by the celebrated Viceroy Duke. The marbles of the pavement are fine. Visit the underground portions of this ch. The *Patio del Sepulcro* is in Berruguete taste. The vaults are supported by Moorish arches. Obs. in the *sacristia*, a Christ by Morales.

Leaving Osuna, we pass *Las Aguas dulces*, whose sweet waters create an oasis in these aromatic *dehesas*.

10½ m. *Pedraera Stat.* Pop. 1300. [To the l. lies Estepa; some traces of the ancient Astapa are yet visible. This guerrillero hill-fort rivalled Numantia: when besieged by the Romans, 547 u.c., its inhabitants destroyed themselves, their wives and children, on a funeral pile, rather than surrender.]

6½ m. *La Roda Stat.* Here the rly. from Cordova to Malaga is joined. Hence to

12½ m. *Bobadilla Junct. Stat.* Buffet. 25 minutes are allowed. The line to Granada branches off. Get into a carriage marked Granada. 1st class passengers do not change.

2 m. *Apedero Stat.*

8 m. *Antequera Stat.* Inn: Posada de la Castaña. Pop. 30,000. This city was an important Roman station. The ancient town was situated at *Antequera la Vieja*. The remains of a palace and a theatre, almost perfect in 1544, were used as a quarry to build the convent of *San Juan de Dios*; a few fragments were saved by

Juan Porcel de Peralta in 1585, and are imbedded in the walls near the *Arco de los Gigantes*, going to the castle court. Others were then brought from *Nescania*, 7 m. W., where a hamlet was erected in 1547 for the invalids who came to drink the waters of the old *Fons divinus*, now called the *Fuente de Piedra*, because good for stone and gravel complaints.

The city was recovered from the Moors in 1410 by the Regent Ferdinand, who hence is called "*El Infante de Antequera*." He gave the city for arms the badge of his military order, *La Terraza*, the "vase" (*quasi de terrâ*), the pot of lilies of the Virgin, under which the mystery of the divine incarnation was shrouded. This order, the earliest in Spain, was founded in 1035 by Garcia of Navarre. The Inhab. are chiefly agricultural. In the fertile plain near the town is a peculiar salt *laguna*, or lake. It is now famous for its industry of woollen cloths and blankets. They are very finely dyed.

The *Colegiata*, gutted by the invaders, has been partially refitted; but poverty of design unites with poverty of material.

The castle is Moorish, built on Roman foundations. Obs. the *Barbican*. Ascend the *Torre Mocha*, with its incongruous modern belfry. Obs. the Roman frieze and cornice at the entrance. The view is striking; in front, the *Lovers' Rock* rises out of the plain, and to the rt. the three conical hills of *Archidona*. The castle is much dilapidated. The curious old mosque in the enclosure was converted by the French into a storehouse.

Antequera is the place selected by the proverb which indicates the tendency in Spaniards of each person taking first care of himself: *Salga el sol por Antequera (venga lo que viniere)*.

Antequera was the home of the great Alcaide Narvaez, *el de la gran lanzada*.*

* See the curious 'Historia,' &c., by Francisco Balbi de Corregio, 4to., Milan, 1698. Consult for local history, 'Panegéricos,' &c., Pedro de Espinosa, 8vo., Xeres, 1628; 'Historia de Antequera,' Francisco Espinosa y Aquilena, 8vo., reprinted, Malaga, 1842.

An interesting excursion may be made to the **Cerro de Mencil**, with a good guide, in the mountains near Antequera.

Ascending the height on the old road to Malaga is a *lusus naturee*, called **el Torcal**, an assemblage of stones which look like a deserted town, well worth a visit, and similar to the *Ciudad encantada* at Cuenca.

Just outside the town, on the road to Archidona, is **la Cueva de Mengal**, a prehistoric chamber built of enormous stones under a tumulus which has been cleared off, which looks E., and is some 70 ft. deep; it was examined for the first time in 1842, by **Rafael Mitjana**, an architect of Malaga. He got the interior cleared out, by assuring the Antequeran authorities, but not antiquarians, that treasures were buried there. It was long known by the shepherds and neglected, and is one of the best prehistoric monuments which exist in Spain. See *Fergusson*.

On leaving the town the rly. reaches the banks of the **Yeguas**, and the **Peña** or **Peñon de los Enamorados**, which rises like a Gibraltar out of the sea of the plain. Here, it is said, a Moorish maiden eloping with a Christian knight, baffled their pursuers by precipitating themselves, locked in each other's arms, into a stony couch.*

5 m. **La Peña** Stat. 2300 ft.

7½ m. **Archidona** Stat. Pop. 7714.

8½ m. **Salinas** Stat. Soon the line passes over a fine viaduct at **Rio Frio**, a branch of the **Genil**, 1900 ft. above the sea.

13 m. **Loja** Stat. Pop. 17,998. **Casa de Huéspedes**, **Las Quintanas**, **Calle de la Caridad**. Before reaching the Stat., which is beyond the town, the **Genil** is crossed by a fine iron bridge.

Loja is surrounded by fine springs of water. In one of these, **La Alfaguara**, the washerwomen may be seen standing in the running water washing the linen. The river is most picturesque, and the artist will find ready subjects for his pencil at **Los Infernos**. The **Iglesia Mayor** and **San Gabriel** are fine

* See the story at length in 'Mariana,' xix. 22, and in Southey's ballad on 'Laila and Manuel.'

buildings of the 16th centy. The fruits at **Loja** are first-rate, and the river abounds in crayfish.

This picturesquely placed town, being the key to Granada, was once of great importance. Ferdinand and Isabel besieged it in 1488, and took it after 34 days' siege, very much by the aid of the English archers under Lord Rivers. It was to Loja that the **Gran Capitan**, **Gonzalo de Córdoba**, retired from the suspicions of the ungrateful Ferdinand.

The rly. traverses a beautiful plain, passing

5½ m. **Huotor-Tajar** Stat. Pop. 2266.

6¼ m. **Tocon** Stat.

6¼ m. **Illora** Stat. Pop. 8051.

6 m. **Pinos Puentes** Stat. Pop. 4109.

It was at the bridge of **Pinos** that Columbus was stopped by Isabel's messenger. To the rt. lies the **Soto de Roma**. The Palace itself is about 1¼ m. distance from the stat. To the l. obs. the **Sierra Elvira**.

4 m. **Santa Fé** Stat. Pop. 4931. (See, for this now unimportant place, Rte. 103.)

6 m. **Granada** Stat. Terminus. (See Rte. 103.) Omnibus to the hotels in the town and **Alhambra**.

ROUTE 105.

SEVILLE TO CARMONA, BY ALCALÁ DE GUADAIRA—RAIL.

Two trains daily.

15 m. **Sevilla** Stat.

5 m. **Cerraja** Stat.

2½ m. **Alcalá de Guadaira** Stat.

Inn: **Parador de las Diligencias**. Pop. 7964. This remarkably salubrious

little town was the Punic *Hienippa*, "a place of many springs." Its modern name signifies the "castle of the river Aira," that river sweeping round the base of the town, and fertilising this garden of Flora and Pomona. It is also called *de los Panaderos*, "of the bakers," for it has long been the oven of Seville. All classes here gain their bread by making it, and the water-mills and mule-mills (*atahonas*) are never still. The mills exceed 200 in number. The corn is very carefully ground, the flour being passed through several hoppers to secure its fineness. The dough is worked and reworked as is done by our biscuit bakers: hence the close-grained caky consistency of the Andalusian bread.

The castle of Alcalá is one of the finest Moorish specimens in Spain. It surrendered to St. Ferdinand, Sept. 28, 1246, the garrison having fraternised with Ibn l-Ahmar, the petty king of Jaen, who aided the Christians against the Sevillians. No part of the Moorish city remains but the small mosque, which is now dedicated to San Miguel, on whose day the place was taken. Obs. the *tapia* walls, the subterranean corn granaries (called in Moorish, *mazmorras*), the cisterns (*aljibes*), the inner keep, and the huge donjon tower (*la torre*) *mocha*, built by the Spaniards.

Visit the Church of San Sebastian, and obs. the pictures there by Francisco Pacheco, father-in-law to Velazquez, and in the Church of Santiago a "Purgatory," also by him. The Convento de las Monjas contains a retablo with six small bas-reliefs by Montañes. The "Santa Clara receiving the Sacrament" is the best; his small works are rare and beautiful.

Visit the Molino de la Mina, whence Pedro Ponce de Leon (in 1681) took the title of marquis. The excavations in the rock are very picturesque. Hence the city of Seville is supplied with water by means of an aqueduct; the first portion is enclosed by a brick *cañería*. Some of the tunnels are 6 miles in length. The Roman portion of the works was restored in 1172 by Júsuf Abú Jacúb, but was subse-

quently allowed to go to decay by the negligent Spaniard. The aqueduct, on approaching Seville, is carried into the city upon some 400 arches called "Los Caños de Carmona," from their running along parallel to the road leading to that city.

The sportsman will walk over the flats between Alcalá and Seville with his gun. The artist will visit the valley of the Guadaira and sketch the Moorish mills and towers, which *Iriarte* also sketched; he who, according to Murillo, was fit to paint Paradise—so relative is praise! This *Iriarte*, by the bye, was almost the only purely landscape painter which Spain has produced down to the present century.

1½ m. Gandul Stat.

3 m. Mairena Stat. Pop. 4758.

2 m. Viso Stat. Pop. 6369.

1½ m. Carmona Stat. *Inn*: Fonda de las Diligencias. Pop. 15,344. (Rte. 86.) This clean white town—the Moorish *Karmunah*—with its Oriental walls, castle, and position, is very picturesque. It rises on the E. extremity of the ridge, commanding the plains both ways. The prefix *car* indicates this "height." The old coins found here are inscribed "Carmo," Florez, 'M.' i. 289. Cæsar fortified the city, "the strongest in the province," which remained faithful to the Goths until betrayed to the Moors by the traitor Julian: St. Ferdinand recovered it Sept. 21, 1247, and his standard is borne every anniversary to the Hermitage Sn. Mateo, founded by him. He gave the city for arms, a star with an orle of lions and castles, and the device "*Sicut Lucifer lucet in Aurorâ sic in Wandaliâ Carmona.*" Don Pedro added largely to this castle, which he made, as regarded Seville, what Edward III. did of Windsor, in reference to London; here, in 1368, he kept his jewels, money, mistresses, and children. After his defeat at Montiel, his governor, Martin Lopez de Córdoba, surrendered to Enrique on solemn conditions of amnesty, all of which were immediately violated, and himself and many brave soldiers executed. The site is still called *el Rio del Cuchillo*. Obs. the tower of San

Pedro, which is an imitation of the metropolitan Giralda; remark the massive walls and arched Moorish city entrance. The church of Santa Maria is of excellent Gothic, and built by Antonio Gallego (ob. 1518). The "Descent of the Cross" is by Pacheco; a Venetian-like San Cristóbal has been repainted. The **Alameda** with its fountain, between a dip of the hills, is pleasant. Its fair (April 25) is a picturesque sight, and should be visited by the artist. The striking gate leading to Cordova is built on Roman foundations, with an Herrera elevation of Doric and Ionic: the alcazar, towering above it, is a superb ruin. Don Pedro and the Catholic kings were its chief decorators, as their badges and arms show. The view over the vast plains below is magnificent; the Ronda and even the Granada chains may be seen; it is somewhat like the panorama of the Grampians from Stirling Castle, on a tropical and gigantic scale.*

ROUTE 106.

CÓRDOBA TO MALAGA—RAIL. 117½ m.

Two trains daily, in 7 hours.

Córdoba Stat. See Rte. 85.

Upon leaving Córdoba the line to Sevilla branches to the rt. The Guadalquivir is crossed upon a fine bridge supported upon tubular piles.

14½ m. Torres Cabrera Stat.

6½ m. Fernan Nuñez Stat. Pop. 4328. In the Parroquia, obs. the *Crucifix* used by the earliest Christian missionaries in Japan.

* Consult 'Antigüedades de Carmona,' Juan Salvador Bautista de Arellano, 8vo., Sevilla, 1618.

9½ m. Montilla Stat. Pop. 13,147. This beautifully-situated town is celebrated for its wine. Here was born Gonzalvo de Córdoba, surnamed *el Gran Capitan*. The palace near the town belongs to the Duke of Medinaceli.

3½ m. Aguilar Stat. Pop. 11,659. Near Aguilar is another palace and estate belonging to the Medinaceli family.

3½ m. Puente Genil Stat. Pop. 10,945. The river Genil is crossed.

8 m. Casariche Stat. Pop. 3420.

7½ m. La Boda Stat. Pop. 1644.

6½ m. Fuente de Piedra Stat. Pop. 1207. Several mineral springs in this neighbourhood are considered efficacious in diseases of the urinary organs. At a distance of ½ m. is a curious saline lake, which is nearly 9 m. in circumference.

6½ m. Bobadilla Junct. Stat. (Here the line by Antequera to Granada branches to the l. Route 104.)

Travellers should avail themselves here of the 20 min. halt for refreshments.

[A rly. is planned which is to go from Bobadilla to Gibraltar by the following stations:—Bobadilla, Campillos, Teba, Alberquilla, Bonda, Jimena, Algeciras. This route branches off to Estepona and Marbella at Castellar.]

6½ m. Gobantes Stat. *Diligences* for Ronda, 54 kilometres, fare in berlina 52 reales, 30 m., meet the 7 A.M. and 3.20 P.M. trains from Málaga. The new road is good. [A road also crosses the Sierra de Peñarubia to Teba (6½ m.), a picturesque town of 4641 inhab.]

The line—now rapidly descending—passes through a series of 12 tunnels (the total length of which is 3½ m.), and over 6 great bridges to the magnificent gorge of the Hoyo (literally "hollow," or "grave"), through which railroad and river pass side by side, divided at times by a thin wall of rock.

A magnificent viaduct 325 yds. long, was destroyed in 1873 by a landslip, and the line now passes over a track skirting the upper part of the gorge where this took place.

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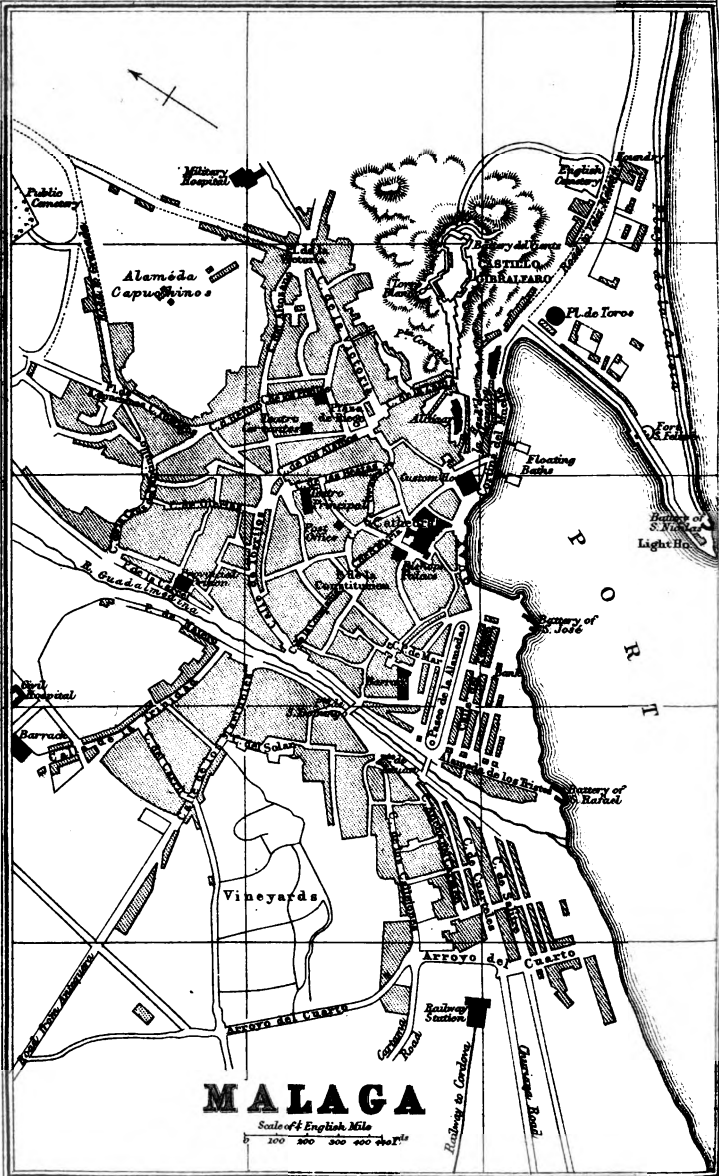
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MALAGA

Scale of English Mile
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A

London John Murray.

Digitized by Google

Edw. Waller

The savage grandeur of this part of the line will compare with the wildest mountain passes in Switzerland, the Styrian highlands, and the Tyrol.

Soon the sublime changes for the beautiful, and the richly cultivated plain of **Andalucia Baja** opens to the view. The stunted oak is replaced by the stately palm; the luxuriant orange-groves, the creeping vines, the tropical aloe, alternate with the sombre-tinted olive, and vast hedgerows of prickly pear.

The Guadalhorce is again crossed before reaching

13 m. **Alora Stat.** Pop. 9874. This picturesquely-situated town is surrounded by vineyards and olive plantations, and some of the finest orange and lemon groves in the world. It is so sheltered by the hills around that it is attracting the attention of the Malaga merchants as a winter residence, while the vegetation of this veritable garden of the Hesperides forms a still more appreciated shelter from the heats of summer.

Another bridge crosses the Guadalhorce before reaching

5 m. **La Pizarra Stat.** Pop. 3298. *Omnibuses* for the sulphur-baths of Carratraca meet the trains during the bathing season, from July to October. Road bad, but interesting. Horses and mules can be obtained at the Posada adjoining the stat. for those who prefer riding. A bridle-road leads through Carratraca for Bonda.

Leaving Pizarra, obs. to the rt. of the line the ruins of a hill-fort behind the little town of Cartama. This little place offered an obstinate resistance to the troops of Ferdinand in 1485.

7½ m. **Cartama Stat.** Pop. 4932. This was formerly a Roman station of some importance, and a recently found bronze tablet of river-dues proves that the Guadalhorce was then navigated as high as this by Roman galleys.*

Diligences meet the trains for the town (1 m.), and for the charmingly situated pueblos of Alhaurin (Pop. 7445), 5 m., and Coin (Pop. 10,014), 12 m., both well worth a visit.

4¾ m. **Campanillas Stat.**

* See Berlanga's 'Estudios Romanos.'

6 m. **Malaga Terminus.** A plentiful supply of cabs and buses meet the trains.

MALAGA.

Inns: Fonda Alameda; Roque Arnan, an excellent courier, who speaks English, is to be heard of at this Hotel. Hôtel de Londres, moderate; both have a south aspect. Hôtel de Lertora, on the opposite side of the Alameda. Hôtel Victoria, No. 33 on the Mole. South aspect.

As regards management, prices, and *cuisine* there is not much to choose between Hotels. Rooms, board inclusive, from 30 reals, according to size and aspect.

Casas de Huéspedes: Mrs. Walsall, Alameda Hermosa, third floor. Fonda de Madrid, Carros, 8. Hôtel de Europa, Muelle, 19. These three have a sea view. Fonda del Universo, Molina Larios, 10.

Restaurants: El Divan, underneath the Hôtel de Londres. Café of the Fonda Alameda. La Loba, Plaza de la Constitucion. In these chops and steaks are to be had.

Cafés: El Universal and El Siglo, Calle de Granada. La España in the Plaza de la Constitucion.

Bachelors, to whom expense is no object, will get on very well at any of these establishments.

Malaga is supplied with first-rate bottled ale by Mr. Hodgson, Puerta del Mar, next door to the Fonda de la Alameda, at whose establishment English goods and provisions of all kinds can be obtained.

Clubs: El Círculo Malagueño, on the Mole. Visitors can procure free introduction for 10 days from a member. A large number of English and Continental periodicals, billiard-rooms, &c. Monthly subscription, 40 reals. El Círculo Mercantil, Puerta del Mar, a popular and respectable club: monthly subscriptions, 20 reals. El Liceo, Plaza de Alvarez, Carretería. Foreigners admitted gratis for 15 days, on introduction by a member: subscription, 20 reals monthly. This club,

founded on the site of an old convent, possesses a ball-room in which are held the meetings of its musical society, the yearly exhibitions of pictures, local antiquities, flower-shows, &c. There is also a library and classes in literature, &c., and a Sociedad Filarmónica.

Theatres: *De Cervantes*, sometimes Italian operas. A large, handsome, and well-appointed house, will contain 3000. Obs. the ceiling painted by Ferrandiz (an epitome of all the industries of Malaga). *El Principal*: Spanish dances and comedy. *Circo de la Victoria* is used for gymnastic entertainments and bull-fights of an inferior description.

Plaza de Toros: Malaga formerly possessed one of the finest bull-rings in Spain. This has long ago given place to streets built on its site. And in 1874 another large bull-ring was erected in the rear of the Noble Hospital on the old Mole. This latter building was presented to the town by the executors of the late Dr. Noble, in the year 1861, and is used as a dispensary and an infirmary for sailors, captains, &c., who, by paying a small sum for board and lodging, are satisfactorily attended to.

English Consul: R. Wilkinson, Esq., Peligro, No. 7. *Vice-Consul*: J. Mark, Esq.

American Consular Agent: H. C. Marston, Esq. *Vice-Consul*: John R. Geary, Esq.

English Chaplain: Rev. W. West, M.A. Service on Sundays at the British Consulate at 11 A.M., and 3.45 P.M.—*N.B.* Subscriptions are earnestly requested on behalf of this Ch., and also on behalf of the Eng. Cemetery. Visitors will do well to remember how largely these institutions have to depend on their support, Government aid not being now to be depended on.

Medical Men: Dr. Emilius Bunsden, Alameda, 46. Clarence Visick, Esq., Plaza del Obispo, No. 2 (opposite Cathedral).

Bankers: Travellers can cash their circular notes and letters of credit at Messrs. John Clemens & Son, Alameda de los Tristes, No. 2. Messrs. Crooke Brothers & Co., Alameda, No. 21. Messrs. William Huelin & Sons, Alameda, No. 42. Messrs. Rein & Co., Alameda Hermosa, No. 4. Don Tomás Larios, Alameda, 30. Señores de Larios, Alameda, 2 and 4.

Professors of Languages: Rev. Federico Mesa y Gordon, Pasaje de Gordon, Carretería. Sra. Doña Carolina Castillo, Salinas, No. 15.

Post Office: Calle de Casapalma, Calle Granada.

English letters posted till 6 A.M.; the 9 P.M. mail delivered next morning.

Telegraph Office: in the Custom-house, or Aduana, open night and day.

Baths: Las Delicias, Calle de San Francisco, Carretería. Baños de Ortiz, opposite Post Office (bath, 4 r.). Temporary baths erected in the Port, opposite Custom-house, in the summer months. The water is more or less impure, from the shipping.

Books: There is a small circulating library at the Consulate, under the care of the Chaplain. Visitors are requested to protect and contribute to this indispensable institution. Señor Moya, Puerta del Mar, has a circulating library and news-room. Subscription, 10 reals monthly.

Cab Fares: 4 reals the course; 8 reals the hour. Outside the town, 12 reals the hour. For more than 2 persons, or at night, 2 reals extra.

Bus Fare: from station 1 real.

Visitors desirous of seeing at their ease the neighbourhood of Malaga, can avail themselves of the 7 A.M. or 3.20 P.M. trains, alighting at Cartama, Pizarra, Alora, or Bobadilla (where they can lunch), returning by the evening train. There are daily diligences at cheap rates for Churriana, Torremolinos, &c., on the west, and to Vélez Malaga on the eastern side of the town.

Riding Horses can be obtained at a dollar a day from Juan Nogales, at

the Central Railway Office, Puerta del Mar, 24.

Boat Hire: Always bargain beforehand: the usual charge is, to and from steamers, each person and each article of luggage, 2 reals. The boatmen are, like most others, regular land-sharks; all disputes should be referred at once to the office of the Capitan del Puerto, exactly opposite the landing-place.

Malaga, with its population of 116,143 souls, is situated at the S.E. corner of an extremely fertile Vega, 18 m. long by 9 m. wide. Its climate is one of the most equable in Europe, although the wind is often very trying. Invalids, especially those affected with asthma, chronic bronchitis, incipient phthisis, &c., often derive remarkable benefit. Winter, in our sense of the term, is almost unknown. This is proved by the large and profitable cultivation of the sugar-cane, which is killed by the slightest frost. The mean average temperature, during the months of November, December, January, and February is 56° 7'. That of Pau is 41°, that of Nice 47°. The winter often passes without the thermometer having fallen below 50°, even at night.

The peculiar characteristics are constant sunshine and dryness of the air; open to the S. and to the sea, it is sheltered to the N. and E. by mountains. The summer heat is so tempered by the steady sea breeze, that many Spaniards have resort to it for sea-bathing.

Rain falls on 29 days in the year on the average, seldom for more than a few hours at a time. Unfortunately, to the dismay of the farmers, the quantity is liable to great variation, some years being too small to be recorded, and in others sufficient to damage seriously the land and crops. The drawback to the climate is the occasional prevalence of land winds or "terrala." Passing over the heated plains of the interior in summer, they acquire a dryness and heat highly depressing to those not hardened to them, while in winter, on the contrary, they bring all the coldness of the snow-covered sierras of the interior with a dryness which

[Spain, 1832.]

makes them very irritating to some invalids. Fortunately, they never last long.

Malaga is the capital of its province (the total provincial population being 446,660), and is the residence of civil and military governors, and the see of a bishop, suffragan to Granada. The city bears for its arms the two tutelar martyrs *San Ciriaco* and *Santa Paula*, with the castles of Alcazaba and Gibralfaro, and the *Tanto Monta* of Ferdinand for a motto. The city is divided into two quarters by the *Guadal-medina*, or "river of the city." This watercourse, which never had a name of its own, is used as a highroad or street in the summer and autumn, being then entirely destitute of water; but in winter it becomes at times a devastating torrent. It is alike the bane and the antidote of the city, for its deposits are gradually blocking up the harbour, whilst its freshets cleanse away the plague-engendering accumulations of filth to which the inhabitants are strangely indifferent. This will soon find its remedy in the present scheme for the improvement and extension of the port, the deviation of the *Guadal-medina* to the west of the town, the present bed being converted into gardens, and the formation of a boulevard to encircle the town.

Phœnician Malaga, like Cadiz, is of immemorial antiquity. The name is taken either from *Melech*, "king's town," or from *Melach*, "salt-fish." The ancient city, having, like Cadiz, deserted Tyre for rising Carthage, and then deserted Carthage for rising Rome, made terms with Scipio, and became a municipium. It was taken by the Berbers under Tarik, in the year 710. When in possession of the Moors, it is described by Rasis as "a paradise on earth." It was recovered from the invader by Ferdinand I., Aug. 18, 1487, after a dreadful siege. The king broke every pledge, and followed up his triumph by confiscations and *autos de fé*. The manes of the murdered Moors were avenged by the French under Sebastiani, who sacked the city, Feb. 5, 1810, at the same time exacting 12 millions of reals in

gold and silver. Again in 1823 the French under Loveredo entered the unresisting city: they drew out on the Alameda the cartridges which they had loaded on the *Bidasoa*, and threw them in the face of the "patriotic" inhabitants, their *promenade militaire* being concluded. The city, however, shared with Lugo in taking the lead in the *Espartero pronunciamento*, May 20, 1848.

After the dethronement of Isabel II., in 1868, the Malagueños distinguished themselves by an obstinate resistance against the Madrid authorities, and on Jan. 1, 1869, General Caballero de Rodas entered the town with 6000 men, after some severe fighting, the Federals having fortified every available position with barricades. The bridge at the end of the Alameda was the site of one of these which was shelled by a *gun-boat* from the mouth of the river.

A few weeks before the abdication of Amadeus (Feb. 1873), the Republicans made a demonstration, which was promptly suppressed.

After the abdication of the king, the Republicans came out in an entirely new light. The troops then in Malaga, to the number of about 1000, disbanded; and their arms and ammunition were seized by the populace. The citizens fled all over the country. All the local authorities having disappeared, the whole government of the town remained in the hands of the federals. By degrees a communistic element appeared, desiring more substantial gains from the new order of things. Disagreements arose, and a volunteer captain, who had been elected *alcalde*, was shot, June 25. During this time the republicans quarrelled among themselves. Each fraction of this party struggling for the command of the town, the inhabitants were kept in constant alarm, for they went the length of firing cannon in the streets, and threatening to bombard the town. The volunteers were paid by contributions laid on the inhabitants and tradesmen. They also seized the funds of the custom-house and other government establishments. Seven convents of nuns

were pulled down; but what most concerns travellers is, that foreign subjects were not interfered with.

Visit first the Cathedral. It occupies the site of the mosque, which, upon the flight of the Moors, was converted into a church, of which nothing but the early Gothic portal of the *Sagrario* now remains. The present mixed Corinthian edifice was begun in 1538, by Diego de Siloe, and only completed in 1719, after having been partly destroyed by an earthquake during the year 1680. The original design having been departed from by each succeeding architect, the edifice now presents a motley appearance, in which all the defects of the worst periods of art are apparent. There are seven entrances; the principal façade of the N. doorway consists of three fine arches resting on Corinthian pillars. It stands between two towers, the one drawn out like a telescope, with a pepper-box dome, some 300 ft. high, the other being unfinished. The interior consists of three aisles divided by fluted pillars of the Corinthian order, placed back to back on ill-proportioned pedestals. The arches which support the roof do not spring directly from these pillars, but rest on columns in the cornice. The *Altar Mayor* was designed by Alonso Cano: the five frescoes of the *Passion* are by Cesar de Arbasia (1580). The choir seats were carved, 1592-1631, by Vergara the younger. The stalls were designed, 1658, by Luis Ortiz and Giuseppe Michael. The figures carved in high relief of the stalls of the cathedral are the finest specimens which exist in Spain of the 17th cent. The 40 statues of saints were carved by Pedro de Mena, a pupil of Cano. The chapels in the Cathedral are indifferent. That dedicated to *Nuestra Señora del Rosario* contains a large picture by Alonso Cano, of "Our Lady of the Rosary." The *Capilla de la Concepcion* contains a "Concepcion" which is attributed to Mateo Cerezo, but doubtful. The *Capilla de San Francisco* has a Virgin and Dead Christ, ascribed to Morales, but also doubtful. Ascend the Cath-

dral tower for the glorious view which it commands.

Obs. the fine old Gothic door with the curious *azulejo*, which is opposite the **Santo Tomé Hospital**, and the door of the hospital itself, and old window or *ajimez*.

The Bishop's Palace is in the square to the rt. of the Cathedral, at the other side of the **Puerta del Sagrario**.

The Church of **Santiago** was a mosque; the brick tower and some *azulejos* yet remain.

The Church of **la Virgen de la Victoria**, erected by the Franciscans in 1518, and rebuilt 1694, was the first Christian edifice built after the Moors had been driven out of the city. To the rt. of the **Altar Mayor** is the royal standard of Ferdinand, and to the l. that taken from the Moors.

The **Chapel of San Francisco de Paula**, close by, was erected upon the site of the tent of Ferdinand I., which he occupied during the siege of 1487.

The Church of **Los Santos Mártires** contains some painted sculpture representing St. James, St. John, and other apostles and martyrs.

The **Market-place, Puerta del Mar**, deserves attention for its occupying the site of the **Atarazana** or Moorish arsenal. The beautiful horseshoe arch has been introduced into the central gateway. A distance of 400 yards now intervenes between the sea and this spot where ships were moored in the time of Boabdil.

Ascend now the **Gibraltar**, the "hill of the Pharos." The ascent is easy, and the view from the top is superb. The noble Moorish castle, the **Alcazaba**, is connected with the fortifications on the hill itself by the **Puerta de Hierro**, a fine horseshoe gateway incongruously ornamented with old Roman columns. The **Puerta de la Cava**, is connected by the vulgar with **La Cava**, Count Julian's daughter, whose violation by Don Rodrigo was the cause of the Moorish invasion, a questionable story at best. The Moorish castle was built in 1279, and is at once a palace and a fortress.—N.B. Permission (always

granted) must be obtained from the governor of the castle.

The best views of Malaga are obtained from the Cathedral tower, from the Convent **La Trinidad**, from the Castle, from the summit of the **Light-house**, and from the hills **Santa Pitar**, 8 m., and **Jotro**, 6 m. from the town.

The principal *Promenades* of the town are the beautiful **Alameda**, and the **Plassa de Riego** (or **Merced**), where a cypress and willow-shaded monument has been erected to **Torrijos** and his 49 confederates, who were shot down by General Moreno (Dec. 11, 1831), as rebels and traitors, on the beach near the Rly. stat. The drive along the **Velez Malaga road** to **El Palo** is also very pleasant. It passes the **English Cemetery**, the first Protestant burial-ground permitted in Spain. Mr. Mark, father of the late Consul, planted and enclosed the ground in 1830. About 280 gravestones nestle amongst the cypresses and tropical vegetation of this blossom-laden "God's acre." The view from the principal terrace is superb. The first Englishman buried here was Captain **Boyd**, who was one of the 49 patriots executed without even the form of trial by the dastardly scoundrel Moreno, the English Consul being unable to obtain even 24 hours' respite for our countrymen.

Half a mile further on, the **Camino Nuevo** winds to the l. round the Castle hill, returning to the **Victoria Convent**, now a **Military Hospital**. Here begins the old diligence rte. to Granada. It is a steep ascent for the first 6 miles, with superb views of mountain scenery. A little way up this road on the l. is the **Spanish Cemetery** and the **Alameda de Capuchinos**, ending in a plaza, which, as well as that in front of the **Victoria**, has been laid out as a garden by Sr. **Mitjana** as a gift to the town. To the rt. is the road to **San José** and the **Concepcion**. To the l. the **Calle de los Capuchinos** leads past the **Tannery** of **Dn. Fernando Camara**, and some new convents, the refuge of the nuns whose former homes have since the revolution been turned into handsome streets. In **Calle de la Parra** on the

l. is the *Cuna* or Foundling Hospital. Straight on we reach the Guadalmedina. Here on the l. is the Asylum of San Juan de Dios, where the sisters of San Vicente de Paul strive to educate and partly support 600 poor children from the voluntary contributions of the ladies of Malaga. In this and the sister asylum of San Manuel, near the Rly. stat., the girls are taught all kinds of embroidery and Valenciennes lace. These, and the neighbouring establishment of San Bartolomé, for the support of orphan boys, are most deserving institutions in urgent want of help. Across the bed of the river we see the Civil Hospital. To the rt. of it is the beginning of the romantic Arroyo de los Angeles, passing the old Franciscan Convent of that name, now the Lunatic Asylum. On the rt. is the Sierra Coronada; the view is well worth a climb. Returning by the bed of the river, we pass on the l. the prison, ice factory, and vegetable-market; on the rt. is the Calle de los Marmoles, leading to the factories of sugar, chocolate, and of the porous earthenware for which Malaga is famous, and ending in the Antequera Rd. This, with the Cartama and Churiana Rds., beginning north and south of the Rly. stat., afford very pleasant drives in a westerly direction.

The sweet Muscatel wines of Malaga are well known; they are the "Mountains" of our ancestors. The stores of Messrs. Scholtz Brothers contain every variety of *Malaga* wines, from the *Dulce* of 1788 to their *Lágrimas* of 1840, which took the gold medal of the Paris Exposition; they are also medallists of the Vienna Exposition for the general superior quality of their wines. *Montilla*, a wine formerly used by the Jerez growers to blend with their lower-classed wines, is now acknowledged by connoisseurs as unequalled for delicacy of flavour and bouquet, and freeness from acidity. *Montilla* and all descriptions of dry wines produced in the south of Spain, will be found in the stores of Messrs. Crooke Brothers, Loring Brothers, and of Mr. John Mark.

Valdepeñas, an excellent red wine,

sometimes equal to the best clarets; *Manzanilla*, so called from its apple-like flavour, very dry and free from alcohol; and *Chinchilla*, &c., are local wines, well worthy of a trial.

Malaga is celebrated for its raisins. The process of making up may be seen at the stores of Mr. Clemens, one of the largest merchants in this line. The Muscatel is chiefly used, and the amount of labour bestowed on the arrangement of each box will surprise the beholder. The Muscatel does not bear exportation so well as the Almeria grape, but a few are packed here in kegs in cork-dust.

The district produces 90,000 cwt. of sugar yearly, manufactured in 4 large sugar-mills. There are 2 large cotton-mills belonging to the Messrs. Larios, employing 4000 hands.

The commerce and resources of Malaga are rapidly increasing. 3000 vessels visit the port annually. There are many new streets, and much improvement is visible in paving and sewage. A great deal of building is constantly going on. Señor Mitjana has improved the industry of fans to a very great extent, and has built a large suburb of 300 houses. Since the introduction in 1875 of the abundant waters of Torremolinos, Malaga has been supplied with excellent water.

At the long-established iron-works of Don Thomas Heredia, all the processes used in iron manufacture can be seen, including smelting of the ore.

There are also various *fábricas* for the manufacture of chocolate, liquorice, lead-smelting, &c.

Fruits: The most important, as articles of diet of the people, are the orange, lemon, breba, or black fig, the dried fig, grapes, sweet melons and water-melons, quince, the higo-chumbo, or prickly pear, pomegranate and olive. In addition to nearly all the common English fruits, there are the sweet lemon, bitter orange, chirimoya, or custard-apple, plantain, guava, and Japanese medlar.

Vegetables: The tomato, pimiento (a non-pungent capsicum), the *Batata*, or

sweet potato, garbanzo, a large coarse pea, berengena, or egg-plant, cardo, are most abundant; and besides these, the ordinary run of English vegetables.

The dryness of the climate prevents the produce of colder climes reaching perfection here.

Fish: The market is well supplied. The *Janqueta* is a good imitation of Greenwing whitebait. Soles, red mullet, sardines, boquerones, a sort of anchovy, and oysters, &c., are plentiful.

Objects of Interest: Travellers interested in antiquities should visit the lovely estate of the Marquis of Casa Loring, "La Concepcion," $\frac{1}{2}$ h. drive, where, in a small temple of Grecian style, are Roman remains, principally from Cartama. Here may also be seen part of the interesting Roman bronzes (tablets) found at Osuna, the remainder of which are at the Archæological Museum at Madrid. They are very rare and remarkable specimens of Roman municipal law.* The beauty and luxuriance of the vegetation of this estate, and of the adjoining one of San José, the property of Don Thomas Heredia, will be a genuine surprise to the visitor. The magnificent bamboos are worth alone the visit; botanists will see with great pleasure the enormous arums grown there, and cycads. These haciendas, with those of the "Retiro," a sort of ruinous St. Cloud, and the "Consula," in Churiana, "Teatinos," on the Antiguera road, &c., are beautiful oases in the sea of sun-burnt hills surrounding Malaga.

Steam communications: Besides the Adriana, Algeria, and Maria steamboats, travellers can avail themselves of the numerous trading-vessels calling at Gibraltar, Cadiz, Lisbon, and Vigo. There is weekly direct communication with England by Hall's boats, agent, Messrs. Croke Brothers; and Anchor line, agent, Wm. McCulloch, Esq.; and by way of Gibraltar by the P. and O. steamers, and Bibby's Liverpool line. For Marseilles, Carthagena,

* The student will find every information on the subject in the learned work by Berlanga, 'Bronces de Osuna.'

Valencia, &c., the Villes and a Spanish line sail twice a-week. The Villes also call on their way to Havre, agent, Don Emilio Scholtz.

There is also weekly communication with the United States by the Anchor and other lines of steamers.

The traveller's attention is directed to the new route to Lisbon by way of Cordova, Belmez, Almorchon, and Badajoz. By this rte. much time and a long sea-voyage is saved.

ROUTE 107.

MALAGA TO GIBALTAR. 70 m.

Diligence and Horseback.

Luggage can be forwarded by sea addressed to some hotel.

Horses can be procured with side-saddles for ladies, from Nogales, Hotel Victoria.

Two routes are given for the convenience of travellers; the quickest and most comfortable is

Route A. Leave Malaga by the morning train, 7 A.M., for Cartama, Pop. 4932, (see Rte. 106), where diligences meet the trains for Coin, Pop. 1014, 12 m. Coin is reached between 11 and 12 A.M. From Coin to Marbella, Pop. 7666, the journey must be continued on horseback; owing to the roughness of the road, the 4 leagues cannot be done in less than 6 hours. Horses can be had from Juan Guerrero, at Coin, 20 rs. each, as far as Marbella; no English side-saddles, *jamugas* for ladies.

On the road from Coin to Marbella, two villages are passed. The hamlet and Castle of Monda (Munda), where the Waterloo of antiquity is supposed

to have been fought. The exact site is, however, unknown: so much for glory!

Here (or wherever it was) Cæsar, March 17, 47 A.C., defeated the sons of Pompey: this the "last of battles," left the conqueror without a rival, and gave the world to one master. Cæsar arrived from Rome in 24 days (Suet. in Vit. 56). The first news of his coming was conveyed both to his own troops and to the enemy by his actual arrival. Hirtius, a friend of Cæsar, describes the plain, and the bright sun which shone out as if the gods had made it a day of triumph. In the midst of the fight the veterans, flushed with 14 years of victory, wavered, and Cæsar himself for a moment even despaired, and is said to have meditated suicide (Suet. in Vit. 36). He flung himself from his horse, and cast off his helmet that he might be known: the day was won, not by the soldiers, but by the general (Vell. Pat. ii. 55). The conqueror then remarked that previously he had always fought for victory, but then for his very life. 30,000 of the enemy were slain, and a rampart of dead bodies was raised around Munda.*

Ojen. Pop. 2313. Famous for its excellent brandy.

14 m. **Marbella**. Inn: Fonda de Sandalio Chicote.

English Vice-Consul: Dn. M. Calzado.

U. S. A. Consular Agent: Dn. M. Calzado.

This pretty town, with a pretty name (Pop. 7666), has much changed of late, in consequence of the enormous mineral wealth in its immediate neighbourhood having attracted various mining companies, who have formed a rly. from the mines, 7 m., so that the trucks can carry the ore, and discharge by means of a fine iron pier directly into the ship's hold. The deposits of iron ore in the vicinity are of a richness and extent scarcely equalled in the world. It was taken from the Moors in 1485. Queen Isabel is said to have exclaimed, when visiting it with her victorious

* For further details, read 'Munda Pompeiana,' by José y Manuel Olivez, 4to., Mad., 1861.

husband, "Que Mar tan bella!" The town has long had the reputation of being not only fair but frail. Like Potiphar's wife, Marbella is said to steal raiment:—

"Marbella es bella, no entres en ella;
Quien entra con capa, sale sin ella."

The views from the Alameda are charming. The rock of Gibraltar rises in the distance, and Ceuta with its white walls can be seen on the opposite African shore.

A diligence leaves Marbella at 5½ p.m., arriving at Estepona, Pop. 9918, between 8 and 9 at night, 5 leagues (28 m.).

Leaving Marbella, obs. to the rt. the estates of the late General Gandara. The luxuriant sugar-cane here grows to perfection. The Guadalalmazas is forded twice, the Rio Verde once. Shortly after crossing the latter stream, we reach

18 m. **Estepona**. Inn: Posada del Caballo Blanco. The owner of the diligences from Marbella to Estepona hires horses for Gibraltar, 50 reals each. If on horseback a halt should be made here to breakfast. The charge for beds is 4 reals each. The host is apt to be extortionate as to food ordered. Pop. 9978. This town was the *Estebunah* of the Moors, the *Cilninius* of the Romans. A few arches remain near Las Bovedas of the ancient aqueduct of Salduba. A walk may be taken to the Hedionda or fetid Harrogate-water spring at Manilba. The town supplies the Rock with splendid fruit and vegetables. The Sierras de Casares abound in game.

The road is very rough from Estepona to Gibraltar, and must be continued on horseback—it takes 7 hours to do it leisurely.

5 m. **Venta de la Torre**.

3 m. **Venta del Rio Guadiaro**. Here the Guadiaro is forded.

8 m. **San Roque**. Pop. 8453. No Inn.

Leaving San Roque, the lines are crossed, passports demanded, &c.

4 m. **Gibraltar**. (See Rte. 96.)

Route B. The other route is by diligence, daily, to **Benalmadena**. Pop. 1972.

Leaving Malaga, we pass between the rly. stat. and the asylum for aged poor, presented to the town by Don Martin Larios, holding about 300.

On the l. is a succession of cotton-mills, iron, lead, and sugar-works, and then an excellent road, running through large plantations of sugar-cane, brings us

4 m. to the **Guadalhorce**, crossed by a fine girder bridge. On the l. is one of the sugar-mills of the Messrs. Heredia. A mile to the rt. is **Churriana**. Pop. 2716. This picturesquely situated village is the chief country resort of the Malagueños in the early summer months. The view from the neighbouring hills is superb, including the whole Vega and its surrounding mountains, and even the distant Sierra Nevada.

4 m. **Torremolinos**. Pop. 2131. From the Sierra above the town flows the never-varying stream forming the chief water-supply of Malaga.

3½ m. **Arroyo de la Miel**. Pop. 1972. Here the purity and abundance of the water has caused the establishment of several paper-mills.

4 m. **Banalmadena**.

Horses must be in readiness at Banalmadena to take travellers along the coast to

4 m. **Fuengirola**. Pop. 4306. In the valley which here opens to the sea, sugar-cane is extensively cultivated. *Inn*: Posada del Salvador. Poor accommodation, but clean; try the *Gazpacho* (a cold soup made of vegetables, oil, and bread). The Sierra de Mijas range forms a fine background to the town. Here, in 1810, Lord Blayney immortalised himself.

The road passes at a considerable elevation almost through the picturesque town of Mijas, parallel to the sea. To the l. is "La Perla," the estate of the estate of the English Vice-Consul, Mr. John Mark. The road now descends to the beach.

This road is more picturesque, but it takes a longer time. The distance from Banalmadena to Marbella is 9 leagues (36 miles).

Here take the diligence to Estepona, and follow to Gibraltar (see rte. A.)

Leaving Fuengirola, obs. the Torre de Cala de Burra, the Torre de Cala Moral, and the Torre de los Ladrones, the scene of many bold and bloody deeds.

ROUTE 108.

MALAGA TO GRANADA, BY LOJA. 68 m.
BY ROAD.

This route is given in case any traveller should wish to cross the mountains. There is no longer a diligence, but a carriage may be hired at Malaga.

The excellent circuitous **Camino Ordinario** winds up a circuitous route, over the wild mountain barrier which shelters Malaga to the N.E. Glimpses of Malaga are constantly obtained during the first two hours of ascent. The cold upon the summit of this barrier is often intense during the summer nights, and great-coats and wrappers are needed.

4 m. **Venta de la Herradura**.

10 m. **Colmenar**. Pop. 7200.

The road continues at a high elevation and passes the

2 m. **Venta de los Hornajos**, and

4 m. **Venta de Alfarnate**, where the road descends to

14½ m. **Loja**. Hence the traveller may continue by rail to Granada.

ROUTE 109.

MALAGA TO GRANADA, BY ALHAMA.

64 m.

This is a much more interesting route than by Loja (Rte. 104), but it must be ridden. Hire horses of Juan Nogales. (See Malaga, Rte. 106.) Two days are required. Sleep at Alhama.

Those who prefer to shorten the horseback route may send on their horses and guide to Velez Malaga, and take the afternoon diligence from Malaga to that town, sleeping there and starting early the next morning for Alhama and Granada.

The road to Velez Malaga is good. The sea and *Atalaya* towers lie to the rt., the vine-clad mountains to the l.

18 m. *Velez Malaga*. Inns: *Fonda de Aguilar en el Casino*. Casino, open without an introduction from a member. Café in the Casino. Pop. 23,579. This town, the *Menoba* (or *Sex Sesta*) of the Romans, rises with its spires and fortress, on a gentle eminence $\frac{1}{2}$ m. from the sea. The picturesquely situated parroquia of Santa Maria is full of Moorish remains. Obs. the towers of the two parroquias. Above the town rise the lordly mountains of Tejea, whose barren peaks look coldly down upon the land overflowing with oil and wine, the *batata*, the indigo, and the sugar-plane.

The town was taken from the Moors by Ferdinand in person, who, having himself killed a Moor, was so pleased that he gave the city for arms his own figure on horseback spearing an infidel. Obs. in the Ch. of the *Encarnacion*, the Sacramental plate used by him after his victory. The *Ermita de San Sebastian* was founded by the same king in 1489, in honour of Sebastian Pelao, who saved the king's life from the spear of an infidel, by placing himself between the king and his antagonist.

The fine sugar-manufactory belonging to the Marquis of Larios may also be visited. Taste the excellent *mostachones* for which this town is famous. To the rt. on the road to Alhama are the villages of *Torroz* and *Nerja*; the former famous for its oranges, which are considered the best in *Andalucia*. The view from the lighthouse is very striking.

The road now becomes infamous.

7 m. *Vifuela* (Pop. 1644) is pleasant; nature here is fruity and verdurous. It is the home of *Pomona* and *Flora*. After crossing the mountains at the *Ventana de Zaparaya*, Alhama is reached.

14 m. *Alhama*. Inns: *Parador de San Francisco*; *Posada de los Caballeros*. Pop. 7760. The place is so called from the baths, *Al Hammam* (whence our *Hummums* in *Covent Garden*). The town, wild and picturesque, is the *Ronda* of these alpine districts; it is perched on the edge of an awful rent in the hills, round which the river *Marchan* sweeps, and is backed by its own sierra, in which the *Tejea* rises 8000 ft. above the sea. It was the land-key of Granada, and its romantic capture, Feb. 28, 1482, by the Marquis of Cadiz, spread consternation into the *Alhambra*, and paved the way for the final conquest of Granada. The well-known plaintive ballad commencing "*Ay! de mi Alhama!*" (which Byron translated "*Woe is me, Alhama!*" but it should be "*Alas! for my Alhama!*") expressed the national lamentation of the Moors.

Alhama continues to bear for its arms a castle with two keys, emblematic of its being one of the keys of Granada. It was the *Astigis Juliensis* of the Romans. In the Moorish period it was much frequented for the baths (which can be visited next day when riding past them). The traveller may look at the aqueduct on the *Plaza*, peep over the *tajo*, and pass on to the ch., with its single tower. Passing the arch at the head of a staircase which leads into the ch., is a most picturesque house, in which many varieties of architectural style are introduced in juxtaposition. Here are the Gothic

windows of the 15th centy., the peculiar "ball" ornament so frequent in Toledo; and projecting ornaments such as occur at Salamanca and Guadalajara, with an Aragonese character of solidity, all combined in this singular façade. Many of the houses of Alhama are *casas solares*, or the family mansions granted to those who assisted at the conquest; the stone of which they are built is much corroded. The population is clad in brown like that of La Mancha, for the gay Andalus *Majo* has disappeared.

The view of the *tajo* from the Convent is striking. Below tears the foaming Marchan, winding through ravines and rocky pinnacles. The whole scene, Ronda on a smaller scale, is made for the painter: on the ledges of the beetling cliffs picturesque houses topple, with trellised vines and hanging gardens, while below boil the streams of water-mills and cascades. Alhama is seen to best advantage at its fair time, Sept. 8.

The road to Granada descends from Alhama. Continuing up the bed of the river, and passing a picturesque mill, to the l., at a short distance, are the mineral baths. The sulphurous waters issue out of a dip in the hills, in that sort of position so common to warm springs. They are strongly impregnated with *nitrogen gas*, considered to be beneficial for dyspepsia and rheumatism. The bath called *el Baño de la Reyna* is circular, has a dome over it like the Pantheon at Rome, a round opening to the sky, and quite in the style of the Romans, by whom it was probably erected. The Moorish bath, *el Baño fuerte*, so called from the heat and strength of the water, as it is nearer their source, is well preserved and very picturesque, with its emerald pool and spiry clouds of steam. There are two seasons, viz., from 1st April to end of May, and from 1st August to end of September.

The road reascends, soon to descend by a deep gorge to

6 m. *Cacin*, a wretched village, placed at the bottom of a funnel. Reascending, it continues to the poor *Venta de Huelma*, and thence to

6 m. *La Mala* (Arabic *Maláha*), Pop. 576, with its salt-pans and mineral baths. It now enters the Vega of Granada, spread out like a green carpet below the towering Sierra Nevada, which is seen in all its alpine majesty.

12½ m. *Granada*. (See Rte. 103.)

ROUTE 110.

MALAGA TO RONDA. 43 m.

This bridle route is seldom used.

The most comfortable manner of reaching Ronda is from the station of Gobantes, on the line from Cordova to Malaga. A daily diligence meets the train.—Rte. 106. The diligence which leaves at 7 P.M. for Ronda, arrives at 1 A.M. The return diligence leaves Ronda at 1 A.M. and reaches Gobantes at 7 A.M. Places can only be secured at Malaga. Berlina, 50 rs.; interior 40 rs.; seat by driver, 40 rs. The road is very good. As the diligence arrives in the middle of the night, it is well to write beforehand to the hotel, otherwise the house is closed and it is difficult to gain admittance. For description of road to Gobantes, see Rte. 106.

Those who ride this magnificent mountain route must rough it indeed. Attend to the provend, for nothing but thin *gazpacho* and bad-flavoured wine can be obtained at the wretched *venta* at *El Burgo*, the only halting-place upon the way. Engage horses and guide at Malaga (see Rte. 106), and arrange for their proceeding over-night to Pizarra—a station on the Cordova and Malaga Rly.—there to be in readiness for an early start upon the follow-

ing morning. Proceed to Pizarra by the early train, arriving about 7 A.M. You will require 9 hrs. to ride thence to Ronda.

18 m. **Pizarra Stat.** Pop. 3298. From this point the diligence-road leading to the baths of Carratraca is followed for $\frac{3}{4}$ m. The river is forded, and the wind-blown stony *dehesa* is traversed, by a gradual ascent, to a point whence a pathway to the l. leads to the picturesquely placed town of

6 m. **Casarabonela.** Posada, wretched. Pop. 4639. Splendidly situated. To the S.E. is **Coin**, a little lower down **Cartama** and **Alhaurin el grande**, with their pretty Moorish towers—the country is splendid. On leaving **Casarabonela** the country suddenly changes, the track becomes very rough until the **Puerto de Martinez** is passed. As soon as the port is passed all vegetation disappears. In the valley are large blocks of red granite.

The track now descends by a circuitous route to the wretched town of

8 m. **El Burgo** (Pop. 3149), bridge, lively little trout-stream, and wretched Posada.

From Burgo a singular natural causeway leads up in a zigzag direction towards the entrance to the **Dientes de la Vieja**. The wildness of the scenery here surpasses description. The barely visible track winds in and out between huge boulders, now skirting the edges of deep ravines, now traversing the slippery surface of slanting ledges of rock, until a stretch of comparatively level table-land is reached: then the difficult descent into the **Puerto de los Empedrados** commences. Here it is necessary to dismount and scramble down the almost precipitous mountain side as carefully as possible, leaving the guide to look after the horses.

Emerging from this defile by the **Puerto del Viento**, the horses can again be mounted. An open country is soon reached, although the track continues bad, and progress slow and tedious.

After crossing the stream **Toro**, the hacienda of **Molinilla** is passed to the

l. Then from the crest of a hill beautiful Ronda is first seen nestling in the midst of its vega, and relieved upon an azure-blue mountainous background. In the middle distance is the noble aqueduct which formerly supplied the Roman Ronda with water.

A long wearisome ride of $1\frac{1}{2}$ hr. has still to be accomplished, although the city appears so near at hand.

The aqueduct being at length passed, the new coach-road between Ronda and Bobadilla is reached, along which a canter of ten minutes brings the tired horse and his rider to their comfortable quarters in the Posada de Buena Vista.

11 m. **Ronda.** Inns: Posada de Buena Vista, finely situated; Hotel Rondeño, open to visitors; 30 rs. a day. Guides 12 rs.

Casino in the El Burgo with its old ruined castle bridge.

Bull-ring, in the Plaza de San Carlos. This handsome ring should be visited by all taumachians. The fights are considered amongst the best in Spain: they take place during the annual fair, viz. on the 20th, 21st, 22nd, and 23rd of May.

Andalucian Costume. Ronda is a good place to obtain an outfit of this picturesque and elegant costume. The leggings can be bought of **Manuel Condé**, Calle Nueva, No. 3; the breeches, vest, and jacket, of **Velasco**, Calle de **Linoseros**, No. 24; the faja (body scarf) of **Diego Ruizfernandez**, Calle de **Linoseros**, No. 18; and the sombrero (hat) of **Gaspar Carril**, Calle de los Remedios, No. 11.

Ronda (Pop. 18,793) is undoubtedly most picturesque. There is indeed but one Ronda in the world. The Moorish town is divided from the new quarter by the **Tajo**, a stupendous rent in the mountain—some 200 feet wide and 350 feet deep—which looks as if it might have been cleft by the scimitar of Roldan, to render almost unpregnable this favourite stronghold of the Moor.

Ronda, say the Spaniards, is the Tivoli of Andalusia; but Trajan, al-

though an Andaluz, built no villa here, and its Mæcenas was the Moor, from whom it was taken by surprise in 1485. The old town is only accessible from the S. by a narrow and difficult ascent guarded by a fort.

The Guadalvin (the "deep stream"), called lower down El Guadiaro, girdles the city as the *Marchan* does Alhama, the *Tagus* Toledo, and as the rivers *Huecar* and *Jucar* encircle Ouença.

Commence sight-seeing with the modern bridge, which spans the gulf at its narrowest point, and connects the new with the Moorish town. It was built in 1761 by José Martin Aldeguela, and consists of one noble arch of 110 ft., with a mean height above the rocky foundation of 290 ft. The architect was subsequently dashed to pieces, by accidentally falling from the parapet into the chasm below. Looking over the parapet whence he fell, it is indeed "dizzy to cast one's eyes below!" The Moorish mills look like toy cottages, and the miller-men like white ants, so small does every object appear.

Those who are in search of the picturesque should now descend to the level of the lowest Moorish mill, visiting on the way the old bridge of *San Miguel*, which crosses the *Tajo* at the opposite extremity of the old town: thence pass out of the city by the Moorish castle. The view from below, looking up some 600 feet to the cloud-suspended bridge, is very fine. The river—black as *Styx*—which, heard but not seen, has long struggled through the cold shadows of its rocky prison, comes dashing joyously down into light and liberty; the waters boil in the bright burning sun, and glitter like the golden shower of *Danaë*. The giant element leaps with delirious bound from rock to rock, until at last, broken and buffeted, and weary from driving the numberless wheels, it subsides into a gentle stream, which steals like happiness away, down a verdurous valley of fruit and flowers. The scene, its noise and movement, baffle pen and pencil, and, like *Wilson* at the *Falls of Terni*, we can only exclaim,

"Well done, rock and water, by Heavens!"

In the town, visit the Dominican convent; the Moorish tower stands on the verge of the chasm. There is another Moorish tower in the *Calle del Puente viejo*.

Visit, in the *Calle San Pedro*, the *Casa del Rey Moro*, built in 1042 by *Al-Motadhed*, who drank his wine out of jewel-studded goblets formed from the skulls of those whom he had himself decapitated (*Conde*, ii. 26). Here is the *mina de Ronda*, a staircase cut down to the river in the solid rock. Descend to the singular *Nereid's grotto* below, which was dug by Christian slaves, in 1342, at the command of *Ali Abou Melec*. The bitter task of lowering and raising water passed into a proverb, *Dios me guarde del zaque de Ronda*; the steps were originally protected with iron; these were replaced with wood, which *General Rojaa*, the governor, who lived in the house, used up, in 1833, for his kitchen firing! The descent and ascent are difficult and tedious.

Ronda is an intricate old Moorish town of tortuous lanes, and ups and downs. The houses are small; the doors are made of the fine *Nogal*, or walnut, which abounds in the fruit-bearing valleys.

The *Alcazar* is the property of the *Girons*, and the *Duque de Ahumada* is hereditary governor. It was destroyed by the French, when they retired, from sheer love of destruction. The land-gate of the city was repaired by *Charles V.*

Visit, both at sunrise and sunset, the rose-garnished *Alameda*, 1 minute's walk from the inn, to the rt. It hangs over a beetling cliff, whence is an almost sheer descent of nearly 1000 feet to the level of the valley below. The view over the vega, with the mountain panorama to the rt., is splendid. Here the vultures—which the natives swear are eagles—may frequently be seen hovering and circling around in the air, attracted by dead animals.

The fruit of Ronda, especially the

Peros, *Ciruelas* and *Melocotones*, are excellent; indeed the apples and pears of Ronda are proverbial. Being highly salubrious, the longevity of the place is proverbial. The proverb says, "*En Ronda los hombres á ochenta son pollones.*" These hardy octogenarian chickens, according to M. Rocca, used to hide amongst the rocks, and amuse themselves with popping at the French sentries. Amongst Ronda's *worthies* may be mentioned Vicente de Espinel, born here in 1551, who died at the age of ninety: he was one of the best musicians, poets, and novelists of Spain, and translated Horace's 'Art of Poetry.' He was a priest, and invented the Spanish compositions called *décimas*, or *Espineles*, and also added the 5th string to the guitar. Espinel had served in the campaigns of Italy, and in his tale of Marcos de Obregon—translated by Major Langton—gives his own adventures.

The fairs and *Fiestas* held here are of the first order. May 20th is the time to see Ronda, its bulls and *Majos*, in their glory. This is the great leather, saddlery, embroidered gaiters, garters, mantas, and horse fair, to which many detachments of English officers ride from the Rock and home in one day. The *Maestranza*, or equestrian corporation of Ronda, takes precedence over all others in Spain.

Excursions from Ronda.—(1) An excursion can be made to Ronda la Vieja (the Roman *Arunda*), which lies 7 m. to the N. of the Moorish city. The infidels, who invariably chose new sites for their principal cities, used up the ancient Roman one as a quarry for their Ronda. The ruins of the Roman city—considerable in 1747—now scarcely exist, and do not deserve a visit except from the antiquarian and coin collector. The coinage is described by Florez (M.I. 153). See Marbella, Rte. 107.

(2) A day's excursion can be made to La Cueva del Gato, a hitherto unexplored stalactical cavern about 9 m. N.W. from Ronda. The road of course is only a bridle-path. Take provisions. Several lives have already been sa-

crificed in the attempt to explore this dangerous cavern, and it is commonly reported that no one who has once entered has ever reappeared at the surface again! There is no doubt, however, that a properly organised expedition would be able to overcome all difficulties. The river which emerges from this cavern takes the name of the *Guadelevin*. Now ride over the hill to the magnificent Gorge of the *Zumidero*, some 2½ m. distant from the Cueva. Here the river (as yet nameless) disappears under ground, at a spot so wild and picturesque that it is surpassed in interest by few Alpine scenes. Thence return to Ronda. N.B. This excursion will take about 8 hrs.

(3) A pleasant ride can be taken through the *Huerta* of Ronda to some old Moorish baths—without a name, and destitute of any *Establecimiento*—about 2 m. from the town. Here people ride out during the season (July and August) to bathe, dance, and enjoy themselves, the numerous *Casas de campo* in the immediate neighbourhood affording lodging accommodation to ladies and invalids. The waters are of the Harrogate class, and similar to those of Carratraca.

ROUTE 111.

RONDA TO GIBRALTAR. 44 m. RETURN JOURNEY BY SAN ROQUE.

12 Leagues. 44 m. Horseback by Gaucin.

There are two roads from Gibraltar to Gaucin (8 hours' ride). A. by San Roque, and thence down the hill on the eastern side by the *Venta de Odon*,

and the road between the Lorca and Alcadesa Crags, leaving on the left the Almoraina woods, and passing the village of Tesorillo to the Venta de Asebuechal, 5 hours, where a halt should be made to lunch and feed the horses. After leaving the Venta, the road passes along the valley of the Guadairo and Jennal. After passing along the junction of these rivers by a ford called Pasada Real, the line of the Jennal alone is followed by the Venta de los Nogales along and across the river bed to the foot of Gaucin.

B. The other road, which is undoubtedly the best, is by Eastery Beach over Marshall's Bank to the village of Guadairo, 2 hours and a half; the river is crossed there, and the road continues for a long time along the valley to the Venta de los Nogales, where the same road is struck to Gaucin hill. The mid-day halt is at Venta de la Palma, 3½ hours.

The state of the weather exercises a considerable influence on the choice of the routes; in wet weather that by the Venta de Asebuechal is the one to take, as the Guadairo can be crossed in a ferry boat higher up than Pasada Real, which in wet weather is dangerously high. From the foot of Gaucin hill to Parador de los Ingleses, there is a little more than an hour's ride over a terrible road.

17 m. Gaucin. Pop. 4761. Inn: Parador de los Ingleses; travellers, 35rs., guide, 10rs., lunch, 6rs., horses 12rs.; comfortable. This most romantically situated town is built on a cleft ridge. The road which scales it is a tremendous ascent, by a sort of dislocated staircase in a hanging garden. To those coming from Gibraltar the mountain wall presents a splendid appearance. Here Guzman el Bueno was killed (Sept. 19, 1309), in the 53rd year of his age. Having secured the key, ascend the Moorish Castle, much shattered by an explosion, April 23, 1843. The view is glorious. Gibraltar rises like a molar tooth in the distance, and Africa looms beyond. In the hermitage of the castle was a

small image of the Infant Saviour, *El niño Dios*, now in the parish church.

There are two roads from Gaucin to Ronda, the mountain route by Atajate, and the lower one by the Cortés Valley. The traveller who wishes to see fine mountain scenery should go by the upper road, and return from Ronda by the lower. The latter is certainly farther, but not such bad going. It is six hours by the upper road, and must all be done at a walk. Atajate is half way. Ronda is caught sight of within an hour and a half off.

For description of Ronda, see p. 442.

On leaving Ronda take the road by the Cortés Valley, 6½ hours to Gaucin; the river is reached in ¼ of an hour from the start. The halting-place is at the Ventorillo de Jimena, 3 hours, shortly after which the river is left behind, and the road passes through scanty woods. Shortly before reaching Gaucin the mountains are passed by a picturesque road.

If time is an object, by leaving Gaucin to Ronda at 7 in the morning there will be time enough to see Ronda in the same afternoon, and return the next morning.

Leaving Gaucin for

20 m. San Roque. No Inn. The town (Pop. 8453) was built in 1704 by the Spaniards, after the loss of Gibraltar, when they used up the remains of time-honoured Carteia as a quarry. It is named after its tutelary saint, San Roque. The town is healthy and cheap: a family can live here for half the expense necessary at Gibraltar. It is the chief town of the Campo de Gibraltar, and has always been made the head-quarters of the different Spanish and French armies, which have not retaken the Rock. San Roque, from being made the summer residence of the families of the officers in garrison at Gibraltar, is snug and English-looking, with brass knockers on the doors.

The road now leads to the water's edge. At every step in advance Spain recedes, and England re-appears, after passing the "Lines." These "Lines,"

the frontier boundary, were once most formidable, being defended by two superb forts, erected in 1731, by Philip V.: they are now heaps of ruins. One was called after Philip's tutelar saint, Felipe, the other after Santa Bárbara, the patroness of Spanish artillery. They were so strong, that when the French advanced in the last war, the Spaniards, unable even to destroy them, called in the aid of our engineers under Col. Harding, by whom they were effectually dismantled.

A large town has risen on their ruins, now containing more than 10,000 inhabitants, who are dependent on Gibraltar for subsistence, and its size is gradually increasing. It now contains a church, a bull-ring commenced 1880, and a newspaper is published there.

A narrow flat isthmus of sand, divided into the Neutral Ground and the North Front, separates the Rock from the Lines, styled now La Línea de la Concepcion.

The N. side of Gibraltar now rises bluffly, bristling with artillery: the dotted port-holes of the batteries, excavated in the rock, are called by the Spaniards "*los dientes de la vieja*," the grinders of this stern old Cerbera. The town is situated on a shelving ledge to the W.

N.B. The *Gates of Gibraltar* being closed at sundown, the hour varying, travellers should on no account delay their arrival beyond 5 o'clock. It is very difficult to obtain entrance when they are once shut. The alternative is to sleep at San Roque, but there is no good *Inn* there.

7 m. Gibraltar. See Rte. 96.

ROUTE 112.

RONDA TO SEVILLE, BY MORON.
60 m.

The beginning of this road must be ridden, but there is a branch line from Moron and Osuna to Utrera, on the Seville line, which joins the Seville trains twice a day.

The country is wild and stony. The ride is eminently lonely, but picturesque. Passing the almond and walnut groves of the valley of the Guadiaro, we enter a *dehesa* of cistus and quercus Quexigo.

8 m. Setenil. A poor spot, inhabited by a straggling population. Pop. 3313.

7 m. Olvera. *Inn*: a decent Posada without name. Pop. 8219. This town has long enjoyed an unenviable reputation as a refuge for the man of blood; hence the proverb, "*Mata al hombre y vete á Olvera*," kill your man and fly to Olvera. The inhabitants on one occasion, being compelled to furnish rations to a French detachment, foisted on them asses' flesh for veal; this insult, says M. Rocca, was thrown always into their teeth: "*Vous avez mangé de l'âne à Olvera*." *

The women of Olvera, according to Rocca, were ceaseless in their opposition to the French, while the masculine gender of Andalusia yielded; these are the worthy mothers of the noble mountaineers, into whose fastnesses we now enter.

In the Sierra de Laita are remains of old silver-mines, and loadstones and emeralds are found here.

14 m. Moron Stat. *Inn*: Fonda de la Estacion. Pop. 14,949. This town

* The '*Guerre en Espagne*,' by M. Rocca, is a charming, well-written book, and one of the best French military accounts of the War of Independence. It details hardships endured by his countrymen in these hungry hills, where for one cook there were a thousand guerilla sharpshooters. Rocca afterwards married Madame de Staël.

(the Arumi of the ancients) is built on irregular acclivities, with the remains of its once almost impregnable castle to the E. erected by the Moors on Roman foundations; it was blown up by the retreating French. The chalk, *Cal de Moron*, makes the fatal white-wash, by which so much mediæval and Moorish decoration has been obliterated. The *tortas de Moron* have a Peninsular celebrity, and are excellent.

Here the train leaves for Seville, 1 train daily, 21 m. See hours in 'Indicador.'

ROUTE 113.

RONDA TO SEVILLE BY CORONIL.
64 m. HORSEBACK AND RAIL.

Leaving Ronda by picturesque defiles, the *Cuesta de la Vifia* is left behind. Then commence *dehesas y despoblados*, delightful to the wild bee and botanist.

14 m. *Zahara*. Pop. 2630. This picturesque Moorish town is perched like an eagle's nest upon the summit of a pyramidal hill. It is so fortified by nature with rocks for wall, and river for moat, as to have been almost impregnable before the invention of artillery. Its capture by Muley Aben Hassan, in 1841, was the first blow struck in the war which ended, in 1492, by the conquest of Granada.

After tracking and crossing the *Guadalete* the

7 m. *Puerto* is reached. Pop. 2300. From this mountain portal the robber bands were formerly accustomed to descend, and infest the high road from Seville to Cadiz.

The long and tedious track continues to

13 m. *Coronil* Stat. Pop. 4445. The stat. is 3 or 4 miles from the town of *Coronil*. *Inn*: *Posada Nueva*. See 'Indicador' to time the journey to Seville. 2 trains daily. 'Indicador.'

18 m. *Seville*. See Rte. 86.

ROUTE 114.

GRANADA TO MOTRIL.

Granada. See Rte. 103. A daily diligence runs between Granada and *Beznar*. The road is excellently engineered; at one point between *Beznar* and *Motril* it is carried through a tunnel 328 yards long.

The road leaves Granada by the *Puente de Genil*, and 2 miles afterwards reaches the village of *Armillá* (Pop. 1189), whence it continues through the wonderfully fertile vega to

5 m. *Alhendin*. Pop. 2005. Near this little town is the hill *El último suspiro del Moro* (Rte. 103).

5½ m. *Padul*. Pop. 3668.

3¼ m. *Durcal*. Pop. 2601. This little village is pleasantly situated, in the midst of a fertile plain watered by the *Durcal*. The alpine views of the *Sierra Nevada* from *Durcal* are superb.

4 m. *Talara*. Pop. 1000. The immediate neighbourhood is well wooded. Here grow immense quantities of esparto-grass and flax.

2 m. *Beznar*. *Inn*: *El Parador*, decent. Pop. 918. Near this little hamlet, obs. a mill where an artist might linger a week. Some olive-tree planted by the Moors are gigantic. Between *Beznar* and *Velez* the bridge of

Tablet is passed, remarkable for its great height over the river. Here occurred interesting episodes of the war of the Moriscos during the campaign of Don Juan of Austria.*

12 m. **Velez de Benaudalla.** Pop. 3930. This picturesque town—"the land of the children of Audalla"—is generally called *Velezillo*. The castle rising on an adjoining knoll is in ruins. The **Rio Grande** (which, however, is only "a large river" in rainy weather) here joins the Guadalfeo.

Descending a romantic gorge, and traversing the defiles of the **Sierra de Lujar**, whence fine sea views are obtained, the road enters

8 m. **Motril.** *British Vice-Consul:* Dn. P. J. Llorca. *Inn:* Casa de Huéspedes, La Dorotea—bad. Casino open to visitors. Theatre in the season. Pop. 16,311. This exceedingly healthy town is inhabited by an amphibious agricultural population, dusky as Moors, and lies in a green vega of rich alluvial soil. It has now become the great centre of sugar-making in Spain, the vega is laid out in sugar-plantations, and the trade increases daily. The region is full of fish and fruit. The sea having receded about $\frac{2}{3}$ of a mile, Motril has ceased to be a port, the present port of Motril being now situated $6\frac{1}{2}$ m. E. of the town, upon the site of the small fishing-village originally called **Calahonda**. A railway is projected from Calahonda to Granada. The most thriving part of the town is situated at **El Baradero**, three miles beyond; the best houses are there, and the large sugar refineries of Srs. Larios, Rabaza, and La Chica. They are well worth a visit. Carriages are to be had with one or two horses at reasonable prices with which to drive in the Vega.

* See 'Las Alpujarras,' by Alarcoc, Mad., 1870.

ROUTE 115.

GRANADA TO ALMERIA. 89 m.

A bi-weekly service of gondolas with 8 places connects Almeria with Granada. This "coach and six" takes 3 days to accomplish the journey, stopping the first night at Guadix, and the second night at the venta kept by Doña Maria.

The road is mountainous and bad, and the progress slow.

The city is quitted by the **Puerta de Fajalauza** (the "gate of the almond-trees"), and a two-hours' ascent leads to

6 m. **Huotor de Santillan.** Pop. 1253. The road continues to ascend, passing lofty crags and picturesque defiles to

4 m. **La Venta de la Cruz del Puerto**, after which the magnificent passes of **el Prado del Rey**, and **los Dientes de la Vieja** are traversed, to burnt-up

12 m. **Diezma.** Pop. 1428. This pleasantly situated village lies at the foot of the snowy **Sierra de Arana**.

A long and tedious ride now intervenes before reaching the first night-halting-place. When approaching

8 m. **Furullena** (Pop. 1043), obs. the numerous *cuevas* scooped out of the soft hillocks to the rt. and l. of the road: they are inhabited by a numerous gipsy population.

13 m. **Guadix.** *Inn:* Parador de las Diligencias, decent. Pop. 11,520. Guadix (*wadi-ash*, "the water of life") looks cheerful among its mulberry-groves. It is a bishopric, suffragan to Granada, and claims to have been converted by **San Torcuato**, one of the seven prelates sent expressly to Spain by St. Peter and St. Paul. The Cathedral is unimportant: the view from the **Paseo** in its front is fine. Coming out towards the bishop's palace, obs. a Roman stone, let into the wall, and inscribed "Colon Accis." Hence by

the Calle de la Muralla to the ruined Moorish castle. Walk up to the Plaza ornamented with columns of the 15th century.

Guadix was once renowned for its knives.

[From Guadix (4½ m.) are the mineral springs of Graena. Inn: Parador de la Castaña; tolerably good, but dear. These hot sulphur and cold ferruginous springs are much frequented from Granada and Madrid, during the *temporada* (1st August to 15th October), when a daily omnibus runs between Granada and the baths; fare 10 r. each way. The bathing accommodation is wretched, and the vicinity shadeless and unpicturesque.]

Leaving Guadix, a road branches off to the N.E. to Baza and Murcia. Obs. the extraordinary character of the surrounding country, which resembles a stormy sea whose waves have been suddenly transformed into solid substances. The pointed hillocks, sandy, earthy, and tawny, and destitute of any vegetation except the luxuriant esparto-grass, are excavated into caves which form the wretched homes of gitanos.

The road now skirts the Sierra de Baza, by the Venta de los Llanos and Ceada, to the second night's resting-place at

30 m. The Venta de Doña Maria. Thence by Las Alcubillas and the Venta de la Rambla to

17 m. Gador. Pop. 2437. The river Almeria is crossed.

3½ m. Benapaduz. Pop. 1161.

3½ m. Almeria. *British Vice-Consul*: Dn. Pedro Barron. *U. S. A. Consular Agent*: H. F. Fischer, Esq. *Inn*: Fonda de Tortosa, comfortable and reasonable, 19, Paseo del Príncipe. Fonda Malagueña, Café in the Paseo del Príncipe. Casino good. Ateneo with foreign newspapers; visitors are admitted. Carriages, here called gondolas, are on hire. Pop. 40,030. This improving seaport was the Portus Magnus of the Romans, and the Al-Mariat of the Moors. Under the Romans it was the "great port" of traffic with Italy and the East, whilst under the Moorish independent chief [Spain, 1882.]

Ibn Maymún, it was a perfect Algiers, a pirate port and pest; then Granada was considered only its farm: thus says the proverb—

"Quando Almeria era Almeria
Granada era su alqueria."

The Moors were driven out of the city, Oct. 16, 1147; with them much of its importance departed also. Under the Spaniard it is no longer, as sang its Arabian eulogist, "*a city where, if thou walkest, the stones are pearls, the dust gold, and the gardens a paradise*;" still the site is a bosom of plenty, as the luxuriant figs, cacti, oranges, lemons, maize, and sugar-canes testify. Large export of esparto for English paper-mills; also of fruits, and especially grapes, which are exported to England.

Almeria is the see of a bishop, and the residence of civil and military authorities. It is walled in with forts to the sea-board, and was commanded by the Moorish fort el Keiran, now called the Alcazaba. The remains of the Moorish moles, and the former atarazanas (or dockyards) may still be traced.

The Cathedral is Gothic in character, and dates from the middle of the 14th century. It is almost a castle, having been so constructed as to enable it to resist piratical attacks: four massive towers are built into its angles, and its walls are embattled. Additional fortifications were added in 1517, but the earthquake of Sept. 22, 1522, damaged the whole edifice. Its principal tower is unfinished. Obs. the rich Corinthian façade, with the medallions of St. Peter and St. Paul and the Virgin. The interior is whitewashed, and the capitals are mostly Corinthian in style. Obs., in the Capilla de la Virgen del Carmen, the fine marbles in the pulpits and altars. Obs. also the tomb of Fray Diego de Villola, a benefactor of the ch. The stalls are the work of Juan de Orca (1558-80): they are elaborately sculptured, but are wanting in taste.

The promenade on the Muelle is the favourite paseo in winter; it commands picturesque views of the town, castle,

and harbour. The **Alameda**, with its double avenue, is a charming summer resort: it is situated between the **Puerta del Sol** and the **Puerta de Purchena**.

A rly. is in course of construction from Linares to Almeria.

The Mediterranean steamers all touch here.

There is a fine foundry at Almeria belonging to Sr. Larios, and a good paper manufactory on the road to Granada.

The women are African-looking, and the men dark and dressed in a semi-Moorish costume.

Excursions. (1) To the baths of **Alhamila** (7 m.). Seasons from May 1st to June 30th, and from Sept. 1st to October 31st. The site is charming, the views most picturesque, and the waters are said to possess valuable medicinal properties. The accommodation is, however, poor, and capable of much improvement.

(2) Excursion to **El Cabo de Gata** (the "Cape of Agates"), distant 15 m. in a direction S.E. This celebrated rock, containing crystals, spars, and agates, is the ancient **Promontorium Charidemi**, the Moorish **Kheyran**. According to the nautical adage—

"At Cape de Gat take care of your hat."

The **Vela Blanca** is a white spot, a landmark to travellers on this windy promontory. Visit the cavern in the **Montaña del Bujo**, where amethysts are found.

(3) Excursion to the marble quarries of **Macael**, 25 m. N. of Almeria. The leagues are long and uncertain, the accommodation rough in the extreme. The road passes **Rioja** and **Senes**.

Macael is a poorly built town, situated near the **Sierra de Filabres**, whence the view over the country is singular, as it resembles a stormy sea suddenly petrified. **Macael** is one block of the finest white marble, whence were extracted the thousands

of pillars used by the Moors in the construction of the **Alhambra**, and the **patios** of Granada and Seville. Now these splendid quarries are hardly worked.—N.B. The naturalist, sportsman, and equestrian tourist may make for **Linares**, instead of returning to the coast. The road N. passes **Purchena** (5 m.), **Basa** (25 m.), **Orcera** (14 m.), **Segura** (17 m.), **Imatorafé** (21 m.), **Baesa** (22 m.), and **Linares** (11 m.). In the neighbourhood of **Orcera** is the vast pine-forest of **Segura** (**Saltus Tigienensis**), covering an area of 250 miles by 190 miles. It abounds in game of every sort, wolves included.

ROUTE 116.

GRANADA TO ADRA. 76 m.

This excursion is full of interest—historical, artistic, and geological. The traveller should master his **Prescott** or **Mendoza** * beforehand, so as fully to understand the historical incidents connected with the route. Sleep the first night at **Lanjaron**, the second at **Ujijar**. N.B.—A daily diligence service is established between **Granada** and **Lanjaron**. Office below the **Hotel Victoria**. Beyond **Lanjaron** a horsepath.

This excursion skirts the S. base of the **Alpujarras**, the last mountain refuge of the Moor. The name **Alpujarras**, in Arabic **Albuzarrat**, is derived from **Alba Serra**. **Washington Irving** derives it from **Ibrahim Albuxarra**.

This territory was assigned to **Boabdil** by the treaty of Granada, of which every stipulation was soon broken, and the **Moriscos** cruelly hunted out like wild beasts, until finally

* "Guerra de Granada."

expelled by the feeble Philip III. in 1610; but their resistance in this wild glen, and these roadless hills, was desperate. Most of them when banished went to Tetuan and Salé, where they took to piracy, and avenged themselves upon all Christians by peculiar ferocity. Thus the Spaniards, who had before expelled the wealthy Jew, now completed their folly by the banishment of the industrious Moor.

The route to Adra passes along the road described in Rte. 98 by—

9 m. **Alhendin**. Pop. 2005.

2 m. **Suspiro del Moro**.

5½ m. **Padul**. Pop. 3668.

3½ m. **Dureal**. Pop. 2601.

4 m. **Talara**. When the road branches to

9 m. **Lanjaron**. *Inns*: Fonda Granadina, good; Fonda de San Rafael, good. Pop. 4168. This charming Swiss-like town is justly called "*el Paraiso de las Alpujarras*." (See Rte. 103A.)

The rest of the road to Adra must be performed on horseback.

Leaving Lanjaron, visit **Las Minas de los Pozos**, which were worked by the Romans.

5 m. **Orjiva**. Pop. 4407. Here the mill and cascade of Pampaneira, and the **Barranco de Poqueira** may be visited. Obs. how every possible spot is cultivated with fruit-trees. Some of the gigantic olives are of the time of the Moors.

The broken road now winds up the bed of the **Rio Grande**; if the waters are low, the rider should go by the **Angostura del Rio**, a **Salvator-Rosa**-like gorge, which the torrents have forced through the mountain. The terrific perpendicular rocks which rise on either hand afford splendid sections and strata for the geologists.

Emerging, the scenery becomes less interesting as the river-bed widens.

17 m. **Cádiar**. Pop. 2110. *Inn*: Posada; wretched. The *sweet* hams of this district are excellent, especially those of Trevelez up in the mountains, 10 m. from Cádiar, and 3 m. only below the summit of **Mulhacen**. Very

little salt is used, the ham being placed in a weak pickle for 8 days, and then hung up in the snow.

Thence across the **Rio Trevelez**, a delicious trout-stream, to

10½ m. **Ujjar**. *Inn*: Posada, decent. Here sleep. This Moorish capital of the **Alpujarras** (Pop. 2789) is still inhabited by a half-Moorish race, although they speak Spanish. The women, with their apricot-cheeks and black eyes and hair, gaze wildly at the stranger from little port-hole windows, which are scarcely bigger than their heads. Visit the **Colegiata**, which was built on the site of the mosque.

11 m. **Berja**. Pop. 15,731. This busy, improving town lies under the **Sierra de Gador**, a mountain of lead, 7000 ft. high and 30 m. in circumference. The mines were first discovered at the close of the last century, and have been worked ever since. The ore, however, occurs in uncertain quantities, sometimes in veins, sometimes in *bolsadas* or pockets. The finest ore sometimes yields 70 per cent. of pure lead. Smelting and flattening-houses have been erected on the coast, worked by English machinery. The miners occupy rude stone huts on the hill; the working is injurious to the health, and no women are allowed to remain near the mines. At the edge of the **Gador** is an old Phœnician mine, called **La Sabina**, about which the ignorant and superstitious natives narrate infinite fables. Berja is full of mules and asses, upon which the ore is still carried to **Adra**, the sea-port, for, in spite of the traffic, the roads are still iniquitous, as when described by the Moorish poet—

"The valleys are gardens of Eden, but the roads are those of Hell!"

So indeed may most of **Andalucia** be described, for the province is the *paradiso* of the poet, and the *inferno* of the donkey and mule.

Winding along this mule-track, down a gorge of a river, we reach **Alqueria**, and thence through sugar-plantations, we arrive at

5½ m. Adra. *British Vice-Consul*: J. Benet, Esq. *Consular Agent*: Dn. R. Medina. *Inn*: Posada Nueva, decent. Pop. 11,405. The old town "Αβδρηα (Strabo, iii. 236) was founded by the Phœnicians, who judiciously built it on the Monte Cristo hill. The modern town is built below, and is constantly exposed to fearful inundations from the river Adra, and to the agues bred by its swamps. The port is tolerable, but exposed to the W. Some smelting-works have been established here on the English principle.

sins, and brandies, the latter of which are largely exported to Jerez, to be used in the manufacture of sherries for the English market.

Now the sands become African, and the fishermen who dwell in the *chozas* (Arabicè "huts made of reeds") are dusky as Moors.

17 m. Gualchos, Pop. 4256, near Castel de Ferro. The fruits in this locality are first-rate, and the finest raisins, after those of Malaga, which are exported come from this locality. The long range of vine-clad hills commences soon after passing this village, and a very steep track leads to

10 m. Motril. (See Rte. 114.)

The road continues along the sea-coast to

4 m. Salobreña, Pop. 3710, once the important *Shalubaniyah* of the Moors. Their rock-built castle is now a ruin.

10 m. Almuñecar. Pop. 8100 (the "Al-Munnecab," the gorge, of the Moors). It has a poor port and a ruined castle. Here sugar and cotton (*azucar y algodón*, Moorish things and names) are grown.

14 m. Torro. Pop. 7151. The whole of this district was, under the Moors, a luxuriant garden, now *dehesas y depoblados* attest the dominion of the Spaniard.

14 m. Velez Malaga. Pop. 23,579. (See Rte. 106.) The traveller who wishes to visit Granada can proceed N., viâ Alhama, by Rte. 109.

From Velez-Malaga to

18 m. Malaga. (See Rte. 106.)

ROUTE 117.

ADRA TO MALAGA. 96 m.

This long and tedious route must be ridden. Sleep the first night at Motril, the second at Velez Malaga, or at Almuñecar.

Leaving Adra, the fine English smelting-houses are passed to the l.

9 m. La Rabitá, a sort of port to Albuñol, which latter town lies 3 m. inland, and is most rich in vines, rai-

SECTION VII.

MURCIA AND VALENCIA.

MURCIA.

The petty Reino de Murcia contains about 660 square L. It is of an irregular shape, about 25 L. long by 23 broad, and is bounded to the E. by Valencia, to the N. by Cuenca and La Mancha, to the W. by Granada, and to the S. by the Mediterranean. It is thinly peopled and very dry: drought, indeed, is the local curse; and frequently, for many months in succession, not one drop of rain falls on the parched riverless portions. The artificial remedies, the *Presas* and *Pantanos*, and methods of irrigation introduced by the intelligent, industrious Moors are well worth notice. Where they exist under this ardent sun, the well-watered portions and *Huertas* compensate by their prodigious fertility, producing the palm, orange, and carob-tree, silk, soda, bass-plant, red peppers, and wines. The mineralogy is most interesting, especially in the mining districts near Cartagena. The best line of route is that which comprehends Lorca, Murcia, Cartagena, Elche, and Alicante. The springs and autumns are the fittest seasons for travelling: the former are all flower, the latter all fruit. Murcia was the cherished province of the Carthaginians, and was destined by them to replace their loss of Sicily, as it contained those mines which enabled the family of Hannibal to make war against Rome itself. The Goths of Murcia made honourable resistance against the Moors, and their leader, Theodimah—*Tadmir Ben Gobdos*—was allowed to retain an independent sovereignty during his life; hence the province was called *Belad Tadmir*, a word often confounded with *Tadmor*, a country of palms, which do indeed flourish here. Under the Moors Murcia became one continuous "garden," and hence was called *El Bastan*, and sometimes *Misir*, Egypt, to which it was compared. When the Kalifate of the Ummeyyhs was broken up, Murcia split off into an independent state under the Beni-Tahar family, which ruled from 1038 to 1091; after this, internal dissensions led to the triumph of the Spaniards. The Moorish Murcians were reputed to be obstinate and disobedient; and their province, lying in an out-of-the-way corner, is still considered by Spaniards to be the *Bœotia* of the South. The physiognomy of the lower classes is African, but the beauty of the women very great. The male costume is the same as that worn by the peasants at Valencia. Superstitious, litigious, and revengeful, they remark of themselves and their province, that the heaven and earth are good, but all that is between them is bad—" *El cielo y suelo es bueno—el entresuelo malo.*" The littoral plains, especially about Cartagena and Alicante, are much subject to earthquakes, and are rendered insalubrious by salt-marshes. The salt made from them is chiefly shipped to the Baltic. The soda-plant grows abundantly: of the four kinds—the barilla, algazal, sosa, and salicor—the first is the best. It is a low-tufted spreading bush, of a greenish colour, ripening into a dull brown. The plants when dry are burnt on iron gratings over pits: and the saline particles sink below in a vitrified mass. An acre of barilla will produce a ton of alcali, but it is an exhausting crop. Here also the *esparto-*

grass (*stipa*, or *Macrochloa tenacissima*) grows wild in vast quantities; hence the district of Cartagena was called by the Greeks, τὸ σπαρτάριον—τὸ λουγγάριον ἄριστον, and by the Romans *Campus Spartarius*. The name of esparto is said to be derived from σπέρω, *conserere*, and the plant resembles the *spear-grass* which grows on the sandy sea-shores of Lancashire. This wiry grass is very tenacious in fibre, and is worked up by the natives into the same infinite purposes as are so accurately described by Pliny ('N. H.' xix. 2); such as matting baskets, soles of sandals, ropes, &c. It is also exported largely to England, France, the United States, &c., as the best substitute for rags, in the manufacture of paper. "The favour in which it is held by the British paper-maker may be gathered from the fact, that between 80,000 and 100,000 tons are now imported into this country annually." Esparto was first used as a substitute for rags by the French, specimens of paper made from its fibre having been exhibited in the Algerian department of the Exhibition of 1851. Of this material was manufactured the Iberian whips described by Horace (Epid. iv. 3). The grass, when cut, is dried like hay, soaked in water, and plaited; it is then white, and is very enduring. The hand manufacture, as formerly, employs multitudes of women and children. Snails, especially a kind called *Serranos*, are much eaten in these districts.

Murcia is a metal-pregnant district. Here the antiquarian will find the identical shafts of the Carthaginians reopened, after a discontinuance of so many centuries; and the same districts are again made busy by this ancient source of wealth and industry. Spain has long supplied the world, both the old and new, with the precious metals—herself the Peru of antiquity, she enriched Tyre and Rome with bullion from her own bosom, as in later times she supplied Europe from her Transatlantic possessions. The Phœnicians, the first to discover her metallic wealth, long kept the secret to themselves with a jealous monopoly, which their descendants imitated in regard to their golden colonies in the New World. The merchants of Tyre found the natives of Tarshish (the South of Spain) much as the aboriginal Indians were when discovered by the Spaniards, and totally unacquainted with the conventional value of the precious metals as a representative of wealth, for no mention whatever is made of coin. They treated them simply as materials for the construction of the meanest utensils for mangers and water-vessels (Strabo, iii. 224). The Phœnicians carried bullion away in such quantities, that when their ships were freighted to the full they made their anchors of silver (Diod. Sic. v. 358, Wess.). The old shafts burrowed into the mountains, by which rivers were turned off, are distinguishable from the Moorish by being *round*, while the latter are *square*. Job (xxviii. 7) alludes to these Phœnician tunnellings, the remains of some of which are still thought to be traceable at Rio Tinto, and at Santo Espiritu, near Cartagena. These shafts (the *Cuniculi* of the Romans) were called by the natives *arrugia*, in which the Iberian or Basque root *ur*, "water," is evident. The wells, *pozos*, were called *agangas* and *agogas*; for the Romans, mere military conquerors, preserved, nay derived, these technical terms from their more ingenious predecessors, just as the Goths-Spaniard adopted the nomenclature of the Moor.

The Carthaginian land proprietors in these districts were then, and are now, poor; they have allowed foreign capitalists, with foreign science and machinery, to work the ancient mines. The amalgamation of works of San Isidoro, at Escombrera, and La Regenerada, at Almazarron, deserve notice. The bonanzas of La Esperanza, La Observacion, and Emilia, of San Gines, on the Rico Cerro de Oro, may be visited: at the mine of Santo Espiritu a Carthaginian shaft, supported by masonry, was discovered in 1841.*

* The mineralogist and speculator is referred, for information concerning the mines of Murcia, to the 'Historia Natural' of Bowles; the 'Comentarios de las Ordenanzas de Minas,' Antonio Xavier de Gamboa, folio, Mad., 1761, translated by Richard Heathfield, Longman, 1830; also 'Registro de las Minas de la Corona,' Tomas Gonzalez, 3 vols., Mad., 1832; and 'Minero Español,' Nicacio Anton Valle, Mad., 1841.

VALENCIA.

El Reino de Valencia, although one of the smallest provinces in Spain, yields in fertility and delight to few of the others. The Moors placed their Paradise at this spot, over which they imagined Heaven to be suspended, and that a portion of it had fallen down on earth, "coelum hic cecidisse putes," while the Jews forgot in it even their Sion. This province consists of 838 square leagues of 20 to the degree, and of these only 240 are level land, being chiefly the maritime strip, which extends in length about 64 m. It is defended from the cold central table-lands by a girdle of mountains, which act not only as a barrier against the winds, but are magazines of timber and fuel, reservoirs of snow (an article of absolute necessity), and sources of rivers. Its width varies from 6 to 20 L., being narrowest near Orihuela, and widest in the centre. The mountains abound with marbles and minerals. The botanist and geologist should make excursions to the Sierra of Espadan, when near Castellon de la Plana.

To invalids and consumptive patients the climate of Valencia is decidedly superior to that of Italy; although the capital itself is not healthy, there is a most delicate softness in the air, which is so dry withal, that salt undergoes no change. Rain is very scarce; frosts are almost unknown, whilst the sea-breeze tempers the summer heats, and the fresh mountains offer verdurous retreats. To botanists, the Flora of Valencia is that of a natural hothouse, and unrivalled in colour and perfume. The Huerta, most truly the Garden, is irrigated by the Turia, or Guadalaviar, Arabicè, *Wadda-l-abyâdh*, the white river. This great vena porta is so much drained or bled, *sangrado*, for the use of the huerta and the city, that when it reaches the capital in its natural bed it is almost dry. The Moors have bequeathed to the Valencians their hydraulic science by which they exercised a magic control over water, wielding it at their bidding; they could do all but call down the gentle rains from heaven, that best of all irrigations, *agua del cielo, el mejor riego*. The network of artificial canals is admirable. The canal de Rey on the Jucar, near Dutila, and the whole water-system about Alcira and Ajamesí, deserve the closest examination of our engineers and agriculturists. The still-existing technical terms prove whence the theory and practice were derived.

The artist will sketch the picturesque *noría* (Arabicè *anaoura*), or large water-wheel, which, armed with jars, descends into the well, and as it rises discharges the contents into a reservoir.

The Huerta of Valencia is irrigated by 8 canals, of which the *Moncada* is the chief main-trunk artery or principal canal, Arabicè "*canna mucannal*," and supplies all the smaller veins, *acequias*, Arabicè "*ciquia*," of the circulation: this is managed by a reticulated network of minute ramifications, and dams, *azudas*, Arabicè *sudd*. The idea is simple, but the execution is most difficult: and often the greatest triumph of the hydraulist is where his works are least apparent, for however level these plains in appearance, they are by no means so in reality. The chief object was to secure a fair distribution, so that none should be left dry, none overflowed. When the engineer ceases, the legislator begins, for since water here, as in the East, is the life-blood of the soil, and equivalent to fertility and wealth, the apportionment has always been a source of solicitude and contention. The regulating tribunal *de los acequeros*, or *del riego de las aguas*, instituted by Alhaken Almonstansir Billar, still exists in its primitive and Oriental form and force; 7 judges, chosen by each other, out of the yeomen and irrigators, the *labradores, y acequeros* of the Huerta, sit at 12 o'clock every Thursday, in the open air, on benches at *La Puerta de los Apóstoles*, "the gate" of the cathedral, and decide all complaints respecting irrigation in a summary way. In this court the

patriarchal judges decide without appeal; the discussion is carried on *in vivo voce* in public.*

The rich alluvial plains of Valencia, which bask in the never-failing, all-vivifying sun, know no agricultural repose; man is never weary of sowing, nor the sun of calling into life. The produce is almost incredible under this combined influence of heat and moisture. Rice, *arroz*, Arabicè, *arroz* (*oryza*), is the great cereal staple, and the pest of the province. This source of wealth, sustenance, and life, is also one of disease and death. The rice-stalks shoot up from tufts into most graceful ears; as heat and water are absolutely necessary for this grain, since portions of Valencia are admirably calculated by nature for this culture, among the rivers, which in some places are sucked up, reappear in marshy swamps, or *marjales*, and in lakes, of which the *Albufera*, Arabicè "the Lake," is the most remarkable. In these *arrozales*, or rice-grounds, the shallow amphibious cultivator wrestles with fever amid an Egyptian plague of mosquitos, for man appears to have been created here chiefly for their subsistence. The mortality in these swamps is frightful, and few labourers reach the age of 60. The culture of rice was introduced by the Moors; the grain enters largely into the national cuisine of the Valencians, their *pilafs* and *pollos con arroz*.

The province produces wine, oil, barilla, *esparto*, hemp, flax, cochineal, and fruits, especially figs, almonds, dates, oranges, and grapes; of these last the "Valentias" are made; they are a coarse raisin, exported from Denia, and called there *Lejias*, from the sugary lye in which they are dipped. The honey is also delicious; from this and almonds is made the celebrated sweetmeat *turrón*. Silk is another staple, and the *Huerta* is covered with the white mulberry, "food for worms." The animal spins its cocoon, and is then destroyed in boiling water; the process is nasty, but as the peasants, seated under their vines and figs, wind out the golden tissue, the grouping is picturesque. The *Raso* and black silk, for *Mantillas* and *Sayas*, is equal to anything made in Europe. Valencia is deficient in animal and cereal productions; corn and cattle are brought from the Castiles and Aragon; both man and beasts eat the *garrofas* or sweet pod of the *Garrofal*, *Algarrobo* (Arabicè *el gharaob*); this is the carob-tree (*Ceratonia siliquestrif*). These pods or husks, which ripen early in August, were the food of the Prodigal Son, and are everywhere hung up like kidney-beans outside the ventas, as signs of the neat accommodation within. The over-irrigation diminishes the flavour of vegetables, which lose in quality what they gain in quantity; "Irriguo nihil est elutius agro." Hence the proverb allusive to the aqueous unsubstantial character of Valencian men, women, and things: "*La carne es yerba, la yerbe agua, el hombre muger, la muger nada*." This is, however, a mere play upon words, for those who eat the national "*Pollo con arroz*" will never talk about the mere "idea of a dinner," whilst as for the women, they will speak for themselves. The lower classes in the *Huertas*, who toil under an African sun, live on water-melons, cucumbers, and *gaspacho*.

The sea-coast, like that of the W. of the Peninsula, is the terror of mariners; yet it is not the iron-bound barrier which fronts the fierce Atlantic, but a low sandy line, fringing the quiet Mediterranean; still it is open and portless. The sea has a disposition to recede, and the coasts to get shallower from the detritus brought down by the river's freshes. The whole line is studded with *Torres y Atalayas*, raised as watch-towers against the African pirates. About the year 1610 more than 200,000 industrious Moorish agriculturists were expelled by the bigot Philip III. In the next century Valencia, having espoused the Austrian side in the War of Succession, was all but depopulated by the French in 1718, and her liberties taken away; but Philip V., with all

* F. X. de Borruil, fol., Valencia, 1831, and 'L'Irrigation dans le Royaume de Valence,' Jaubert de Passa, with Clements R. Markham's 'Irrigation in Eastern Spain.'

his enmity, could not unfertilise the soil. The population recovered like the vegetation, and however in our times trampled down by the iron heel of Suchet's military occupation, has kept pace with subsistence, and now the province contains more than a million inhabitants. The peasant is gay and cheerful, his mind and costume being alike coloured by the bright and exciting sun, which gilds poverty and disarms misery of its sting. The fine climate is indeed health and wealth to the poor; it economises fire, clothes, and lodgings, three out of the four great wants of humanity. Since the death of Ferdinand VII. numbers have gone to settle in congenial Algeria; but in compensation, while pauper Spaniards emigrate to Africa, French fortune-hunters flock to Spain.

The upper classes are among the most polished of Spain, and the Valencian, if unwarlike, has always distinguished himself in art and literature.

The lower classes are fond of pleasure; their national song is called *la Fiera*, and their dance *La Rondalla*, or roundabout. They execute this well to the *tamboril* and *dulzayna*, a sort of Moorish clarinet requiring strong lungs and ears. The dialect commonly used, the *Lemosin*, is less harsh than the Catalan, which some have attributed to the admixture of a French *Auvergnat* idiom, introduced by the number of volunteers of that nation who assisted Don Jaime in the conquest of Valencia. The narrow streets of Valencia seem contrived for murder and intrigue, which in fact they were; consequently, in 1777, a night-watch was introduced by Joaquin Fos, copied from ours, and the first established in Spain: the guardians were called *Serenos*, "clears," from their announcing the usual fine nights, just as our Charleys ought to have been termed "cloudies."

The Valencians are great drivers of mules and horses, and many migrate to Madrid, where the men are excellent *Caleseros*, and the women attractive vendors of delicious *agraz*, *horchata*, and iced drinks.

The physiognomy of the Valencians is African. The burning sun not only tans their complexions, but excites their nervous systems: hence they are highly imaginative and superstitious; their great joys and relaxations are religious shows, *pasos*, pageants, processions, *Comparsas y Rocas*, and acted miracles and church spectacles. The dramatised legends and the "*Miracles de San Vicente Ferrer*," the tutelary of the city, rank first in these "*Fiestas de Calle*," or street festivals. The *Dia del Corpus*, or procession of Christ present in the Sacrament, is one of the great sights of Spain.

The male costume of Valencia is antique and Asiatic: the men wear the hempen sandal or *alpargata*, called also *espartinies*, and their legs are either naked, or covered with stockings without feet; these Greek leggings, greaved, the *media Valenciana*, are a common metaphor for a Spanish student's purse. The white linen drawers are very classical, and are called *calces de traveta*, *bragas*, or *sarahuells*, the original Arabic name. Those curious in the learning of breeches may compare them with the Celto-Gallo *braccas*, the Greek *κίτταρις*, the Romanic *foustanelli*, the Highland kilt, and the *bragon bras* of Brittany. These are the small-clothes which Augustus, when at Tarragona, put on in order to please the natives, as George IV. did the kilt at Edinburgh. Their waists are girdled by a gay silken sash, *faja*; the upper man is clothed with a velvet or gaudy jacket, *chaleco*, *jaleco*, with open shirt-sleeves; over the shoulder is cast the *manta*, the many-coloured plaid, which here does the duty of the Castilian *capa*; on the head, and long, lanky red-Indian like hair, is bound a silk handkerchief, which looks in the distance like a turban.

The Valencian women, especially the middle and better classes in the capital, are by no means so dark-complexioned as their mates; singularly well formed, they are among the prettiest and most fascinating in all Spain; they sit at work in the open streets, and, as they wear nothing on their heads but their hair, "their glory," they have to us a dressy look. Their ornaments are

most classical; the roll of hair, *el moño*, is pierced with a silver-gilt pin, with knobs, the *acus crinatoria* of Martial; it is called *agulla de rodete*; the silver-gilt comb is the *peineta*, and one of a singular triangular shape is called *la pieza*, *la llase*; this is frequently engraved with the great local patroness, *Nuestra Señora de los Desamparados*.*

* The collector of Valencian topography and local history will consult the following works, viz.:—'Corónica' of Pero Anton Beuther, 2 vols. fol., Val., 1546-51; 2nd part, 1551-53; or the edition 1 vol. fol., Val., 1604-5; very rare to complete; the volume with the *imágenes* displeased the nobility, who bought it up and burnt it; the 'Chrónyca' of Martin de Vicyana, black letter, 2 vols. fol., Val., 1564; 'Anales del Reyno de Valencia,' Francisco Diego, fol., Val., 1613; the 'Historia,' in two parts, by Pero Anton Beuther, Val., 2nd edit. 1551; 3rd edit. 1604; the 'Historia,' by Gaspar Escolano, 2 vols. fol., Val., 1610-11; 'Sagrario de Valencia,' Alson del Castillo Solorzano, 1 vol. duo., Val., 1635; 'Resúmen Historia de Valencia,' Pasqual Eclapes de Gullio, 4to., Val., 1738. And for the worthies, 'Escritores del Reyno de Valencia,' Vicente Ximeno, 2 vols., fol., Val., 1747-49; 'Biblioteca Valenciana,' Justo Pastor Fuster, Val., 1827, both of which are excellent works. For natural history, the excellent 'Observaciones,' Antonio Josef Cavanilles, 2 vols. fol., Mad., 1795-97, with a very accurate map of the province. Consult also Ponz, vol. iv., and 'España Sagrada,' viii. 'Historia de Valencia,' Vicente Bolx, 3 vols. 4to., 1846.

N.B.—Collectors of Spanish books will find some excellent basil skins for their bindings at Valencia, called *pellejos chispados* or *jaspeados*: the colours are gay, the patterns fantastic.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
121 Madrid to Cartagena by Archena and Murcia. Rail ..	459	125 Cartagena to Alicante by Orihuela and Elche. Diligence	483
122 Madrid to Alicante by La Encina. Rail	463	126 Alicante to Valencia by Alcoy. Diligence	484
123 Madrid to Valencia by Alcazar, Albacete, Almansa, and Jativa. Rail	464	127 Valencia to Denia by Silla. Rail and Horseback	485
124 Granada to Murcia by Baza and Lorca. Diligence-road	481	128 Castellon to Morella. Diligence-road	486

ROUTE 121.

MADRID TO CARTAGENA, BY ARCHENA AND MURCIA. 325½ m.

2 trains daily, in 18½ hrs.

Madrid is in Rte. 2.

The Rte. as far as Chinchilla Stat. is described under Rte. 123.

185 m. Chinchilla Junct. Stat. Pop. 5957. Here the line to Valencia and Alicante branches to the l.

The rly. now traverses an uncultivated and desolate district to

7½ m. Pozo Cañada Stat., where the country becomes more fertile.

18 m. Tobarra Stat. Pop. 7148.

Obs. the old ruins in the neighbourhood. There is a small Establecimiento supplied from a cold sulphurous spring.

6½ m. Hellin Stat. *Inn*: La Nueva Fonda, a tidy country hotel. Hellin, *Illunum* (Pop. 13,400), is a well-paved little town lying on the slope of the Segura chain. Visit its *parroquia* consisting of 3 aisles. Obs. the boveda, supported by pillars, and the masonry of the marble pavement at the entrance. Visit the Hermitage of the Rosario for the view; the *Pasos* which it contains are fine. Hellin was dreadfully sacked by the French under Montbrun (Schepeler, iii. 495). [6 m. distant are the mineral springs of Azaraque, and 13 m. distant are celebrated sulphur-mines, known to the Romans.]

12½ m. Agramon Stat. The district around is watered by the Rio Mundo.

6½ m. Las Minas del Mundo Stat.

4½ m. Calasparra Stat. Pop. 4796. Much rice is here produced.

15½ m. Cieza Stat. This charmingly situated town (Pop. 10,870) rises above the river on a peninsular table: its neighbourhood is incredibly fertile. On an opposite hill are the remains of an ancient Roman town.

6½ m. Blanca Stat. Pop. 3061. The annual crop of oranges grown in the immediate neighbourhood averages 25,000 boxes a year.

8 m. Archena Stat. Pop. 3498. The rly. stat. is 4 m. distant from the baths. *Inn*: El Establecimiento, only open in the season. Archena possesses one of the most important mineral-water springs in Spain. The water is sulphurous and the highest in temperature in Spain, and highly beneficial in the treatment of ulcers, skin-diseases, &c.; the accommodation is indifferent.

3½ m. Lorqui Stat. Pop. 1300. Here much rice is grown. Near Lorqui is the site where Publius and Cneius Scipio were defeated and killed by Massinissa in the year 211 B.C.

2½ m. Alguazas Stat. Pop. 2220. The neighbourhood is watered by the rio Mula.

1½ m. Cotillas Stat. Pop. 2063.

4½ m. Alcantarilla Stat. Pop. 4172. Here the cochineal (or *nopal*) is much cultivated.

4½ m. Murcia Stat. *Inn*: Fonda

del Comercio, Antigua de Padron, in the Calle de la Triperia, comfortable and reasonable. *Casino*: visitors admitted on introduction by a member. *Café*: Calle de la Triperia. *Theatre* in course of construction: the old theatre was burnt down in 1876.

Bull-ring in the corral of the former convent of St. Agustin. *Photographer*, Dn. J. Almagro, Torreta 5, good local photographs.

Murcia, the capital of its province (Pop. 91,509), is situated in the midst of a most fertile *huerta*, 15 m. in length and 10 m. in breadth. Monte Agudo forms a magnificent feature in the landscape. The whole district is full of beauty. The town is most picturesque, one mass of varied colour. It is watered by a magnificent Moorish contrivance, called the *Contraparada*, and by the river, which is here *sangrado*, or bled to death. The city arms are six crowns with an orle of lions and castles.

The present city was built by the Moors (from the materials of the Roman *Murgi*) about the commencement of the 8th centy. Its river, the Segura, is the *Tader* of the ancients, and the *Shehurah* of the Moors. During the year 1879 there was a fearful inundation at Murcia, the whole plain was under water for a distance of 20 miles. About 1000 houses near Murcia were knocked down or carried away. In consequence of this a large number of houses for the working classes have been built round the town. The river flows beside the promenade of the Malecon, girt in with rare tropical shrubs. Following the river up its source, the visitor will find luxuriant gardens.

Murcia was taken by the Spaniards under St. Ferdinand in 1240. It rebelled and was reconquered by Alonso el Sabio, who left, as a precious legacy, his heart and bowels to the dean and chapter.

Visit the *Cathedral*: founded 1358, modernised in 1521. Its tower was begun 1522 by Cardinal Mateo de Langa, and finished in 1766; it rises in compartments, like a drawn-out telescope. The view from the top is superb,

and the ascent easy, by a succession of sloping flats. The bells are very fine. The façade to the principal entrance of the Cathedral is by Jayme Bort, and is Græco-Romano in style. Notice the *Portada de los Apóstoles*, which is Gothic, also the door of *las Lágrimas*, ascribed to Berruguete. Portions of the interior are Gothic, especially the niches behind the *Coro*. Obs., in the chapel, an alto-relievo, in stone, of the Nativity; the sculpture itself is not good, but the general effect is striking. Opposite, in a gaudy frame, is a pretty *Madonna and Child*. The *Retablo* is modern; the old one was burnt twenty years ago, at the same time as the organs. Much fine silver belonging to the high altar was lost at the same time. In a niche near the entrance to the l. is the sarcophagus containing the heart and bowels of Alfonso el Sabio. To the N. are preserved the bones of San Fulgencio and Santa Florentina, the latter of whom was sister to the great Archbishop San Isidoro. The *Sacristia Mayor* has some fine wood-carving of 1525: the portal is rich plateresque. The *Custodia* is by Perez de Montalbo (1677), and is of elegant design. In the *Capilla del Sagrario* is a Marriage of the Virgin, painted in 1516 by Juanes. In the *Capilla de los Veles* are some singular stone chains, the badge of the Molina family; in this chapel may be seen the sculptured figure of St. Gerónimo, by Zarcillo. The portal of bluish-veined marble is enriched with statues of royal and local saints, prominent amongst whom is San Hermenegildo, who was born at Cartagena. In the *Capilla de San José* is a good copy of Raphael's "Holy Family." This cathedral was much shaken during the earthquake of 1829.

The ancient Church of *Sta. Catalina* may be visited, in the Plaza of the same name. The *Capilla Mayor* is fine. In the chapels of the *Sacra Familia* and *Reposo* some interesting old tombs will be found. A monastery of Knights Templar is supposed to have existed on one side of the church.

Next visit the Church of *San Nicolas*, where is an exquisite marble "St.

Anthony," by Alonso Cano. The saint is of wood, about 18 inches high, and clothed in the brown dress of the Capuchin order. Obs. also a Joseph and Infant Jesus, by Mala.

In the Ermita de Jesus are deposited the sculptured *Pasos* representing the Passion of Our Lord, by Zarcillo, the Murcian sculptor ((1707-1748).;

Travellers are recommended to spend, if possible, Holy Week at Murcia. The night and day processions are most impressive.

Visit the picture-gallery of Señor D. José Maria Estor, Calle de la Terneria, which is courteously shown to strangers. Obs. a St. Peter by Pedro de Moya (nat. in Granada in 1610, ob. in 1666), who studied the Van Dyck school in London, 1641; a "Martyrdom of St. Sebastian," by Espinosa, a portrait of "Don Baltazar Marradas on horseback," attributed to Velazquez, a "Head of St. Francis," by Zurbaran, a bust and hands of St. Peter by El Greco, a "Head Study" by Alonso Cano, a "Jacob's Dream" by Pedro Nuñez de Villavicencio, &c.

Murcia is the land of flowers. It supplies Madrid with roses and early vegetables during the winter months. The fresh dates are excellent.

The *Paseos del Cármen* and *Florida Blanca* are the favourite walks. The *Plaza de la Constitución* is planted with orange-trees. The *Traperia* and *Plateria* are the busiest streets. The *mantas y alforjas* and *monteras* (mantles, saddle-bags, and caps) of Murcia have long been renowned.

The admirer of fine views should walk out towards *el Malecon*, a most delightful promenade, bordered on each side by an almost tropical vegetation. Remains of the old *Via Crucis* still exist. The country people come in masses to pray at the different stations on Holy Friday.

The *Almudí* (Arabic "Granary") is still a corn magazine. The *Alcazar* was fortified in 1405 by Enrique II. The post-office and prison contain Moorish remains. Without the town is the sanctuary of *Fuen Santa*. The view from there is magnificent.

A pleasant drive may be taken to

the 'Villa Caradoc,' which belonged to the late Lord Howden. The gardens are beautiful.

Murcia to Alicante by Orihuela and Elche. *Diligences daily, 9 hours, through a beautiful road.*

A diligence for Lorca leaves the Fonda Francesa daily. Railway projected.

Leaving Murcia, the rly. makes a wide circuit round the town, which remains in sight to the l.

3½ m. **Beniajan Stat.**, surrounded by orange-groves.

2 m. **Orihuela Stat.** The town of the same name is 4 leagues distant, and there is no means of conveyance but a small springless cart. (See Rte. 125.) To the rt. is *Torre Aguera*, and, farther off, *La Casa Blanca*. The whole district is fertile beyond description.

11½ m. **Riquelme Stat.**

6½ m. **Balsicas Stat.** Soon after passing Balsicas, a land-locked bay opens to the l. It is called *El Mar Menor*, and is 10 m. long and 5 m. broad.

4½ m. **Pacheco Stat.**

3 m. **La Palma Stat.**

7½ m. **Cartagena Stat.** *Terminus.* *Inns:* Gran Hotel del Universo; Fonda Francesa; Fonda de Paris, prices high, but good accommodation. *Cafés* in the Fonda Francesa, and in the Calle Ancha. Pop. 75,901.

Tramway: cars leave their station every half-hour for the Villa de la Union and Herrerias.

English Vice-Consul: William Melvain, Esq.

U. S. A. Consul: Dn. Carlos Molina.

English goods merchant: Wm. Paynter.

Cartagena, the *Carthage Nova*, the "New Carthage," was founded by the Barca family when they meditated making themselves independent rulers of Spain. Its capture by Scipio is given by Livy (xxvi. 42). It continued to flourish under the Romans, who fortified it and called it "Colonia Victrix Julia." The place was, however, almost destroyed by the Goths, who were not a naval people: San Isidoro (who was born at Cartagena in

595) describes the ruin occasioned by them (Orig. xv. 1).

After the abdication of King Amadeus in Feb. 1873, when the Republic was proclaimed, Cartagena declared itself into a separate canton in direct opposition to the government of Madrid. Roque Barcia and General Contreras placed themselves at the head of the movement and formed a federal government. They coined money, seized the ships belonging to the nation which were in the Arsenal, and everything of any value which they could lay their hands on. An army of regular troops sent by Castelar, then President of the Spanish Republic, besieged Cartagena, and with great difficulty took possession of the town. The cantonal chiefs fled to Algiers on board Spanish men-of-war, after blowing up those they could not use.

Cartagena is still one of the three arsenals of Spain (the other two are Ferrol and San Fernando); the basins, dockyards, hospitals, foundries, and barracks are all on a grand scale. There is a floating dock capable of taking in the largest ironclads. To see the arsenal an order must be procured from the Comandante de Marina. At the head of the harbour there is a good parade. A very fine Quay is being constructed along the sea-face of the town, by which a space of ground will be recovered between the sea and the base of the ancient ramparts, and vessels will be able to lie alongside the mole. A marine school for sailors is in a man-of-war in the harbour. Obs. the walls crumbling into holes from the cannon-shot of the regular troops during the cantonal insurrection of 1873. A mound of earth to the N.E. of the city near the ramparts is the grave of 500 cantonals who were killed by the explosion of their powder-magazine.

The port is the largest in Spain after Vigo, and the best and safest on the Mediterranean coast. The tunny-fishery, the export of barilla, and the mining and smelting are the chief occupations of the place.

The best street of Cartagena is the Calle Mayor, the finest Plaza is La

Merced. The recent drainage of the *Almajar* (a lake formed by the rains near the town) has made Cartagena one of the healthiest winter residences,—winter, in our acceptation of the term, being in fact unknown.

The Alcazar was built by Alonso el Sabio in 1244; he gave the city for arms the Alcazar itself washed by waves.

The old Cathedral dates from the 13th centy. The reerods of the high altar is richly carved. It contains two chapels. That of the Duke of Veragua, the ancestor of Christopher Columbus, is hung with fine old tapestry. A column is pointed out in the church, and another in a back yard which belonged to the Roman temple, which existed where the cathedral now stands. The only other church which deserves notice is that of *Santa Maria de Gracia*.

The traveller should ascend to the top of the ruined *Castillo de la Concepcion*; it was formerly a Roman fortress. The view is magnificent. In front is the entrance to the harbour, bristling with fortifications. To the rt. the arsenal and dockyard, dominated by the fortresses of *Galeras* and *Atalaya*. Behind, the *Almajar*, stretching away towards Murcia. To the rt., in the foreground, the *Hospital de la Caridad*. It is capable of receiving 600 patients, and is worth visiting. Beyond this, the picturesque old fort *Castillo de la Mora*, and several lead mines and smelting furnaces.

Visit the mines 3 m. distant, taking the tramway.

Steam communication (see *Introduction*). The Comp^{ie}. Valery Frères has a steamer leaving Oran on Wednesday evening, touching here on Thursday morning, and then proceeding to *Marseilles*.

The mines of the province are very important; lead and silver abound. The beds of the numerous ravines in the vicinity are also metal-pregnant, and the *débris* left by the winter rains often yield 35 per cent. of lead, in an almost pure state. The recent introduction of improved machinery, and the employment of skilled foreign labour, have increased the production

of mineral, and thereby benefited the entire district, and undoubtedly increased a hundredfold the actual profits of the mining proprietors.

During 1879 the following ores were exported from Cartagena: Argentiferous lead ore, 12,000 tons, valued at 216,000*l.*; manganiferous iron ore, for the manufacture of Bessemer steel, 208,000 tons, valued at 145,000*l.*; ordinary iron ore, 50,000 tons, valued at 17,500*l.*

ROUTE 122.

MADRID TO ALICANTE. 284½ m.

Basl. 3 trains daily, in 14½ hrs.

For route as far as La Encina, see Rte. 123.

235 m. La Encina Junc. Stat. Here the line to Valencia branches to the l. This line of rail as far as Alicante passes through a fertile and beautiful country; in summer the grapes trail up the embankments.

3¼ m. Caudete Stat. Pop. 5389. (The town is situated on rising ground, 3 m. to the rt. of the stat.)

8¼ m. Villena Stat. Pop. 11,390. *Change for Alcoy. Diligence daily.* Railway projected. Obs. the armorial bearings upon the houses. The streets are narrow and winding. The Castle is still a grand object; it rises from a fertile plain backed by the Cerro San Cristóbal.

Leaving Villena, an old castle is seen at a little distance, perched very picturesquely on a conical hill.

6¼ m. Sax Stat. Pop. 3346. (To the l., after leaving this stat., obs. the town of Petrel. Pop. 3170.)

4¼ m. Elda Stat. Pop. 4328. The country is wonderfully fruitful. The hills abound in aromatic plants, so much esteemed amongst the Moors in

olden times, that even now their descendants occasionally come over from Morocco to gather simples in the neighbourhood. Obs. the ruins of the Moorish Alcazar.

3 m. Monovar Stat. Pop. 8633.

3¼ m. Novelda Stat. Pop. 8839; famous for its mineral baths.

13¼ m. San Vicente de Raspeig Stat. Pop. 3718.

4¼ m. Alicante Stat. *Terminus.* *Inns:* Fonda Bossio, well situated near the Alameda, most comfortable; Fonda del Vapor, facing the sea and pier.

Casino, on the Paseo de la Reyna. Visitors admitted for 14 days upon introduction by a member.

Theatre: near the Fonda Bossio.

Bull-ring: will seat 11,000 persons.

Fights in June, July, and August.

H. B. M. Vice-Consul: T. W. Cumming, Esq.

U.S.A. Consul: William L. Giro.

Bankers: Jasper White & Co.

Medical Man: Señor D. Vicente Roman.

Baths: Baños de Bonanza. Excellent sea-bathing during the summer months.

Alicante (Pop. 35,551) has few historical associations; it extends along the shore of its fine open bay—a roadstead rather than harbour. The city bears for arms its castle on waves, with the four bars of Catalonia. The under town is clean and well built, and the whitewashed houses looked extremely picturesque when approaching the city from the sea. The immediate environs are bare, and the general aspect is uninviting. The Castle of Santa Bárbara commands the town and bay. It is 400 feet high, and should be ascended for the extensive view. The rock of which it is composed is friable; the black chasm was blown asunder by the French in 1707, after the battle of Almanza, when Gen. Richards and his garrison were destroyed by the mine. The Castle de San Fernando crowns the Cerro de Tosal to the N. of the town.

Visit the Church of San Nicolas de Barg. The first stone was laid in 1616 by Agustin Bernardino; the

ch. is in the Græco-Romano style, of good proportions, but left incomplete. The noble portal was built in 1627. The interior would be fine if not blocked up by the Coro.

The Church of Santa Clara was originally founded to receive the sacred *sudario* (one of the three napkins with which St. Veronica wiped our Saviour's face on his way to Calvary). It was brought here from Rome during the 15th centy.

The Ayuntamiento and the Bishop's Palace, &c., may be looked at.

The Picture Gallery of the Marques de Algorfa contains about 1000 paintings of the Spanish and Dutch schools. Some may be originals, but the great majority are well-executed copies, amongst which obs. a copy of Rubens's "Deposition," which is in Antwerp Cathedral.

The Tobacco Factory should be visited; it employs about 4500 women and girls, many of them strikingly beautiful.

The principal Paseos are those of the Capuchinos and San Francisco outside the town; the Alameda, in its centre, very striking and Oriental-looking; and along the mole, at the extremity of which a fixed light is visible at a distance of 15 m.

The countless Mediterranean craft, piled with esparto-grass, is most picturesque. In August there is an illumination in memory of a local saint. Ride out to the village of Mucha Miel, 5 m.; the melon crop is worth seeing.

The private gardens of Pinohermoso and Peñacerrada may be visited by floricultural amateurs.

The trade of Alicante consists in the export of esparto (*Macrochloa tenacissima*)—of which enormous quantities are exported steam-pressed—of grapes, raisins, almonds, wine, liquorice, saffron, and minerals from Almagra.

The Huerta of Alicante lies some distance to the N. of the town; it is irrigated from the artificial Pantano de Tibi (14 m. distant), which every one should ride or drive out to see, and also from the Aruds de San Juan y Muchamiel. This work, as the word *Sudd* denotes, is purely Arabic. The

compuertas (hatches) are very ingenious. In this Huerta the succession of crops never ceases; there is no winter, one continual summer reigns in this paradise of Ceres and Pomona. The farms are very Moorish-looking, fenced in with hedges of canes (*Arundo donax*), or tied up with the esparto-grass. The olives, especially the *grozal*, are fine; the carob-trees are numerous and very productive. The celebrated Alogue wine is here produced; it ought to be made from the Moscatel grape, but the *Forcallada* and *Parrell* are also used.

To Elohe by daily diligence or *tartana*, 4 hours. The drive is beautiful.

Steamers from Alicante. Steamers touch at Alicante from and to all the Mediterranean ports at least three times a week. A French line also connects it with Havre.

ROUTE 123.

MADRID TO VALENCIA, BY ALCAZAR, ALBACETE, ALMANSA, AND JATIVA. 306½ m.

Two trains daily, in 16 hrs.

9 m. Getafe Stat. Pop. 3490. Obs. in its *Parroquia*, some good paintings by Claudio Coello, and a retablo painted by Alonso Cano.

2 m. Santa Paula Stat.

2½ m. Pinto Stat. Pop. 2098. Here is a ruined castle, in which the Princess of Eboli was confined by Philip II.

3½ m. Valdemoro Stat. Here is a military college for the instruction of cadets for the *guardia civil* of Spain. Pop. 2261.

4½ m. Ciempozuelos Stat. Pop. 2473. In the neighbourhood are considerable saline springs.

9½ m. **Aranjuez Stat.** Pop. 8155. (Buffet). *Inn*: Fonda del Norte. To the l. lies the rich valley of the Tagus, beyond which rise the heights called el Anover del Tajo. Here is the Royal Château of Aranjuez, surrounded by its beautiful park and grounds (see Rte. 4.)

9½ m. **Castillejo Junct. Stat.** Change trains for Toledo. Rte. 4.

5½ m. **Villasequilla Stat.** Pop. 1276. The district is populated by well-to-do farmers. To the rt. are the vineyards of **Yepes**, which produce a fine white wine held in considerable estimation.

6½ m. **Huerta de Valdecara Stat.** Pop. 1705. Celebrated for its breed of sheep.

11½ m. **Tembleque Stat.** Pop. 3428.

11½ m. **Villacastías Stat.** Pop. 5105.

8½ m. **Quero Stat.** Pop. 1724.

8½ m. **Alcazar de San Juan Junct. Stat.** (Buffet). The line for Andalucía and Portugal (Rtes. 85 and 70) here branches rt. Alcazar (Pop. 8397) is a very ancient town engaged in various manufacturing industries: soap-making, chocolate refining, saltpetre manufacture, &c. From this Stat. El Toboso (15 m.), the natal place of **Bancho and Dulcinea**, can be visited. [Rly. to Quintanar de la Orden (16 m.), a small agricultural town of 7235 inhab.]

4½ m. **Campo de Criptana Stat.** Pop. 6560. *Obs.*, to the rt., the cluster of 24 windmills built upon a stretch of elevated ground immediately behind the town, and called **la Sierra de los Molinos**. They are said by the people of the place to have belonged to Don Quijote!

10 m. **Zancara Stat.**

9 m. **Socuellamos Stat.** Pop. 3130. A little town situated in the midst of an extensive and extremely fertile plain; much charcoal is manufactured in the groves of ilex and Spanish oak which abound in this district.

10½ m. **Villarobleto Stat.** Pop. 9231.

13½ m. **Minaya Stat.** Pop. 2030.

10 m. **La Roda Stat.** Pop. 6002.

11½ m. **La Gineta Stat.** Pop. 3288.

11½ m. **Albacete Stat.** (Buffet). *Inn*: [Spain, 1882.]

Fonda del Reloj, clean and reasonable; café. Pop. 18,589. Albacete, Arabicè *Al-baset*, is situated in a very fertile district, being irrigated by the **Christina canal**, which tends much to the increase of corn and saffron. This town has been called the Sheffield of Spain, but its trade has been almost extinguished by German and English competitors; now not more than half a score small manufactories exist, and the coarse cutlery turned out by them is better adapted for killing men than cutting bread and meat; the Spanish test of a bad knife is that it won't cut a stick, but will cut a finger (*Cuchillo malo corta el dedo y no el palo*). The main articles of manufacture in Albacete are its daggers, and *punales* (or sword-knives). The handles are adorned in a semi-oriental style, often with much inlaid work, mother-of-pearl, and coarse niello. There is a murderous, business-like look about the blades, which run to a point like a shark, or a pirate felucca. The Autumn Fair in September is most picturesque; the population from the neighbouring villages pour in and encamp outside the town. The silver buttons worn by the peasants, and to be bought in the town, are decorative and worth buying.

Excursion.—6 m. off, may be visited the fine property of the Marquis of Salamanca, **Los Llanos**, a great game cover.

12½ m. **Chinohilla Stat.** The line to Cartagena (Rte. 121) branches rt. Pop. 5957. The station is 3 m. from the town, which rises on an abrupt scarped hill, girdled by poor modern walls built out of the older ones in 1837. The height is crowned by a castle, which was blown up by the French, and offers a fine specimen of a mediæval hill-fort. This town is very clean, and most of the smaller houses are built in caves.

12 m. **El Villar Stat.**

13½ m. **Alpera Stat.** Pop. 2931. Visit near here the remarkable Moorish barrier (**Pantano**), which stretches across between two hills, and is constructed of enormous blocks of stone cemented together: it is of huge proportions.

12½ m. **Almansa Stat.** Pop. 7876. *Inn*: no *Fonda*—an indifferent *Posada*. Its *Moorish Castle* is situated to the N.W. of the town, and crowns the summit of a hill. Almansa is well built and flourishing. The neighbouring *Vega* is irrigated by the *Pantano of Albufera*, a fine reservoir of water, which is here an element of almost incredible fertility under this tropical sun. Visit, a short mile from Almansa, an insignificant *obelisk*, which marks the site of one of the few battles in which the English have ever been *beaten* by the French: the action was fought April 25, 1707. Here, as at Fontenoy, traitors on both sides fought against their country, and for the enemy, the French being commanded by an *Englishman*, Berwick, who was natural son of James II., and nephew to Marlborough, and the English being commanded by a Frenchman, Henri de Ruvigny, whom William III. created Earl of Galway. The French victory was complete, but their laurels were stained by the ferocious sack of Jativa, contrary to the terms of its capitulations.

12 m. **La Encina Junct. Stat.** (*Buffet*). Here the line to Alicante (Rte. 122) branches rt. The rly. soon enters a tunnel 1655 yards long, and thence traverses an undulating plain, green with foliage and teeming with produce, to

6½ m. **Fuente la Higuera Stat.** Pop. 3354.

11½ m. **Mogente Stat.** Pop. 4165.

8 m. **Montesa Stat.** Pop. 1071. Here to the rt. are the ruins of the picturesque castle of *Montesa*, with its subterranean galleries, once of vast extent, of which some portions may still be visited. It was the stronghold of the knightly order of the *Montesa*, founded in 1318, after the suppression of the *Knights Templars*. The mountain torrent *Montesa* is crossed.

3¾ m. **Alcudia de Crespins Stat.**

Pop. 1006. To the l. is a fine estate belonging to the *Marques de Belisca*.

5½ m. **Jativa Stat.** (called also *San Felipe de Jativa*.) Pop. 14,412. *Inn*: *Fonda Mayol*, in the *Calle de Moncada* fair. Here the reader of *Ariosto* (xxviii. 64) may fancy himself in the identical hotel where the fair *Fiametta* played her pranks on *Giocondo* and his companion, after they had quitted *Valencia*. *Jativa* was the Roman *Setabis*, and was celebrated for its castle and linen manufactures: its fine handkerchiefs were all the fashion at *Rome*, and are praised by *Pliny* and *Martial* as equal to those of *Tyre*, from whence the art was introduced. An ancient inscription "*Setabis Herculeâ condita diva manu*," records its Phœnician foundation. It was also called *Valeria Augusta* by the Romans and *Xativa* by the Moors, from whom it was taken by *King Jaime I.* in the year 1224. *El Rey Don Pedro* made it a city in 1347, and gave it for arms a castle with his banners, and the four bars of *Catalonia*. In the war of succession the town, like *Zaragoza*, was defended with heroic firmness and bravery, and when at last it surrendered, its name was changed for that of *San Felipe* by the enraged invaders. The rivers *Albarda* and *Guadamar* dispense fertility over the *Huerta*: the climate is delicious, the plain a paradise of flowers and fruit. The *Colegiata*, dedicated to *San Felipe* (see *Gerona*, Rte. 137), was built in 1414, and since *Doricised*; it has a fine dome and an unfinished portal. At the altar of *San Gil*, the holy *hinojo*, or festival, is blessed on the 1st of every Sept., to be carried round to all houses. The *Reja del Coro*, in black and gold, and the pink marble *Baldaqino* of the altar deserve notice—[The marbles of *Jativa* are rich and infinite; visit the quarries at *Buizcarro*, in the *Sierra Grossa*, 9 m. N.E.]—Obs. *Nuestra Señora de la Armada*, a singular virgin of great antiquity; also *Nuestra Señora de Agosto*, rising from a sarcophagus supported by gilt lions. Ask to see a

* See 'Viaje Literario,' l. 10, by *Villanueva*, Mad., 1803; a useful volume as regards the ecclesiastical antiquities of *Xativa*.

beautiful custodia, the gift of Pope Calixtus III. (Borja) to his native city. The Gothic façade of the Hospital is very rich and remarkable. In the *Calle de Moncada*, is the palace of the Moncada family: obs. an *ajimes* or window divided by thin lofty marble shafts, which is quite Valencian. The Alameda, with its palm-trees, is shady and Oriental. The Ovalo, with its fountain *de los veinte y cuatro caños* (with 24 spouts), supplies the town with the most delicious water; water indeed abounds, being brought in by two aqueducts. A Plaza de Toros has been raised on the ruins of the *Cármén* convent, which will seat 10,000 spectators. In the suburbs ascend the zigzag cypress-planted terraces of the Monte Calvario: the view is ravishing; the grand castle is here seen to the best advantage. Next ascend to this castle, taking the Campo Santo in the way, and the hermitage, San Felin, said, under the Moors, to have been a Mosarabic temple: obs. the horseshoe arches, the ancient pillars and jaspers, inside and outside, and the Roman inscription, "Fulvio L. F.," near the remarkable holy-water basin, richly carved in figures; the retable is set in a frame of 15th-cent. workmanship. Near the convent El Mont Sant is a Moorish cistern.

The Castle is of a vast size; the Torre de la Campana at the summit commands the panorama of the garden of Valencia, which, with all its glories, lies below. The fertile plain, level as the sea, is whitened with quintas sparkling like sails. In this castle were confined the *Infantes de la Cerda*, the rightful heirs to the Crown, but dispossessed by their uncle, Sancho el Bravo, about 1284. The Duke of Medinaceli is their lineal descendant. Here also Fernando el Católico imprisoned the Duke of Calabria, the rightful heir of the Crown of Naples. That ill-fated prince surrendered to Gonzalo de Córdoba, who swore on his honour, and on the sacrament, that his liberty should be guaranteed. No sooner, however, did the prisoner touch Spain, than every pledge was broken. This is one of the three deeds of which Gonzalo repented on

his death-bed: but Ferdinand was the real culprit; for, in the implicit obedience of the old Spanish knight, the order of the king was paramount to every consideration, even in the case of friendship and love (see the beautiful play of 'Sancho Ortiz'). This oode of obedience has passed into a proverb—*Mas pesa el Rey, que la sangre*: and even if blood were shed, the royal pardon absolved all the guilt—*Mata, que el Rey perdona*. Here also was confined the infamous Cæsar Borgia (or more correctly *Borja*), a prisoner of Gonzalo, and to whom also he pledged his honour; the breach of this pledge was the second act of which he repented when too late. The Borjas were an ancient family of Xativa, and here was born Rodrigo Borja (afterwards Pope Alexander VI.), in July 1427. The family long monopolised the simple see of Valencia, and when Alonso de Borja became its bishop, in 1429, it was raised to be an archbishopric by Innocent III., and Rodrigo was named by his uncle Calixtus III., the first primate; when Rodrigo too became pope, July 9, 1492, he appointed (Aug. 31) his natural son, Cæsar, as his successor to the see, which, after Cæsar's renunciation, he bestowed upon his kinsman Juan de Borja, and again, when he died, upon another relation, Pedro Luis de Borja. Thus five of this family held the wealthy see in succession, and two of them became popes. The Borja family also produced the celebrated saint Francisco de Borja,* who was 4th Duke of Gandia: he was converted from mundane things by the frightful sight of the corpse of Isabel—wife of Charles V.—when he opened the coffin to verify the contents before the authorities of Granada.

Jativa was also the birthplace of *Josef de Ribera*, the painter, who going young to study at Naples, was called by the Italians "*lo Spagnoletto*," the little Spaniard. He was born Jan. 12, 1588. Beyond Jativa the railroad enters into a fine country, bordered on

* For the miracles of San Francisco de Borja, see his '*Vida*,' by Pedro Ribadeneyra, Madrid, 1592; and '*Heroyca Vida*,' Madrid, 1726.

each side by orange-plantations. Here a diligence runs daily for Alcoy, Denia, and Albufera.

5 m. **Mannel Stat.** Pop. 1593. Here are large rice-plantations.

After passing this station, obs. to rt. of the line a picturesque little ruin, perched on the top of a precipitous hill, surrounded by orange-groves.

4½ m. **Carcajente Stat.** Pop. 11,980. The vast plain is thickly planted with mulberry and orange-trees; many of the latter are of enormous size: much silk is produced in the neighbourhood.

Obs. the picturesque water-wheels and the low oriental-looking peasants' cottages, each shaded by a cluster of stately palms.

[From this station there is a steam tramway to Gandia (22 m.), and thence to Denia by diligence (14 m.). See Rte. 127.]

3½ m. **Alcira Stat.** Pop. 15,811. The *Huerta* of Alcira is called the *Jardin del Reino de Valencia*: the scenery around is most beautiful, and the palm-trees give the landscape a most oriental appearance. This is a district girdled with rivers, and intersected by canals, where the system of irrigation handed down from the Moors, and the method of cultivating the *Arrozales* (rice-grounds) can be excellently studied.

2½ m. **Algemesi Stat.** Pop. 7846. Visit its ch., which contains several paintings by Ribalta.

6½ m. **Benifayó Stat.** Pop. 3615. Obs. an ancient palace with a high and picturesque tower, and a domed ch. with two steeples of handsome proportions.

6 m. **Silla Stat.** Pop. 3968. Near here, to the l. of the rly., is the Lake of Albufera (see Rte. 127).

Change here for the Albufera.

[A branch rly. leaves Silla for the Port of Cullera. Two trains daily (16 m.). (See Rte. 127.)

3¾ m. **Sollana Stat.** Pop. 1482.

6½ m. **Sueca Stat.** Pop. 13,328.

6 m. **Cullera Stat.** Pop. 10,972.

3 m. **Catorraja Stat.** Pop. 5475.

The road to Valencia continues to 2 m. **Alfajar Stat.** Pop. 2247, which is the centre of the celebrated *Huerta* of Valencia.

VALENCIA.

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§ 1. **HOTELS, CAFÉS, CASINO, POST AND TELEGRAPH OFFICES, CONSULS, DOCTORS, BANKERS, AMUSEMENTS, BATHS, MASTERS, SHOPS, CARRIAGES, TRAMWAYS.**

3½ m. **Valencia del Cid Stat.** *Inns*: Hotel de Paris, Calle del Mar, 52; Fonda de Madrid, Plaza de Villarasa, 5; Gran Hotel de Oriente, Calle de las Barcas, 11; Gran Hotel de Europa y del Ferro Carril, Plaza de la Estacion.

Cafés: De Europa, Calle del Mar; Café de Paris, Calle de la Reina; del Nuevo-Mundo, Calle del Mar.

Restaurant: attached to the Hotel de Paris, in the Calle del Mar.

Casinos: El Casino, Plaza del Horno de San Andrés, No. 5; visitors free for one month upon the introduction of a member: the 'Times' and other English papers; Círculo de lo Rat Penat; Círculo literario lemosin; Sociedad de Agricultura, Plaza de Mirasol; Círculo Valenciano, Plaza de San Francisco, No. 8; visitors free for one month.

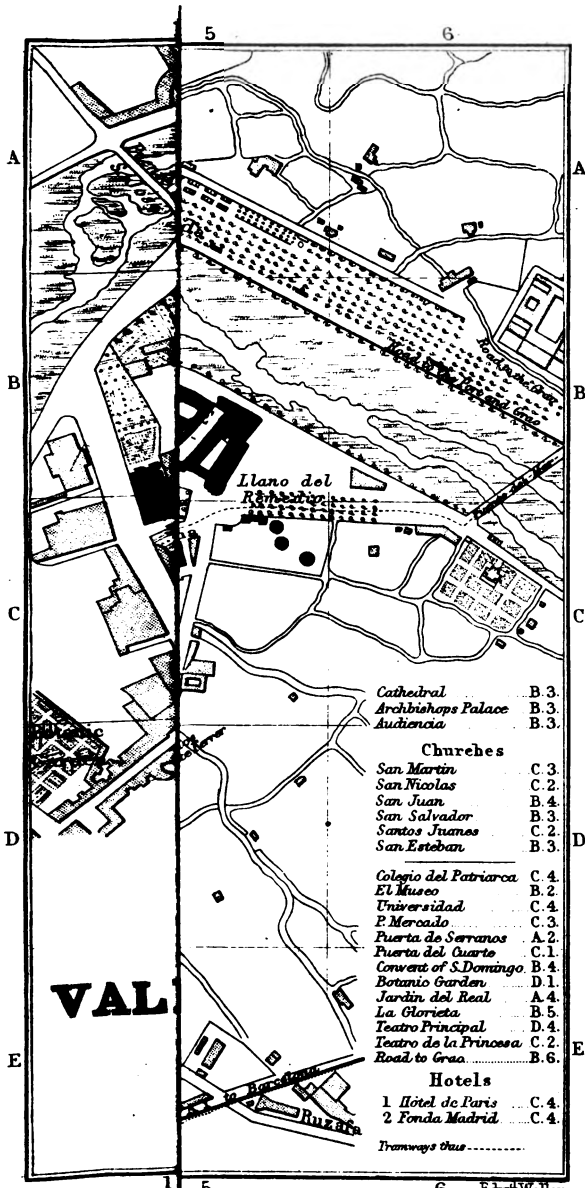
Post-Office: Calle de Caderers.

Telegraph Office: in the Calle de Dn. M.

English Consul: Joseph Henry Dart, Esq.

American Consulate: the Seaport Grao: R. Lowenst

Doctors: Doctor Crc las



- Cathedral B. 3.
- Archbishops Palace B. 3.
- Audiencia B. 3.

Churches

- San Martin C. 3.
- San Nicolas C. 2.
- San Juan B. 4.
- San Salvador B. 3.
- Santos Juanes C. 2.
- San Esteban B. 3.

- Colegio del Patriarca C. 4.
- El Museo B. 2.
- Universidad C. 4.
- P. Mercado C. 3.
- Puerta de Serranos A. 2.
- Puerta del Cuarte C. 1.
- Convent of S. Domingo B. 4.
- Botanic Garden D. 1.
- Jardin del Real A. 4.
- La Glorieta B. 5.
- Teatro Principal D. 4.
- Teatro de la Princesa C. 2.
- Road to Graa B. 6.

Hotels

- 1. Hotel de Paris C. 4.
- 2. Fonda Madrid C. 4.

Tramways thus

Avellanas; Señor Justojuez (homoeopathic).

Bankers: Trenor hermanos, Calle del Tronqueto de Caballeros; Carruña hermanos, Calle Campaneros.

Theatres: Teatro Principal, Calle de las Barcas; Teatro de la Princesa, Calle del Rey Don Jaime; Teatro del Cid, Plaza de la Bocha; Teatro de Apolo, Calle de Segniola; Teatro Café de Ruzafa, Calle de Ruzafa.

Plaza de Toros: outside the Puerta de Ruzafa (close to the rly. stat.). It was built 1857-60, and belongs to the trustees of the Provincial Hospital. It will seat 15,851 persons. The fights take place during the months of May, June, July, and August.

Tiro de Pichon: near the iron bridge of the railway to the Grao (pigeon-shooting is one of the favourite pastimes of the Valencians). Matches on Thursdays and general holidays, in the afternoon.

Baths: De Diana, Calle del Tránsito, open all the year round; de Espinosa, Calle de Carniceros, No. 14; open in summer only; del Hospital Provincial, open during the year. Sea-bathing at *el Grao* and *Cabañal*.

Apothecary: Domingo Creus, No. 4, Plaza Santa Catalina.

Language Master: Mr. Tapper.

Bookseller: Mariana y Sanz, No. 7, Calle de la Lonja.

Silver Ornaments: in the Plateria.

Mantillas, &c.: Madame de Guix, Calle San Vicente.

Fans: Colomina y Dominguez, No. 29, Calle de Zaragoza. (N.B. A fan is called a *palmito* in the Valencian dialect.)

Gloves: Masfarnet, No. 35, Calle del Mar. Valencian gloves are good and cheap.

Albacete Knives and Daggers: Genuine specimens can be bought in the Calle de los Hierros de la Lonja.

Mantas Valencianas: Calle de las Mantas; Madame Lajara, Calle de la Lonja del Aceite.

Good velvets, in all colours, are to be had for 13s. 6d. a yard. The damasks and silks for ecclesiastical purposes made here are excellent. The

best are to be met with at Garin hermanos.

Azulejos: there are several manufactories of these tessellated pavements (or tiles for in-door use), for which Valencia has long been celebrated; any pattern can be imitated. The richest colours are the blues, blacks, and purples. The clay is of a chocolate-brown colour. The white varnish is given by a mixture of barilla, lead, and tin; the ovens are heated with furze, and the clay is baked 3 days and 3 nights, and requires 4 days to cool.

N.B. No doubt the manufacture of the celebrated Rafael ware (or *Majolica*), carried on in Pisa and other Italian cities, arose from some specimens carried from Majorca (*Majolica*) by the Italians.

Carriage Fares: The *Tartana* is the Valencian substitute for the cab, or berlina; it resembles a dark green covered tax-cart, and has been compared to the cabin part of a Venetian gondola, placed on two wheels. The name is taken from a sort of felucca, or Mediterranean craft. They are principally constructed without springs. Those with springs are charged 1 r. per course extra.

Fares.

The course (carrera)	4 r.
The hour—1st hour	6 r.
Each succeeding hour	4 r.
The day	30 r.

From 7 P.M. to 12 at night half a fare extra is charged; from midnight to 6 A.M. double fare. From rly. stat. to hotel 2 r. per person, and 1 r. for each article of luggage.

A branch railway and a good service of *Tramways* leave the Plaza del Principe Alfonso every few minutes through the principal thoroughfares of the town to the seaports of the Grao and Cabañal.

A steam tramway is in course of construction from Utiel to Valencia.

Trains every hour to the Grao and Cabañal, leave the station in the Calle de Ruzafa.

§ 2. HISTORICAL NOTICE.

Valencia is the capital of its province, the see of an archbishop, and the residence of a captain-general (formerly of a viceroy); it has an *Audiencia*, a University, and the usual prisons, hospitals, &c. The Pop., including the suburbs, is 142,057. The arms of the city are the four bars of Catalonia, with a bat, indicative of vigilance, "*á quien vela, todo se revela.*" Valencia has a cathedral and 14 parish churches. The city in shape is almost circular; the Turia traverses the N. base: the sandy bed of this exhausted river is crossed by 5 wide bridges, which serve as viaducts in times of inundations. The *tapia*, battlemented walls, built in 1356 by Pedro IV., were very perfect and picturesque; they were unfortunately pulled down in 1871, to give employment to the poor. There were 12 gates; some retain their towers and machicolations; that of *Serranos*, began in 1349, and of *El Cuarte*, 1444, are used as prisons (Newgates). Near the latter is the highly interesting Botanical Gardens. The city inside is very Moorish and closely packed, with few gardens within the walls; the streets in general are narrow and tortuous, and the houses lofty and gloomy-looking, but admirably calculated to keep out the enemy, *heat*. The roofs are flat, with cane cages for pigeons, of which the Valencians are great fanciers and shooters.

The name of Valencia is fondly derived from, or considered equivalent to ROMA, because *Ῥώμη* in Greek signifies power, as Valencia does in Latin. Valencia was founded by Decimus Junius Brutus (140 B.C.) for the veterans who had warred under Viriatus (Livy, ep. lv.). It was destroyed by Pompey after his defeat by Sertorius; when rebuilt it became a "Colonia," and the capital of the Edetani. The Goths took possession in 413. It was subsequently captured by the Moors (A.D. 712) under 'Abdu-l-'aziz, son of Musa Ibn Nosseyr, and annexed to the kingdom of Cordova; when the Ummeyyah dynasty fell to pieces, it

threw off his allegiance in 1056. The Christians, as usual, took advantage of these intestine dissensions between rival rulers, and Alonso VI. placed Yahya on the throne, and surrounded him with Spanish troops. This created an insurrection: a rebel chief, one Ibn Jehaf, murdered Yahya, and a pretext was afforded for Spanish interference, and the celebrated guerrillero, the *Cid*, aided by the local knowledge and influence of Alvar Fanez, took Valencia, which capitulated after a siege of 20 months, A.D. 1094-5. The first act of the *Cid*, whose perfidy and cruelty is the theme of the Arabian annalists, was to burn Ibn Jehaf *alive* on the great plaza.* Here he ruled despotically until his death in 1099, when the Moors (Oct. 25, 1101) dispossessed his widow Ximena; but Valencia was retaken Sept. 28, 1238 (others say Sept. 29, 1239), by Jaime I. of Aragon, and was afterwards brought into the Castilian crown by Ferdinand's marriage with Isabel, being inherited by their grandson Charles V. The first blow to its prosperity was dealt by the bigoted and barbarous expulsion of the industrious Moriscoes, under Philip III. The second was given by Philip V., who robbed it of its liberties and gold, because it had opposed the French claim to the crown.

The *first thing* which the *Cid* did on capturing Valencia was to take his wife and daughters up to a height, and show them all its glories. Ascend, therefore, the cathedral tower, which is open from 8 to 12 A.M., and from 2 to 5 P.M.; it is called *El Miguelete*, because its bells were first hung on St. Michael's Feast. This isolated octangular Gothic belfry is built with a brownish stone, 162 ft. high, and disfigured by a modern top. It was raised in 1381-1418 by Juan Franck (see the inscription), and was intended to have been 350 ft. high; the panorama is very striking, nay, to the northern children of the mist and fog, the bright sky itself is wonder enough. The air is also so clear and dry that distant objects appear as if quite close

* See Conde, Xerif Aledris, 163, and more fully 'Moh. D.,' ll. Ap. xxxix.

at hand. By looking at the plan of the town, the disposition will be soon understood. The spires rise thickly amid blue and white-tiled domes; to the N. are the hills of Murviedro (Saguntum); the *Huerta* is studded with *Alquerias*, farm-houses, and cottages, thatched like tents, and glittering like pearls set in emeralds. In the Miguelete is the great bell, *La Vela*, which, like that of the Alhambra, gives warning of irrigation periods.

§ 3. CATHEDRAL, BISHOP'S PALACE.

The Cathedral, *La Seo*, the See, now a poor Italian edifice, was built on the site of a Roman temple of *Diana*. It was dedicated to the *Saviour* by the Christian Goths, to *Mahomet* by the Moors, and to the *Virgin* by the Spaniards. This cathedral was raised to metropolitan rank, July 9, 1492, by Innocent VIII.; Rodrigo de Borja, afterwards Alexander VI., being the first archbishop. The suffragans are Segorbe, Orihuela, Mallorca, and Menorca. This edifice, one of the least remarkable of Spanish cathedrals, has been vilely modernised inside and outside; begun in 1262, by Andrés de Albalat, the third bishop, the original edifice was much smaller, extending only to the chapel of San Francisco de Borja; it was lengthened in 1459, by Valdomar; but as the height of the first building was preserved, it now appears low and disproportioned to the length. The original style was Gothic, but the interior was Corinthianised in 1760 by Antonio Gilabert; the principal entrance is abominable, the receding circular form being in defiance of all architectural propriety. It was modernised by one Conrad Rudolph, a German, and presents a confused unsightly jumble of the Corinthian order, with bad statues of the local saints, Vicente Ferrer, Luis Beltran, and others by Ignacio Vergara, a pupil of Bernina. The Gothic interior has 8 naves, with a semicircular termination behind the high altar. The transept and fine *cimborio*, built in 1404, are the best portions: here 2 Gothic gates face each other; one *de los Apóstoles*,

with figure of the Virgin and seraphims, the other *del Palau*, with the heads of the 7 couples who contributed to repeople Valencia, when conquered by the Christians (see Madoz, xv. 376); behind the E. end is the celebrated chapel of *Nuestra Señora de los Desamparados*.

The Corinthian *Silleria del Coro* is carved in walnut: this with the bronze portal were given by the Canon Miedes. The elaborate *Trascoro* was wrought in alabaster about 1466, although it scarcely appears so old. A variety of holy subjects in high relief, 6 on each side, are set in 8 reddish pillars with gilt Corinthian capitals: the high altar was unfortunately modernised in 1862. The original *retablo* was burnt on Easter Sunday, May 21, 1469, having been set on fire by a pigeon bearing lighted tow, which was meant to represent the Holy Ghost in some religious ceremony. The *Altar Mayor* was restored in 1498 in exquisite silver-work by Jaime Castellnou and Juan Ivo, but most of the bullion was stripped off and melted in 1809. The painted door-panels, once framed with plate, escaped, and of these Philip IV. well remarked, that if the altar were of silver they were of gold: they are painted on both sides and in a very fine Florentine manner, and are masterpieces, attributed to Pablo de Aregio and Francisco Neapoli, pupils of Leonardo da Vinci, 1506. They were ordered and paid for by Rodrigo Borja in 1472, who, whatever his vices, was a magnificent prince, as his decorated chambers in the Vatican still evince. Obs. particularly the Nativity, Ascension, Adoration, Pentecost, the Death, Resurrection, and the Ascension of the Virgin. The finest is perhaps that to the bottom on the rt.; the dead figure is grand, while those in the foreground are superior to Masaccio. Obs. also the landscape in the Resurrection; these grand things, here buried in a napkin, ought to be better known in Europe. The walls were painted in fresco by P. de Aregio and Francisco Neapoli; but all was destroyed in the barbarous "improvements" of Archbishop Cameros in 1674-82.

Next obs. the painted doors behind the altar, especially the Christ seated; this grand work has been injured by the key, and the friction of opening and shutting. Here, in the first pillar at the right of the high altar, are preserved the shield, spurs, and bridle of Jaime the Conqueror. Part of the old *retablo* exists, and is put up in the *Capilla de San Pedro*. At the *Transaltar* is an elegant tomb, with plateresque ornaments and pillars: obs. in the superb painted windows the rich greens of the centre one, and the purples and scrolly gold-work of the others. Near the *Puerta del Arzobispo* is the chapel of San Vicente Ferrer: obs. 2 fine pictures of him and his model and master, Saint Dominic. Thence pass to the 3 *Sacristias*; over the door of the first is a grand "Christ mocked before Pilate," in darkish style: also obs. on the other side, and opposite the door of the sacristy, a "Christ bearing his Cross," equal to Sebastian del Piombo, by Ribalta; also a "Deposition," ascribed to Gerardo de la Noite; a "Conversion of St. Paul;" and a "Saviour with a Lamb," by Juanes; an "Abraham and Isaac," by Espinosa; and a truly Raphael-esque Holy Family, by Giulio Romano, in which St. John gives the Saviour a blue flower. Obs. also a crucifix of ivory which once belonged to San Francisco de Sales, and the ivory *báculo* of St. Augustin, which is kept here in a case.

The *Relicario* in the *Sala Capitulare* was once rich in relics and gold and silver. Among *Las Reliquias*, as described by Villanueva (ii. 22), obs. a Bible which belonged to San Vicente Ferrer, with marginal notes in his own handwriting.

An arm of St. Luke is kept in a handsome case, and a portrait of the Virgin, said to be his work, in a Gothic silver frame. Ask to see the fine *santo calix*; * brought from the monastery of San Juan de la Peña in 1399, it is made of a hair-brown sardonyx, 4

* In the picture by Juan de Juanes, at the Madrid gallery, of the Last Supper, our Saviour holds this chalice in his hand,

inches in diameter, evidently an antique. The base is formed of another sardonyx cup in an inverted position. The stem is flanked by gold enamelled handles, vertical. On the bands are set pearls, emeralds, and rubies. It is a fine bit of goldsmith's work, and is interesting as giving specimens of the works of four periods—the Roman, the 9th, 15th, and 16th centuries; it is kept in a silver case ornamented with enamel and an engraving of the Dead Saviour in the Virgin's arms. A solemn festival and service is performed to this relic, Aug. 31.

The *Sala Capitulare Antigua* was built in 1358 by Pedro Compte. This chapter-house is most interesting, quite a picture in colour and style; it was built as a class-room for students. It contains a fine crucifix by Alonso Cano of life size, and rather unpleasing from the open mouth, but it is carefully modelled. Obs. in this chapel a chain hung on the wall, which formerly closed the old port of Marseilles, and was carried off as a trophy of war by the Spaniards. (See Murray's *Handbook for France*.) Inquire also particularly in the *sacristia* to see the *terno*, and complete set of *frontales*, or coverings for the altar, which were purchased in London by two Valencian merchants named Andrea and Pedro de Medina, at the sale by Henry VIII. of the Romish decorations of St. Paul's. They are embroidered in gold and silver, are about 12 ft. long by 4, and represent subjects from the life of the Saviour. In one—Christ in Limbo—are introduced turrets, evidently taken from those of the Tower of London. They are placed on the high altar from Saturday to Wednesday in Easter Week. [A *terno* means a chasuble and two dalmatics, worn at high mass by three priests.] Inquire also for a *missal*, said to have belonged to Westminster Abbey before the Reformation.

In the altar of San Miguel is a Virgin by Sassoferrato, and above, a fine Christ holding a globe. Inquire also for a "Virgin" and for a superb portrait of the priest Agnesis, by Juanes; his "Baptism of the Saviour," over the

font or *pila*, is also very fine. The expression of patience and devotion in the Son's face is very remarkable. In the Chapel of **San Luis** is the tomb of Archbishop Ayala, 1566; the prelate lies in his robes: the fresco paintings are by Josef Vergara, and bad. The Chapel of **San Sebastian** contains several paintings by Orrente, of which observe the tutelar saint, the masterpiece of this Valencian Bassano. Ribalta, when told that he was going to paint it, said, "Then you will see a fine *Santo de lana*," alluding to his *sheepish* style. The sepulchres of Diego de Covarrubias, ob. 1604, and Maria Diaz, his wife, are fine. Obs. the exquisite "Christ in a violet robe, with the wafer and chalice," by Juanea, and portions of the alabaster screen, which originally formed the *Retablo* of the high altar; the "Christ bearing his Cross," by Ribalta. The *Sala Capitular* has been modernised, in white and gold, with pinkish marble pillars. The *Capilla de San Francisco de Borja* is painted in fresco by the poor Bayeu and Goya. In an altar to the N., in a glass case and covered with dust, is a grand *Ecce Homo*, which probably is by Ribalta.

Leaving the *Puerta de los Apóstoles* is an incongruous modern brick building stuck on to the cathedral, the old gate contrasting with an open circular white Ionic erection, which, with its double gallery, looks like a *Plaza de Toros*; an arched passage leads to the chapel of *Nuestra Señora de los Desamparados*, the Virgin of the Unprotected. The chapel, modernised in the 17th century, is in the vilest taste. The *sagrada imagen*, richly arrayed and decorated, is placed under a superb camarin of jaspers; it was carved in 1410, by order of the Spanish antipope Luna, Benedict XIII., who destined it for the chapel of a lunatic asylum; others say it was made by 3 angels in 3 days, a legend which is painted in the picture here by Orrente. Above the gate of the camarin there is a fine picture by *Juanea*, which represents the Virgin giving gifts to orphans of a confraternity. The other pictures are not worth looking at. The splendid

antique jewels with which this image was covered were sold almost for their weight, by permission of the clergy in July, 1882, to the sorrow of lovers of art.

The *Prelate's Palace* is close to la Seo: it once contained a fine library, formed in 1762 by Don Andrés Mayoral: the chapter library was also very rich in medals, antiquities, and liturgical codices, which, in 1812, was burnt in consequence of a grenade which burst there during the occupation of the French. The shelves have in some sort been refilled.

§ 4. CHURCHES, AUDIENCIA.

The *Colegio de Corpus* or del *Patriarca*, in the Plaza del Patriarca, is a museum of Ribaltas. It was founded in 1586, and finished in 1605 by the Archbishop Juan Ribera, a scion of that powerful family of Seville. He is generally called "*El Santo Ribera*," having been canonised in 1797: he died in 1611, aged 78, having been primate of Valencia 42 years: see the engraved stone in the middle of the transept. He was a ferocious persecutor of the Moriscoes.* The noble Corinthian chapel of the college was built by Anton del Rey, after, it is said, a plan of Herrera. It is somewhat dark, the windows being very small; the walls again, like those in the temples of Babylon (*Baruch vi. 21*), are "blackened through the smoke of the incense offered to the queen of Heaven"—*nigra fædo simulacra fumo*; moreover the daylight is purposely excluded by desire of the founder, who wished to give the impressiveness of "a dim religious light" to the ceremonies. The *Miserere* on a Friday morning is one of the most interesting services connected with Church observances in Spain: be there at 10; ladies must go in black with a *manto*, a mantilla made of some thick material; soon after that time the obscurely-lighted chapel is rendered darker by drawing blinds over the windows, and

* One of his pulpit diatribes is printed by Dr. Geddes in his 'Tracts' (1. 166, 3rd edit., Lond., 1730). His life has been written by Francisco Escriba, &c., Valencia, 1612, and by Juan Ximenez, fol., Roma, 1734.

shutting the doors: the whole space above the high altar is now covered with a purple pall, the colour of mourning; none stand near it save the silent choristers; next a priest approaches and prostrates himself; then all kneel on the ground, and the solemn chant begins. At the first verse the picture above the altar descends by a noiseless unseem machinery, and the vacancy is supplied by a lilac veil with yellow stripes; as the chant proceeds this is withdrawn, and discloses one of a faint grey, which, when removed, discovers another of deep black, and then after a lengthened pause another and the last. The imagination is thus worked up into a breathless curiosity, which is heightened by the tender feeling breathed out in that most beautiful of penitential psalms. Then at once the last veil of the temple is as it were rent asunder, and the Saviour appears dying on the cross; soon a choir of silvery voices are heard as if in the distance, and the pall closes over the spectacle.

The sculptor should examine this crucifix as a work of art. (By application to the rector, and a fee to the *sacristan*, it can be seen in the afternoon, when the chapel is closed to the public; get a ladder and lights, and then will be revealed the ropes and contrivances by which all this scene-shifting is managed.) The carving is one of the finest in Spain, but nothing is known of its origin. It belonged to the founder, and was placed here by his express order, as a relic, from the number of miracles which it worked. To us it appeared to be Florentine, and of the time of Jean de Bologna. The material is a dark wood; the feet, extremities, and anatomy are very fine: observe the broad modelling of the forehead, and the lines about the mouth, where character resides; as *death* is here represented, the absence of life, which is so felt in painted sculpture, does not offend. The whole church deserves a careful inspection, as here *Ribalta* is properly to be estimated: in the first chapel to the l. is one of his masterpieces, and painted in a style between Titian

and Vandyck, "San Vicente Ferrer visited on his sick-bed by our Saviour and Saints;" he rises on his pallet, his expression of humble gratitude harmonises well with the kindness and sympathy exhibited towards him: the light is unfortunately bad. Next pass to the high altar, which is a superb pile of green marbles and jaspers; the crucifix is concealed by a grand "Last Supper" by *Ribalta*; the head of an Apostle with a white beard is equal to anything painted by the old Venetians; the Judas in the foreground is said to be the portrait of a shoemaker by whom *Ribalta* was worried; above the Supper is a charming "Holy Family," also by *Ribalta*; in the small recesses on each side of the altar are 2 fine pictures on panel in the style of *Juanes*; in that to the rt. our Saviour is at the column, in that to the l. he bears his cross. The cupola is painted in fresco, with martyrdoms and miracles of San Vicente, and holy subjects, by *Bartolomé Matarana* (Kill-frog). The picture in the *Capilla de las Animas* is by *F. Zuccaro*. The body of the founder is preserved in a sarcophagus, and lies clad in episcopal robes, with a crozier between the legs; the gold and silver ornaments were stripped off by *Suchet's* troops: the features are pinched and wasted; the gorgeous coops and trappings mock the mouldering mummy. In the *Capilla de San Mauro* is another of these melancholy relics.

The *Sacristia* is fine, and was built by *Geronimo Yavari*. The wardrobes with Doric ornaments are good; in an inner room is the *Reliquario*. Obs. a small altar painted by *Juanes*, and the picture of a dead prelate, with Satan and an angel contending for his soul, which belonged to *El Santo Ribera*, and was always kept in his room as a *memento mori*. Notice also an ivory and a bronze crucifix of Florentine work, and a small relief in gold which represents the Virgin and Saviour at the sepulchre. The *Sala Capitular* contains a few pictures, but the light is very bad. The fine Doric and Ionic cloisters, with an Italian marble colour-

nade, were erected in the Herrera style by Guillem del Rey; obs. an antique Ceres, which has been bunglingly repaired. Here are 4 pictures by Juanes Stradanos—The Ascension, Birth, Supper, and St. John: they are kept covered, except on the festival of *Corpus Christi*. Next ascend by a noble staircase to the library: over the door is a statue of Hercules. Here are some portraits of Spanish kings, &c. The rectoral lodgings are also upstairs, and contain fine pictures; inquire for a portrait of Clement VIII., and for that of the founder, an intelligent-looking old man with long pointed nose and square beard; it is by Juan Zarineña; also for a Christ in the Garden of Olives, by Ribalta; and by the same master a superb Christ at the Column, painted in the style of Sebastian del Piombo: obs. also a Christ bearing the Cross, by Morales, and a noble picture of a *Beata* in a brown dress, by Ribalta. N.B.—The afternoon is the best time to see these interesting objects. Ladies not admitted.

Visit next the Church of San Martin; over the door is a bronze equestrian statue, made in 1495, of the tutelar dividing his cloak; it weighs 4000 lbs., and the horse is heavier. In the interior is a martyrdom of San Menas, and in the vestry the portrait of a bishop, by Goya.

Visit by all means the Church of San Nicolás, originally a Moorish mosque, the frescoes are by Dionis Tidal, a pupil of Palomino. The ch. is disfigured by stucco abortions. Calixtus III. was curate here, and his medallion is placed over the principal entrance. Obs. especially the paintings by Juanes over both the altars, to the rt. of the Altar Mayor. On the l. is a *Cenáculo*, kept under a case, which is considered by Cean Bermudez to be his masterpiece. Notice also 8 smaller pictures of much beauty, and, above all, those connected with the Creation. The paintings on the right-hand altar are inferior, and were probably finished by the scholars of Juanes. On an altar in the side aisle are other pictures by this master, some fine; and

in the *Sacristia* 2 heads of Christ and the Virgin, painted on a round panel in his best style, and a fine silver chalice, 15th century, a present from Pope Calixtus III.

The Church of San Salvador possesses the identical miraculous image, *El Cristo de Beyrut*, a curious sculpture of the 13th century, placed there in 1250, which is described by all local historians as made by Nicodemus, and on which St. Athanasius is said to have written a treatise. The tradition is that it navigated by itself from Syria,* and worked its way up to Valencia against the river-stream; a monument, erected in 1788, marks the spot where it landed. In San Esteban is the body of San Luis Beltran, who was born close by; an oratory marks the sacred spot.

As San Vicente was baptised in this ch., his "*Bautismo*" is still regularly performed here by appropriately dressed characters on April the 5th. On the Sunday following Easter Sunday a raised place is put up in the cathedral, on which is represented the baptism of St. Vincent by means of 15 or 20 large dressed figures called *bultos*; representing the priest, the sacristan, the Viceroy and his wife, &c. This ceremony is the remembrance of a religious play, *auto*, which formerly was represented here. His miracles are represented during his centenary (the last was in 1855) in the open streets, where altars are erected to him; these exhibitions on the *Mercedo*, *Tres Alt*, and *Plaza de la Congregacion*, are so extraordinary, that they must be seen to be credited.

The Casa Consistorial, or Audiencia, must be visited; it is a noble Doric pile: the view from its balustrades is fine. The basement story, raised a little above the ground, is now divided into several public offices. The ceiling of the saloons is sumptuously carved and gilt in the *mudejar* style, with

* Compare Santiago at Padron, and the Cristo de Burgos; also compare the wooden Hercules that sailed much in the same way from the same country, Tyre, (Paus. vii. v. 3.)

honeycomb pendants of Moorish architecture. Ascending to the first floor and entering the anteroom of the great saloon, obs. the portraits of the kings of Spain, hung around below the cornice: *el Salon de Cortes* is a noble room. The 4 busts which adorn it are said to represent Dn. Pedro II., who created the Diputación; Dn. Alfonso III., who remodelled it; Ferdinand the Catholic, who authorised the construction of the building; and Philip I., in whose reign it was completed. It has its walls painted in curious old frescoes by Cristóbal Zariñena, 1592, and Peralta* (but since vilely gone over with oil); in the centre the Virgin and Child, with an angel on each side—on the rt. St. George and the Dragon, and on the l. an angel holding the arms of the city. These subjects are repeated all over the building. The lower part of the walls has a dado of modern tiles. Above it every available place is occupied by fresco paintings, representing the members of the Cortes assembled in session. The space to the l. contains portraits of the deputy, the accountant, the administrator, and the treasurer clad in their robes. Continuing to the l. are three pictures encompassing the dais at the head of the room. The first is that of Bras Ecclesiastic, as it is called by the inscription. The Archbishop of Valencia, the Master of the knightly Order of Montesa, the Bishops of Segorbe, Tortosa and Segorbe, dressed in their robes, are figured here. The compartment next to this, at the head of the room, bears the ins. *Sitiada del Señors Diputats de la generalitat del Regne de Valencia*. To the rt. are the 3 treasurers, to the l. the assessor and syndic. This painting, which bears the painter's signature (Cristoval Zarifena), has been much injured by damp.

To the l. and opposite the Ecclesiastical, is a picture marked *Estremio Bras Militar*. It represents 40 figures seated in four rows. The third in the second row has a scroll in his hand, with the letters F. R. F., which

* Consult 'Descripcion de la Diputación de Valencia,' Borral, 1834.

has been taken to mean *Francisco Ribalta fecit*.

The three remaining panels depict the procurators of the 33 cities and villages represented in the Cortes. The most remarkable figure is that of a porter in the middle panel.

Between the two front windows is a figure representing Justice.

All round the room above the paintings is a narrow cloistered gallery, supported on consoles, elaborately carved, the interspaces being filled up with coats of arms, busts of the Kings of Aragon, and memorable incidents in sacred and profane history.

The ceiling is carved in honeycomb pendants. The *tout ensemble* of this noble room is one of the finest which can be met with, inside or outside of Spain. The wood carvings were finished in 1561, as the inscription tells us, which is in an oval on the third column of the gallery to the left. In the library is a curious MS. relating to the city's commerce in the 15th century. The chapel of the Virgin and 3 adjoining courts contain nothing remarkable but some pictures by Zurbaran. In the *Ayuntamiento*, or *Casa Enseñans*, are kept in a chest the sword and banner, *setera*, of James the Conqueror.

Visit the *Colegio*, founded in 1550 by Santo Tomas de Villanueva, archbishop of Valencia, with its quaint irregular *Patio*. In the *Cuarto rectoral* is the grand picture, by Ribalta, of this prelate surrounded by scholars. The *Santo* was buried in San Agustin (*el Socós*), in a noble sepulchre. This building serves now for the *presidio correccional*, a reformatory philanthropic penitentiary, which was founded by Don Manuel Montesinos: it is clean and well managed. The prisoners are employed at different works, and the silent system observed. See the account of the *Sistema*, by Vicente Boix, 1850. The citadel was built by Charles V. to defend Valencia against Barbarossa. On its N. side is the *Plaza de Tetuan*. The convent was founded by Jaime I., who laid the first stone; it was a museum of art of all kinds, until desolated by Suchet, who bombarded

Valencia from this side. The pictures which it contained are now in the Museo. Once the lion of Valencia, it undoubtedly deserves a visit. Obs. the Doric portal and statues. The chapter-house and cloisters are in excellent Gothic; the latter, planted with orange-trees and surrounded with small chapels, was the burial-place of the Escala family, whose sepulchre was most remarkable on account of the costume of 2 armed knights. In the *Capilla del Capitulo*, which is supported by 4 airy pillars, San Vicente Ferrer took the cowl. His chapel, by Antonio Gilabert, is a pile of precious green and red marbles, jaspers, and agates. The chapel of San Luis Beltran, where his uncorrupted body was kept, was adorned with pillars of a remarkable green marble; here were the beautiful tombs of the monks Juan Mico and Domingo Anadon. The chapel of the *Virgen del Rosario* was all that gold decoration could make it, and contrasted with the severe sombre Gothic of the *Capilla de los Reyes*, founded by Alonso V. of Aragon, and now the *Panteon Provincial*. Here are the poor Berruguete sepulchres of Rodrigo Mendoza, ob. 1554, and Maria Fouseca his wife.

The Calle de Caballeros is, as its name implies, the aristocratic street of Valencia. These Valencian houses have an air of solid nobility: a large portal opens into a patio, with arched colonnades, which are frequently elliptical; the staircases are remarkable for their rich banisters, and the windows are either Gothic or formed in the *ajimez* style, with a slender single shaft dividing the aperture: the long lines of open arcades under the roofs give an Italian lightness in these modernising days. Of the most remarkable houses observe the fine specimen "*la Casa de Salicofras*," with noble patio and marble colonnade. The upper corridor is charming, with slender *ajimez* pillars. Look at the portals and doorways. Another good house is in the Calle Cadix: obs. that of the *Marqués de dos Aguas*, Plaza de Villarasa, which has a grotesque portal, a fricasse of palm-trees, Indians, serpents, and absurd

forms, the design of one Rovira and the work of Vergara. The house-fancier may visit those of *Pinohermoso*, *C. del Gobernador Viejo*, and of Baron Liauri, with its fine Genoese marbles.

The vast mansion of the *Conde de Pareset*, Calle de Don Juan de Villarasa, contains some good pictures: obs. the Adoration of Shepherds, a St. Catherine, Christ breaking the Bread at Emmaus, by Ribalta. The picture-gallery of *Sr. La Quadra* contains 2 Juanes, 1 Francisco Herrera el Viejo, 1 Cano, and 4 pictures attributed to Murillo. The gallery of the *Conde de Villares* contains several fine paintings: obs. a Juanes, representing the Virgin and Child, St. John, St. Joseph, and St. Catherine.

The *Academia de Nobles Artes* of San Carlos, Calle de la Porteria del Carmen, contains some second-rate objects of art, and bad pictures with good names, a *Transfiguration* by Ribalta, a *San Sebastian* by Ribera and some portraits of poets from the monastery of Murta.

§ 5. MUSEO, UNIVERSITY, GATES, LIBRARIES, CIGAR MANUFACTORY, GARDENS, PORT, STEAMERS.

El Museo is in the Calle de la Porteria del Carmen, in the same old convent in which the academy of Nobles Artes has its gallery. *N.B. The catalogue of this Museo, published in 1867 (price 2 r.), is useless, several of the pictures being wrongly numbered, and also wrongly named.* This provincial Museum was established upon the suppression of the convents in 1836. It contains 1125 pictures, the vast majority of which are worthless rubbish. The best are placed in a *Sala* by themselves. The artists represented belong more especially to the great Valencian School. The chief painters of this school were, 1st, *Vicente Juanes* (or Joanes), born 1523; died 1597: he has been called the Spanish Raphael, and was born at Fuente la Higuera, and buried in the *Santa Cruz*, but his ashes were removed to this *Cármén* in 1842. 2nd, *Francisco de Ribalta* (born 1551; died 1628); Castellon de la

Plana was his birthplace and the ch. of *San Juan del Mercado*, in Valencia, his place of sepulture: he was the painter of *San Vicente Ferrer* (i. e. a local painter of a purely local subject), just as Murillo was the painter of the Conception, so worshipped by Sevillians.* 3rd. *Josef Ribera* (Spagnoletto—or the little Spaniard), born at Jativa, 1588, died at Naples, 1656, where he led the Hispano-Neapolitan school: he was a fine colourist, and painted martyr subjects in a decidedly Caravaggio style. 4th, *Jacinto Gerónimo Espinosa*, born in Cocentaina, 1600, died at Valencia, 1680, and buried in ch. of *San Martin*: he imitated the Carracci school. 5th, *Pedro Orrente*, born at Monte Alegre, 1560, died at Toledo, 1644: he was the Bassano of Spain, and painted principally cattle, and Adorations of Shepherds: he was the master of *Pablo Pontons* (whose pictures are seldom seen out of Valencia) and of *Esteban March*, a painter of battle-pieces, who died at this place in the year 1660.

The masterpieces of these 5 chief painters of the Valencian school should be especially observed.

Vicente Juanes has only 5 paintings in the *Museo*, viz. No. 661, an *Ecce Homo*; No. 683, *Assumption of the Virgin*; No. 700, a *Cena*; *La Purísima*. Nos. 701, 756, two very fine portraits of *El Salvador*.

Francisco Ribalta is represented by 8 excellent examples: No. 569, *St. Francisco embracing Christ at the Cross*, formerly in the convent of the *Capuchinos*; No. 635, *Assumption of the Virgin*; No. 708, *St. Peter the Apostle*; No. 709, *The Conception of the Virgin*; No. 735, *portrait of Leonardo de Arfe*; No. 755, *St. John the Baptist*; No. 759, *San Bruno*; No. 743, a *portrait*: and the celebrated *Conception*, which was painted by the *Jesuits*, and which was formerly in the church of *Los Santos Juanes*.

Joseph Ribera: of this painter, 3 examples only are in the *Museo*: No.

* There is a picture in *Magdalen Chapel*, Oxford, which is probably by *Francisco Ribalta*, although ascribed to artists to whose works it has not the remotest resemblance.

581, a fine *Martyrdom of San Sebastian*; No. 664, *San Gerónimo*; No. 711, *Santa Teresa*.

Espinosa: of this artist 7 important works can here be studied, viz. No. 184, *St. Louis Archbp. of Tolosa*; No. 186, *San Peter Pasqual*; No. 236, *portrait of a Nun*; No. 343, *portrait of Padre Mos*; No. 402, *San Peter*; No. 672, *Santa Magdalena*; No. 788, a *Holy Family*.

Pedro Orrente is represented by No. 580, *Santo Domingo recalling a dead man to life*; and No. 586, the *beheading of St. John*.

The *Museum* also contains the following pictures, viz.: a fine *Crucifixion* (No. 676) of *Juan Ribalta*, painted when he was 19 years old. A *Virgin*, with *St. John and the Magdalen* (No. 570) by *Cristóbal Zarineña*; a *Santa Eulalia* (No. 567) by *Guerchino*; four battle-pieces (Nos. 720, 729, 735, 741), by *Esteban March*; the *Virgin of Rosario and 2 Saints* (No. 282); the *Conception of the Virgin* (No. 296); *Hell and Purgatory* (No. 555); and a *Martyrdom of San Fabian* (No. 687); by *Padre Borrás*; a *Virgin de la Merced* (No. 137), by *Vicente Lopez*; an *Ecstasy of San Ignacio Loyola* (No. 138), by *José Camaron*; a *Beatification of San Gaspar de Bono* (No. 224), by *Mariano Maella*; a *Santa Teresa with angels* (No. 388), by *Andrés Vacaro*; a *portrait of Velasquez* the painter, attributed to the painter himself (No. 684); a *portrait of Murillo* (No. 662), attributed to him; an *Infant Christ* (No. 892) by *Alonso Cano*; a *beautifully painted Magdalen* (No. 777), by *Carlo Dolci*; a *fine Virgin and Child* (No. 671), called a *Leonardo da Vinci*; another *Virgin and Child* (No. 677), said to be by *Andrea del Sarto*; and an *indifferent sea-piece* (No. 659), attributed to *Salvador Rosa*.

In the *Saloon of Antiquities* (formerly the chapel of the *Convent*) is the *Altar of King Jaime I. of Aragon*, with its singular retablo, quaintly painted in oil by an unknown artist. Here are also three interesting paintings (from convent of *Santo Domingo*) by *El Bosco* (*Jerome Boech of Bois le*

Duc), representing the Crowning with Thorns, and Christ at the Pillar, and in the Garden. Obs. in this saloon several ancient pieces of sculpture, especially a reclining effigy of the dead San Vicente Martyr, which is gracefully carved in alabaster.

In one of the galleries in the cloisters is a large modern painting of Don Quixote and his faithful Sancho, by Ferras, a young Catalan artist of considerable talent. Valencia possesses a school of modern artists of great merit.

The *Universidad* is situated in the Plaza del Colegio del Patriarca: it is a fine large red building and much frequented by students.

The *Escuela Pia*, a tolerable seminary, was built in 1738 by the Archbishop Mayoral: the rotunda is very noble, but has been injured by lightning. The green marbles of Cervera used here are rich: obs. the San Antonio, a fine picture by Ribalta, painted something like Guercino. The mint in black holds the child in his arms, while an angelic choir hovers above.

The *Puerta del Serrano*, built in 1349, is one of the principal entrances to the city: its two grand polygonal towers flank the narrow archway, above which obs. the rich tracery panelling of the windows, the whole surmounted by a cornice of deep machicolations.

The *Puerta del Cuarte*, built in 1449, should also be visited, although of less noble proportions than the former.

The Temple was the tower called *Alibufat*, on which the Cross was first hoisted. This church once belonged to the Templars, and was given to the order of Montesa in 1317: ruined by an earthquake in 1748, it was rebuilt in 1764 by Miguel Fernandez. The portico is fine: obs. the circular altar, with choice jaspers and gilt capitals, under which is the Virgin's image, and the doors leading to the *Presbiterio*.

The principal plaza, called *El Mercado*, is in the heart of the city, and was the site of tournaments and executions, where the Cid and Suchet put prisoners to death without trial or mercy. The market-place is well sup-

plied, and visitors ought to go there in the morning. The flowers are very fine and cheap, and the vegetables and fruits in all seasons most wonderful in size and colour; and the costume of the peasants most picturesque. Here is the *Lonja de Seda*, the silk hall, a beautiful Gothic building of 1482, very similar to that of Palma, one of the finest examples which exist in Europe of civil architecture of the middle ages. It has the same spirally-fluted column, without capitals, branching out on the roof like the leaves of a palm-tree. It is divided into three aisles by four columns along each side of the hall. There is a curious corkscrew staircase leading to the upper rooms. The architect's name was Pedro Compte. It is the Chamber of Commerce. The exterior architecture is best seen by entering a pretty garden attached to it; obs. the beautiful Gothic windows, medallions with heads, and coronet-like battlements. Opposite to the *Lonja* is the church of the *Santos Juanes*, which has been disfigured with heavy overdone ornaments in stucco and Churrigueresque. The much-admired cupola is painted in fresco by Palomino, and is a poor performance; San Vicente figures like the angel of the Apocalypse. The *retablo*, by Muñoz, is bad; the marble pulpit was wrought at Genoa by one Ponzanelli.

The *Plaza de Santa Catalina* is the mart of gossip, and the fair sex returning from Mass make a point of passing through it to see and to be seen. The hexagon tower of the church, built in 1688, is disfigured by windows, and rococo pillars and ornaments. The Gothic interior was made into a straw magazine by Suchet, who tore down and destroyed the glorious altar *de los Plateros*, painted by Ribalta.

Libraries, &c. The *Biblioteca del Arzobispado* in the archbishop's palace (formerly the Corn Exchange) contains about 10,000 vols.: open to visitors gratis. The *University Library* is well arranged; that founded by Bayer in 1785 was burnt by the French in 1812, but has been replaced since from the suppressed convents, and now contains

42,000 volumes. Among them is a copy of the rare *Tirante Lo Blanc*, of which the finest known is in the Grenville library of the British Museum: it also possesses some rare bibles, books of chivalry, and Spanish *cinquecentos*, and some vellum MSS., e.g., a Virgil, Pliny, Livy, and Aristotle, with excellent illuminations, which formerly belonged to the *Convento de los Reyes*, and escaped Suchet's fire-brands, by having been sent to Majorca before his arrival.

The *Sociedad Económica*, in the Plaza de las Mocas, contains some rare books and objects of natural history.

The *Aduana* (formerly the Custom-house) is an extensive Government establishment for the manufacture of cigars: it employs about 3600 women and children. Visitors are admitted upon presenting their cards to the time-keeper.

Valencia abounds in pleasant walks; take one to the river, or rather the river-bed, for it is so drained for irrigation, that, excepting at periods of rains, it scarcely suffices for the washerwomen. The massive bridges and their strong piers, which seem to be sinecures, denote, however, the necessity of protection against occasional inundations. Thus the *Puente del Mar* was carried away in the flood of Nov. 5, 1776. The Valencians are great pigeon-shooters. The dip at *La Pechina* is the resort for *el tiro de las palomas*.

Valencia once abounded in inscriptions, most of which were buried in 1541 under the bridge *Serranos*, by a priest named Juan Salaya, because *pagan*. The next bridge, walking to the rt., is that of *La Trinidad*, built in 1356; then comes the *Real* (the Moorish *Jerea—Arabicè Sharea*, "of the law") which fell in during the reign of Charles V., and was restored at his expense.

Gardens, Promenades, Bridges, &c. The *Jardín Botánico* is near the *Puerta del Cuarte*. It is beautifully laid out and carefully kept, and abounds in rare exotics, which flourish here in all the luxuriance of a tropical climate. It has the best collection of plants, espe-

cially cacti, of any in Spain. The *Jardín de la Reina* is also rich in tropical plants and trees, and is a favourite resort of the citizens. The summer promenade is the *Glorieta*, laid out with orange-trees and palms. A military band usually plays during the evening hours. It was planted in 1817 by Elio, who converted into a garden of *Hesperus* a locality made a desert by Suchet, who razed 300 houses to clear a glacis for the adjoining citadel. When Elio was massacred in 1820 by the Constitutionals, because a royalist, they selected this very garden for his place of execution, and the Valencians wished to tear up even the trees and flowers, because planted by a royalist hand!

The fashionable paseo is the *Alameda*, N.E. of the city: its long avenue, shaded by overarching branches, continues to *EL GRAO* (the *gradus*, or step to the sea). This agreeable drive is the lounge of the natives, who flock in the tramways to the *Gráo* in the summer for the sea-bathing. The *temporada de Baños* is a gay period. The baths are thatched with rice-straw. The road is then thronged with *tartanas*, which convey both sexes to their immersion. The shore, however, is ill adapted for bathing, being of a boggy nature, and much inferior to the fine sandy beaches on the northern coast.

The *Port of Valencia* is itself one of the finest in Spain, with a *minimum* depth of 20 ft. Vast sums have been expended since 1792 in its construction; the *Muelle* (or mole) has been pushed forwards in two piers, and all that is now wanted to make it the *safest* as well as the finest harbour in Spain, is to extend one of the piers in a more slanting direction, so as to protect it more effectually against the S. and S.W. gales, to which it is at present much exposed: its roadstead was originally bad, and liable to be choked with sand from the *Turia*.

N.B. The *Tariff for landing and embarking from and to the steamers*, is 4 r. each person, 2 r. for a portmanteau, and 1 r. for each smaller piece of luggage. The charge for a *Tartana* to

or from the city is 6 r. Travellers may go to Valencia by rail or tramway.

Railways: to Tarragona and Barcelona (Rtes. 134, 136), to Cartagena (Rte. 121), to Madrid (Rte. 123).

Steamers: to Marseilles at frequent intervals: to Malaga, Alicante, and Cadiz, three times a week (see hand-bills). To Palma (in the island of Majorca) every Sunday and Tuesday at 3 P.M.

§ 6. EXCURSIONS FROM VALENCIA.

(a) To the Lake of Albufera 8½ m. Take the Madrid line to Silla Stat., which is close to the lake. (For details of this excursion see Rte. 127.)

(b) To Burgasot (Pop. 2567), N.E., a favourite resort of its citizens: visit its Moorish *mazmorras*, or caves, which were used as granaries: the deep spacious *almacenes* (or crypts), 39 in number, are still partially used as storehouses for corn and grain.

(c) An excursion can also be made to the *Cartuja de Portaceli*, in the hills near *Olocan*, about 9 m. from Valencia. This suppressed convent commands a fine view of the plain and sea; it was founded in 1272 by the bishop, Andrés de Albalat, and was once a museum of art. Here Alonso Cano took refuge after the death of his wife; for her imputed murder by him is an idle calumny of the gossiping Palomino, unsupported by any evidence: had it been true, would Philip IV. have made him a canon, or been his patron? He carved for the monks a crucifix, and painted several pictures, now gone. This majestic convent was renowned for its frescoes and rich marbles: now it is desolate, yet the picturesque wooded mountain situation is unchanged. The superb aqueduct is of the time of the Catholic sovereigns.

The wine "*vino rancio*," is excellent. All this district, up to 1609, was inhabited by industrious Moriscoes.

(d) To Murviedro (*Saguntum*) 12 m., see Rte. 134. Very interesting; take provisions.

(e) To Jativa, a district of extraordinary fertility, see p. 466.

[Spain, 1882.]

ROUTE 124.

GRANADA TO MURCIA, BY BAZA.

187 m.

The route is previously described under Rte. 115, as far as

43 m. **Guadix.** *Inn:* Parador de las Diligencias. Pop. 11,520. (For description of this town and its neighbourhood, see p. 448.)

12 m. **Venta de Gor.** The town lies to the rt.

4 m. **Venta de Baul.**

11 m. **Baza.** *Inn:* Posada del Sol. Pop. 12,895. This ancient city, the Roman *Basti*, the Moorish *Bástah*, is inhabited by an agricultural population. Fragments of antiquity are constantly being found in the surrounding vega, and are as constantly neglected or broken to pieces by the peasants, to see if they contain treasure. Baza was taken from the Moors, Dec. 4, 1480, the Spaniards being led by Isabel in person. Some of the cannon used on that occasion may still be seen near the rose-planted Alameda. They are composed of bars of iron bound together by hoops, and are moved by rings of cord, not having been mounted on wheels.

The Gothic *Colegiata* is very ancient. It contains the fine tomb of the patron, *San Máximo*. Its *silleria del Coro* is finely carved in walnut-wood, and its organ is considered one of the best in Spain. The *Custodia* is the work of Juan Ruiz of Cordova.

The women of Baza are amongst the prettiest in Spain: they are fair-complexioned, and clad in green *sayas* with black stripes and red edgings; their feet are sandalled, their step elastic, and they carry their baskets and pitchers on their heads in a classical manner.

The plain around Baza is called *la Hoya*; it is ploughed up by ravines and Brobdignagian furrows. It pro-

duces a rich red wine which would be excellent were it properly prepared, and not rendered undrinkable to non-Iberian palates by the admixture of *aguardiente* distilled from aniseed.

Hence the road traverses the pretty Alameda, poplared on either side, to 15½ m. Cuar de Baza (Pop. 7486), which lies in a valley below its Moorish castle. Many of the inhabitants live in caves dug in the hill-side.

Ascending a broken ridge, a miserable *venta* is passed, at the summit from which streamlets descend both ways.

10 m. Chirivel (Pop. 2557) is in a district of flax and hemp.

The road now enters a wild country. Obs. the two rocky knobs distant 3½ m. apart; they are called La Monja and El Frayle. The stream which waters the intermediate plain is pretty.

11 m. Velez de Rubio. *Inn*: Posada del Rosario, a huge building, but wanting in everything but the barest necessaries. Pop. 9446. Its white houses lie under the castle in a picturesque hill-girt position.

Near it is the Fuente del Gato, a ferruginous mineral spring, excellent for nervous disorders. [3 m. to the N. is the town of Velez-Blancola. Pop. 6578.]

The road descends from Velez-Rubio into the valley called la Rambla de Nogalte, and thence through the pass of the Puerto de Lumbreras. [Here a *détour* can be made by a mountain-path to the l. to visit the noble castle of Xiquena; the stone pines are magnificent. Thence, still to the l., to the Pantano of Lorca, an enormous dyke built across a narrow valley. It is 1500 feet high, the base being 84 feet thick. This dyke was commenced in 1755 by a private irrigation company, for the purpose of forming a reservoir lake. It was finished in 1789, and the reservoir was filled for the first time in February, 1802. It gave way on the 30th of April, destroying the suburb of San Cristóbal and much of the city of Lorca, and completely desolating a large tract of country

for a distance of 50 m. This disaster was similar to that which occurred at Holmfirth, near Huddersfield, in March, 1852.]

30 m. Lorca. *Inn*: Posada de San Vicente. Pop. 53,057. This town was the *Elicroca* of the ancients, the *Lorcah* of the Moors; it is built under the Monte de Oro on the banks of the Sangonera (or Guadalentin), which enters the Rio Segura a little below the town. Visit its Moorish castle for the superb view it commands. The tower Espolon and the long lines of walls are Moorish; the *Alfoncina* is Spanish; it was built by Alonso el Sabio, who gave the city for arms his own bust resting on the parapet of this tower, with a key in one hand and a sword in the other, with the legend—

“Lorca solum gratum, castrum super astra locatum.

Ense minas gravis, et regni tutissima clavis.”

The façade of the Colegiata is Corinthian; its interior is dark, and the tower is composite, with a pepper-box dome. Visit the Church of Santa Maria, built in the Gothic style. Obs. also the pillar and Roman inscription in the Corredera.

Lorca suffered terribly during the inundations of 1879; the suburbs were more than half gone, and what was a series of well-cultivated farms was turned into an immense mud plain.

14½ m. Totana. Pop. 9648. Here the hugest *tinajas* (water-jars) are made. The greater part of the population are gipsies. Obs. the fine fountain supplied by an aqueduct 1½ m. length.

Alhama de Murcia. Pop. 6536. Here are sulphur-springs and a handsome *Establecimiento*. There are two seasons, viz. from 15th of April to 30th of June, and from 1st of September to the 31st of October.

18 m. Ibrilla. Pop. 2567. This mud-built village is the head-quarters of the Murcian gipsies, whose costume is very picturesque; these dark children of the Zend traffic much in the snow from the mountains of the Sierra de España, which rear their lofty summits in the neighbourhood.

Now in the distance rises the cathedral tower of Murcia: tall whispering canes and huge aloes hedge the way, intermingled with the stately palm and the gigantic sunflower, whose seeds the people eat. The peasants, with white handkerchiefs on their heads, like turbans, are dusky as Moors; but the women are pretty by nature, and especially picturesque in their costume, composed of blue *sayas* and yellow bodices.

18 m. Murcia. (See Rte. 121.)

ROUTE 125.

CARTAGENA TO ALICANTE, BY ORIHUELA AND ELCHE. 70 m. Diligence daily.

This Rte. is interesting. It leaves the Cabo de Palos, 18 m. to the E. The shallow land-lock lake of la Encanillada de Murcia is passed. The country is covered with the esparto-grass, the palmito, and the liquorice.

Here the road improves.

38 m. Orihuela (Pop. 20,868) looks very Oriental and picturesque amid its palm-trees, square towers, and domes. It was the *Aurivelah* of the Moors, the *Orcelis* of the Goths, who here made a last stand under Theodoric their king. Visit the Cathedral, which was barbarised in 1829 by one Ripa. The bishopric was created in 1265. The bishop's palace was built in 1733. Obs. the fine gate of the Colegio, erected in 1548, now an educational establishment containing upwards of 60 youths. The municipal archives are curious. The Alameda del Chorro is a charming promenade. The Segura, which divides the town, fertilises the neighbouring plain, and makes Orihuela independent of rain—

* Llueva o no llueva
Trigo en Orihuela.*

Thus says the proverb, and the gigantic vegetation attests the fact. The climate is delicious. The dusky peasantry, in their white *braças* and striped *mantas*, look like Greeks.

Leaving Orihuela, the metal-pregnant ridge of the Cerro de Oro is seen to the rt. This district is very subject to earthquakes; one in March, 1829, did a great deal of damage to the villages in the vicinity of the Cerro.

The small town of Callosa de Segura is now passed to the rt. It lies under a castle-crowned rock, and has a good ch. of the time of Charles V. with images by Zarcillo.

7 m. Albatera. Pop. 3432.

11½ m. Elche. Pop. 19,596. Posada Nueva del Sol, decent, situated in the Carretera de Alicante at the entrance of the town; make bargains beforehand, they are apt to overcharge. Elche is the *Illice* of the Romans, and lies 7 m. from the sea. The town is divided by a ravine, which is spanned by a handsome bridge. This "city of palms," with its Moorish houses, flat roofs, and delicious climate, wants only the Bedouin to make it truly Oriental-looking. Its Alcazar is now a prison. The Church of Santa Maria has a fine portico, and a Tabernacle made of precious marbles; in this church is held the festival of the Assumption of the Virgin (August 15th), which is curious and picturesque. The palm-trees around the city, many of them of a great age, may be counted by thousands. They are raised from dates, and fed with a brackish water; they grow slowly to some 50 feet in height, each rim in the stem denoting a year's growth. The fruit (dates) are inferior to those of Barbary. The females alone bear fruit, which ripens in November; the males bear white flowers, which blossom in May; the farina from these flowers impregnate the females.* The male and female barren palm yield a considerable profit by their leaves, which are used for the

* The Moors made use of the male dust long before Linnaeus discovered the sex of plants. The custom is still followed in Elche of depositing the pollen artificially on the female palms.

processions and decorations of Palm Sunday. The trees from which the supply is taken are bound up to keep the leaves white. The female fruit is exported to England and Italy, the refuse being used as food for cattle. Vines, pomegranates, madder and green crops are cultivated below the palms: the whole is irrigated by the copious streams of the Vinalopo river, and the artificial lake situated 3 m. off. Travelers in the neighbourhood should not omit this unique and interesting excursion.

Leaving Elche, the route traverses an extensive plain to Alicante in 2 hrs.

13½ m. Alicante. (Rte. 122.)

ROUTE 126.

ALICANTE TO VALENCIA. 74 m.

The quickest way is to take the rly. train viâ Encina Junction (Rte. 123). The steamer may also be taken. The carriage-road is, however, pleasant to those to whom time is no object.

The first village passed is

3 m. **Muchamiel**. Pop. 3514. The gardens of the estate of Ravalet belonging to the Count de Casa Rojas may be visited.

18½ m. **Jijona**. Pop. 6411. This ancient town lies below its castle in a picturesque position. Famous for its excellent sweetmeat (*turron*), made of almonds or filberts.

The **Pantano de Tibi** is passed (see p. 464), the town of Tibi being left 3 m. to the l. Pop. 1849.

10½ m. **Alcoy**. Pop. 32,186. *Inns*: Del Comercio; De las Diligencias. *Casino*: In the Calle de San Nicolas; visitors admitted without the introduction of a member. *Círculo Comercial*, in the same street. *Cafés*: Del Casino

and del Círculo. *Photographer*: Azory, good local photographs. The Bull-ring, Gas manufacture and fine new hospital were left to the town by one of its inhabitants. The churches are not worth seeing. The industries of Alcoy consist of iron foundries and paper manufactory. The hand-made paper for cigarettes is unrivalled in Europe. Woollen blankets for the use of the army. Alcoy is one of the most growing towns in Spain; the paper trade alone has doubled since 1868. The town is built in a funnel of the hills, on a tongue of land hemmed in by two streams crossed by bridges. The houses on the N.E. side hang over the picturesque gardens and ravines. The *peladillas de Alcoy* (sugar-plums made of almonds) are excellent. Paper-mills, cloth-mills, and factories of various kinds exist near the town. The city's patron saint is St. George, who is said to have here fought on the side of the Spaniards against the Moors in 1227. His saintship's anniversary day is the festival of Alcoy. Sham fights *en costume* are celebrated on the first day (22nd April) and on the 24th the *Alarde* or review completes this mediæval Moorish spectacle.

Excursions: Las Cuevas de Cortés 2 m., a charming walk, and the equally picturesque Molino del Chorador, 1½ m.

There is a diligence daily from Alicante to Alcoy, 28 m., on a new road. Visitors wishing to go to Alcoy from Madrid and Alicante must get out at Villena stat., where a daily diligence meets the train, 24 m., to Alcoy. Railway projected.

6½ m. **Concentaina**. Pop. 7941. Visit its Moorish tower called *el Castillo*; notice the weeping-willows and Capuchin convent, in which are some pictures by Julianio.

6½ m. **Albayda** (Pop. 3453), with its old manorial residence, is now passed, and the road continues to

3 m. **Jativa**, a stat. on the rly. from Madrid to Valencia (see Rte. 123). Here take train to

34 m. **Valencia** (described in Rte. 123).

Diligence for Alcoy, 24 m.

ROUTE 127.

VALENCIA TO DENIA. 49½ miles.

This interesting excursion should be made by every visitor to Valencia, taking the lake of *Albufera* by the way.

Railway to the port of Cullera; 2 trains daily.

The rly. to Madrid can be taken as far as

7½ m. *Silla* Stat. Pop. 3966. Near which the lake of *Albufera* commences. This celebrated lagoon, the *Albufera*, Arabicè *Albahar*, "the little lake," is the *see* and throne of *Flora* and *Pomona*, and extends about 9 m. N. and S., being about 27 m. in circumference, and from 3 to 12 ft. deep. It narrows to the N., separated by a strip of land from the sea, with which a canal, *Perello*, that can be opened and shut at pleasure, communicates. It is fed by the *Turia* and the *Acequia del Rey*. It fills in winter, and is then a complete preserve of fish and wild-fowl. The fishermen dwell in huts, exposed to agues and mosquitos. 70 sorts of birds breed here in the *broza*, bush, and reeds; the small ducks and teal are delicious, especially the *Foja*. There are 2 public days of shooting, the 11th and 25th of Nov., when many hundred boats of sportsmen harass the water-fowl, which darken the air. The *dehesa*, or strip between the lake and sea, abound with rabbits and wood-cocks (*gallinetas*). This lake and domain, valued in 1813 at 300,000*l.*, a royal property, was granted to *Suchet* by *Buonaparte*, who created him a French *Duc* by the title of *Albufera*, in reward for his capture of *Valencia*. The English *Duke*, at *Vitoria*, however, unsettled the conveyance; but *Ferdinand VII.* would have confirmed the gift to *Suchet*, although he made difficulties about the *Soto* of *Granada*, which had been granted to our *Duke*

his deliverer, to whom, strange to say, this very *Albufera* was contemplated being given, had not the jealous *Valencians* raised objections. *Charles IV.* made it over to the minion *Godoy*, but it again belongs to the *Crown*, and application for shooting and fishing permits must be made to *Señor Intendente del Real Patrimonio* in *Valencia*.

Sollana Stat.

10½ m. *Sueca* Stat. Pop. 13,318. A town placed in the centre of *las tierras de Arroz*, one of the richest rice-producing districts in Europe.

3 m. *Cullera* Stat. Pop. 10,972. A port admirably placed at the mouth of the *Rio Jucar*. The town is surrounded by walls flanked by towers.

A fine floating bridge is now crossed. and then the *Venta de Mirance*, the *Venta de Jaraco*, and the *Grac de Gandia* are passed to

12 m. *Gandia*. No Inns—numerous private houses where comfortable lodgings can be obtained. Pop. 7588. This ancient wall-encircled town has a fine palace where the sainted *Duke de Borja* lived. Obs. the paintings by *Gaspar Huerta*. From *Gandia* the *Monduber* may be ascended, and the caves under the *Siguili* near to *Benidoleig* (9 m. distant) may be explored.

The *Rio Alcoy* is now crossed by a bridge.

3¼ m. *Olivia*. Pop. 7442. A busy little agricultural and fruit-producing town.

13 m. *Denia*. Pop. 8676. *British Vice-Consul*: *J. Morand, Esq.* *U.S. Consul*: *Dn. J. D. Arguimbau*. This ancient town, with its picturesque old fortifications, is the capital of its *Marquesado*, and was once a strong place. Now neglected, and without defence, its harbour is not what it was when *Sertorius* used to make it his naval station (*Strabo*, iii. 239). It lies on, nay, in the sea, under the rock el *Mongó*, which rises about 2600 ft., commanding the views which gave one of the ancient names *Emeroscopium*, derived from this peep-of-day look-out for pirates; the present name is a corruption of *Dianium*, from a celebrated temple to *Diana* of *Ephesus*. It now carries on a busy trade in raisins,

The *Mongó* slopes down to the Cape of San Antonio, and at its back from Denia basks the beautiful town of Jabea (Pop. about 4000), which the lovers of Claude Vernet and Salvator Rosa should visit: indeed the whole *Marina*, like the coast of Amalfi, is a picture: you have a beauteous sky, blue broken headlands, a still deep-green sea, with craft built for the painter skimming over the rippling waves, and a crew dressed as if for an opera ballet; then inland are wild mountain gorges with mediæval turrets and castles, placed exactly where the artist would wish them, and rendered more beautiful by time and ruin. There are many *cuevas* or grottos in the mountains, one especially called *del Organo*, and the *Cueva del Oro*.

ROUTE 128.

CASTELLON DE LA PLANA TO MORELLA.

48 m.

Castellon de la Plana is described in Rte. 134.

Thence the rte. to Morella follows a N.E. direction to

7 m. *La Puebla*. Pop. 2018.

4½ m. *Cabanes*, Pop. 3030, near

which the road passes through an old Roman archway.

8½ m. *Las Cuevas*. Pop. 683.

8½ m. *Salsadella*. Pop. 1584.

3 m. *San Mateo*. Pop. 3554. The neighbourhood is thickly planted with olive-trees.

16½ m. *Morella*. Pop. 6665. This hilly capital of its hilly *partido* was the *Castra Ælia* of the Romans, and the winter quarters of Sertorius. Being on the frontier of Aragon and Valencia, it has always been an important military position in time of war. Its steep streets, Moorish walls and towers, rock-built castle, and noble aqueduct, combine to make it strikingly picturesque. Visit the *Torra de Zeloquia* and the *Iglesia Mayor*, which was built in 1317; its *choir* is singular, being raised on arches and pillars; the clergy ascend by a curious staircase, which winds round a column. Obs. the picture of Jaime offering a bit of the true cross, which is attributed to Ribalta. Its castle—apparently impregnable—was the chief hold of Cabrera during the Carlist struggle; he scaled its walls by ropes furnished by a partisan within, on the night of the 25th of Jan. 1838. Here he also twice beat back the Cristino troops under Oroa and Pardiñas. Morella was taken by Espartero in 1840, on which occasion a magazine blew up, causing great damage and loss of life. The religious procession to the *Virgen de Vallibona*, which takes place on the first Saturday in May once in every six years, is a strikingly picturesque scene.

From Morella, a road N., by way of *Alcañiz*, leads to Zaragoza (44½ m.).

SECTION VIII.

CATALONIA.

THE principality of Catalonia (*Cataluña*) constitutes the north-eastern corner of the Peninsula : in form triangular, with the Mediterranean Sea for the base, it is bounded to the N. by the Pyrenees, W. by Aragon, S. by Valencia. It extends about 140 m. E. to W. and 150 m. N. to S., with a population exceeding a million and a half. The sea-board extends about 240 miles, the principal ports being Barcelona, Tarragona, Salou, and Rosas. Catalonia is the Lancashire of Spain, and Barcelona is its Manchester. The chief industry is cotton spinning and weaving, from 250,000 to 270,000 bales of cotton are annually imported into Barcelona for the consumption of the mills. The silk damasks made here are excellent, and their black and white blondes are in great demand. Besides being wholesale manufacturers, the Catalans are amongst the best tradesmen of the Peninsula. Barcelona itself embodies Spain more thoroughly than Marseilles or Genoa. Catalonia develops one-third of the living forces of the kingdom. The diligence and railway system of Spain commenced here.

The principal rivers empty themselves into the Mediterranean, the *Fluvia*, near Figueras, the *Ter* near Gerona, the *Llobregat* near Barcelona, and the *Francolí* near Tarragona; but the *Ebro* is the grand natural aorta, however little use has been made of it. The *Genia* divides Catalonia from Valencia. The climate and productions vary according to the elevations: the hills are cold and temperate, the maritime strips warm and sunny; hence the botanical range is very great; but whether climate or soil be favourable or not, the industry and labour of the Catalan surmounts most difficulties, and the terraced rocks are forced to yield food, *de las piedras sacan panes*. The Catalans are the richest of Spaniards, because they work and produce the most. The Tarragona district, as in the days of Pliny, furnishes wines, which, when *rancios*, or matured by age, are excellent; the best are those of *Priorato*, and the delicious sweet malvoisies of *Sitges*. These, with a great deal of inferior stuff, are shipped off at Barcelona to Bordeaux, to enrich the poor clarets for English markets. Nuts, commonly called Barcelona nuts, are also a great staple. The *algarroba*, or carob pod, is the usual food for animals. The principality abounds in barilla, especially near Tortosa. One of the most important productions of Catalonia is *Cork*, vast forests of these trees covering the hill-sides of the province of Gerona. The scenery of Cataluña is very fine. The traveller who climbs the alpine peaks of *Montserrat* will find the province can compete with the passes of Tyrol. The rivers pour and foam down the hills; the small villages, such as *Papiol*, are, during the vintage, purple with the fruit of the wine-press. The growth of the vine is becoming daily more extended in Catalonia, and the farmers who lavished their toil and money would hardly have been justified if the demand were not likely to meet the supply. The province is divided into the four provinces of Tarragona, Barcelona, Lérida, and Gerona. Tarragona is the most fertile; Barcelona the busy and pine-clad; Lérida the province of desolation; and Gerona of semi-alpine scenery.

The geology of Catalonia, according to Mr. Pratt, is characterised by a series of ridges running N.E. and S.W., parallel with the coast. Towards the N.E. they are interfered with by intrusive rocks of granite, porphyry, and lava, and are frequently disturbed at other parts of their course. The oldest sedimentary rocks are chistolite schists, resting on granite. Limestone, with oolitic fossils, near Figueras, is associated with the above rocks. The tertiary rocks are of great extent and interest. Ridges formed of hills of nummulitic rocks occur respectively at Gerona, Vich, Caldas, and Villafranca. Miocene tertiary deposits are found near Barcelona. Marbles and minerals are found in the mountains, with jaspers and alabasters; the finest at Tortosa and Cervera. Iron is plentiful in the Pyrenees, and coal at Ripoll, Tortosa, and Camprodon. The salt-mountain of Cardona is quite unique.

There are eight cathedral towns, of which Tarragona (the metropolitan), Gerona, and Barcelona, are the most interesting. Among the objects best worth seeing are the Pyrenees, the salt-mines of Cardona, Monserrat, and the town and antiquities of Tarragona. The antiquarian will find the whole province full of objects of the deepest interest.

The Catalans are neither French nor Spaniards, but a distinct people in language, costume, and habits; indeed, their roughness and activity are enough to convince the traveller that he is no longer in high-bred, indolent Spain.

Catalonia is the strength and weakness of Spain; and no province forming part of the conventional monarchy *de las Españas* has hung more loosely to the crown than this classical country of revolt, which has been ever ready to fly off. Rebellious and republican, well may the natives wear the blood-coloured red cap of the much-prostituted name of Liberty! Their murders of prisoners during the civil wars were frightful. The *Patulea*, or plebs, wore gridrions à la San Lorenzo, and cried *Modrños á la poela!* (Moderates, to the frying-pan!) Others, to show their Voltairian progress, dragged images of Christ about by the neck. The Catalonians in peaceful times are, however, industrious and honest. Physically strong, sinewy, and active, they are patient under fatigue and privation, and form the raw material of excellent soldiers and sailors, and have, when well commanded, proved their valour and intelligence by sea and land. The Catalonians, under the Aragonese kings, during the 13th century, took the lead in maritime conquest and jurisprudence, nor was trade ever thought to be a degradation, until the province was annexed to the proud Castiles, when the first heavy blow was dealt to its prosperity. Then ensued constant insurrections, wars, and military occupations, succeeded by the French invasion, and the consequent loss of the South American colonies.

The national costume of the Catalan peasants, like their painted stuccoed houses, is rather Genoese than Spanish. The men wear long loose cloth or plush trousers of dark colours, which come so high up to the armpits that they are all *breeches* and no body. Their jackets are very short, and are hung in fine weather over their shoulders. In winter they use a sort of *capote* or *gambote*, which supplies the Spanish *capa*. Another peculiarity in the head-gear is, that they neither wear the *sombrero gacho* of the S., nor the *montera* of the central provinces, but a *gorro* (*gorri* means *red* in Basque) or red or purple cap, of which the Phrygian bonnet was the type; the end either hangs down on one side or is doubled up and brought over the forehead, and has a high-treasonable, Robespierre look. This costume is fast disappearing, and is replaced by the blouse, cap, and hat of the French *ouvrier*. The white mantillas worn by the women are now seldom seen. The wearers are fond of broils, are gross feeders, and given to wine, which they drink after the fashion of the Rhytium vessels of antiquity; they do not touch the glass with their lips, but hold up the *porron* (a round-bellied bottle with a spout) at arm's

length, pouring the contents into their mouths in a vinous parabola; they never miss the mark, while a stranger generally inundates either his nose or his neckcloth. The women are generally neither handsome nor amiable; they lack alike the beauty of the *Valenciana*, the *gracia y aire* of the *Andaluza*. The ordinary costume is a tight bodice, with a handkerchief, *mocadó*, or a serge *manto* on the head. Their amethyst and emerald earrings are quite Moorish, and so large and heavy as to be supported by threads hung over the ears. They speak a local, and to most an unintelligible language—a harsh Limousin, spoken with a gruff enunciation.*

The history of Catalonia is soon told. The *neighbour* France, from the earliest period, began her aggressions, and the Celtic Gaul invaded and harassed the Iberian. The border races at last united, by a compromise rare in the history of rival neighbours, into the *Celtiberian*, which, partaking of both stocks, inherited the qualities of each, and became the most aurivorous, cruel, perfidious, brave, and warlike population of the Peninsula. Catalonia was the first conquest of Rome; and here that empire, raised by the sword, first fell by the sword, for by this province the Goths also entered Spain, and it still bears the record in the name *Gothalunia*. The Goths were welcomed by the people oppressed by the rapine and extortion of Roman governors, and free and independent bands of *Bacaudæ* or *Bagaudæ* rose against them, as they did in our times against the French; the Goths were dispossessed by the Moors, or rather the Berbers, the real ravagers of the Peninsula. These in due time were beaten by the Spaniards, aided by the troops of Charlemagne, whose principle was to uphold all who were enemies to the Kalif of Cordova. When the Moors were driven back beyond the Ebro, the reconquered province was divided into departments or *Feguerias*, and governed by deputed counts. The national liberties were secured by a code of *Usages*, and the people were represented by local parliaments or *Universidades*. The sovereignty became hereditary about 1040, in the person of Ramon Berenguer, who allied himself with the French and Normans; hence the introduction of their style of architecture. Catalonia was united to Aragon in 1137 by the marriage of Ramon Berenguer IV. with Petronila, the heiress of Ramiro *el Monje*; and both were incorporated with Castile by the marriage of Ferdinand and Isabel.

Always hankering after former independence, Catalonia has never ceased to be a thorn to all its foreign possessors. The pages of history are filled with the outbreaks of this classical province of revolt. It rebelled against Pedro III. of Aragon, in 1277 and 1283; again in 1460, against Juan II., by espousing the cause of his son Don Carlos, and afterwards by declaring itself a republic, which was not suppressed until 1472. It yielded only a surly allegiance to the Austrian dynasty while in vigour; but in 1640, seizing on Philip IV.'s infirmity as its opportunity, it threw itself into the arms of Louis XIII., who proclaimed himself Count of Barcelona, taking, in 1642, Perpignan, the great object of Richelieu, and thus depriving Spain of Roussillon, her north-eastern bulwark, at the moment when she lost her western in Portugal. This insurrection, put down in 1652, was renewed in 1689. Louis XIV., at the peace of the Bidassoa, 1660, guaranteed to Catalonia her liberties, which his grandson Philip V. abolished altogether, having previously carried fire and sword over the ill-fated province. Then a heavy income-tax was laid on, as a punishment, in lieu of all other Spanish imposts, but this, by unfettering commerce, proved to be a saving benefit, since the native industry expanded once more. There has never been a modern insurrection (if we except that which commenced in the autumn of 1868), whether for the French or against them, whether for a Servile or Liberal faction, in which the Catalans have not taken the lead. After the revolution of 1868 part of Cataluña

* The 'Diccionario Manual,' by Roca y Cerdá, 8vo., Barcelona, 1824, is a useful interpreter between the Spanish and Catalan.

became republican, pulled down churches, burnt municipal archives, and committed other excesses. In 1874-75 the inhabitants of the mountains of Cataluña declared themselves for Don Carlos. Placed between two fires, and alternately the dupe and victim of Spain and France, they have no reason to love their neighbours, although willing to side with either, as suits their private and local interests.*

* The student of Spanish history will refer to the following works—viz., 'Descripcion de Catalonia,' Marca, fol.; 'Cristal de la Verdad,' Gab. Agust. Rius, 4to., Zar., 1646; 'Atroces Hechos Franceses,' Luis de Cruzamonte, 4to., 1633; and 'Pasajios fatales del mando Frances,' R. D. de Bocabert, Zar., 4to., 1646; 'Cataluña ilustrada,' Esteban de Corbera, Napoles, 1678; 'Anales de Cataluña,' Narciso Fellu de la Peña y Farell, 3 vols. fol., Bar., 1709; also the 'Memoirs of Dunlop.' For the wars of succession, Lord Mahon's excellent history. For commercial history, 'Memorias sobre la Marina,' Antonio Capmany, 4 vols. 4to., Mad., 1779-82; and 'El Código ó Libro del Consulado,' 2 vols. 4to., Mad., 1791, by the same able author. For the ecclesiastical, Flores, 'Esp. Sag., xxiv., Parte i. 2. And for Roman inscriptions, the 'Syloge' of Josef Finestres, 1762. For botany, 'El Catálogo,' by Dr. Miguel Colmeiro. For Catalan authors, consult 'Memoria para una biblioteca de escritores Catalanes,' 4to., Barc., 1836, with Appendix by Juan Cornunas, Burgos, 4to., 1840.

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ROUTE 134.

VALENCIA TO TARRAGONA, BY MURVIEDRO, CASTELLON, AND TORTOSA.

141½ m. Three trains daily, in 8 hrs. A halt at Saguntum will well repay the traveller.

Valencia. See Rte. 123.

The Rly. Stat. is near the magnificent Plaza de Toros.

9½ m. Albuixech Stat. The railway now skirts the sea; to the rt. is seen the fair city of Valencia several miles before it is reached.

2½ m. Puig Stat. Pop. 1732.

1½ m. Puzol Stat. Pop. 2917. Here is a modern villa belonging to the Archbishop of Valencia. The surrounding country is one immense olive plantation, intersected with luxuriant vineyards.

4 m. MURVIEDRO OR SAGUNTO STAT. Pop. 6208. *Inn*: Posada de San Joaquin, close to rly. stat.: a primitive Inn, 3 good bedrooms with iron beds, and clean linen. Food scarce. Murviedro lies on the Palancia.

The long lines of walls and towers crown the height, which rises above the site of Saguntum, founded 1384 years before Christ, by the Greeks of Zacynthus (Zante) (Strabo, iii. 240), and one of the few emporia which the jealous Phœnicians ever permitted their dreaded rivals to establish on the Peninsular coasts. Murviedro was formerly a seaport, but now the fickle waters have retired more than 3 m. No Iberian city has been more described in history than the city of Saguntum. Being the frontier town, allied to Rome, and extremely rich, it was hated by Hannibal, who attacked it. The obstinacy and horrors of the defence rivalled Numantia. Sil. Italicus (i. 271) gives the sad details. The town perished, said Florus (ii. 6, 3), a great but mournful monument of fidelity to Rome, and of Rome's neglect of an ally in the hour of need; Saguntum was revenged, as its capture led to the second Punic war, and ultimately to the expulsion from Spain of the Carthaginian. It was taken in 535 A.U.C. See also Pliny, iii. 3; and read on the site itself Livy, xxi. 7. It was rebuilt by the Romans, and became a municipium, but fell with the

empire, the remains having been ever since used by Goth, Moor, and Spaniard as a quarry above ground. As with Italica, mayors and monks have converted the shattered marbles to their base purposes. Mutilated fragments are here and there imbedded in the modern houses; so true is the lament of Argensola:—

“ *Con marmoles de nobles inscripciones
Teatro un tiempo y aras, en Sagunto
Fabrican hoy tabernas y masones.*”

The name Murviedro (Murbitor of the Moors) is derived from these *Muri veteres*, Muros viejos; the *la vieja* of Spaniards, the *παλαια* of Greeks, the *citta vecchia* of Italy—Old Sarum.*

The great Temple of Diana stood where is now the convent of La Trinidad. Here are let in some 6 Roman inscriptions, relating to the families of Sergia and others. At the back is a water-course, with portions of the walls of the Circus Maximus. In the suburb San Salvador a mosaic pavement of Bacchus was discovered in 1745, which has since (*cosas de España*) disappeared.

The famous Theatre, placed on the slope above the town, was much damaged by Suchet, who used the stones to strengthen the castle, whose long lines of walls and tower rise grandly above; the general form of the theatre is, however, still one the most perfect existing. The ruins were enclosed by a substantial wall in 1867 (key at the house of the *Alcalde*: it is lent upon application, *gratis*). The Roman architect took advantage of the rising ground for his upper seats, which look N.E., in order to secure shade to the great mass of the spectators, who thus, seated in *balcones de sombra*, as at a modern bull-fight, must, like those in the Greek theatre at Taormina, in Sicily, have enjoyed

* So the Italian names Viterbo, Orvieto, Cervetri, and others, represent the *Urbs vetus*, *Vetus urbs*, *Ceres vetus*, &c. Fragments of the once famous red pottery are found, the Calices Saguntini, Mart. xiv. 108, on which the Conde de Lumiares wrote an 8vo, ‘Barros Saguntinos,’ Val. 1772. Many coins are dug up here: indeed, the mint of Saguntum struck 27 specimens. ‘*vez* ‘M.’ il. 560.)

at the same time a spectacle of nature and of art. The Theatre is of small proportions, the scena remains. A few fragments of sculpture, neglected as usual, and mutilated, are let into a wall at the E. side of the scena. The local arrangements, such as are common to Roman theatres, resemble those of Merida.

Ascending to the Castle, near the entrance are some buttresses and massy masonry, said to be remains of the old Saguntine castle. The present fortress is altogether Moorish, and girdles the irregular eminences. The citadel, with the towers San Fernando and San Pedro, probably occupies the site of the Sanguntine keep described by Livy (xxi. 7). Suchet stormed the fortress from this side. The castle is rambling and extensive, with some Moorish cisterns, built on the supposed site of a Roman temple. The Views on all sides are very extensive, especially looking towards Valencia, from what used to be the governor’s garden, which overhangs the extreme S.E. edge of the fortress. Descend into the dungeons below this garden, where prisoners condemned to chains for life were confined. The gloomy cells—3 in number—are in perfect preservation. This fortress is the key of Valencia.

Next visit the little Ch. of San Salvador (near the rly. stat.). It is of very ancient date. Obs. the ceiling of wood. Local tradition accords to this ch. the honour of being *the oldest* in Spain.

5 m. **Almenara** Stat. Pop. 1184. Obs. its old castle perched upon a neighbouring hill.

2½ m. **Chiliches** Stat. Pop. 573.

6 m. **Nules** Stat. Pop. 4383. Surrounded by turreted walls and entered by 4 gateways. [Near this stat. are the mineral springs of Villavieja de Nules; the waters are ferruginous and strongly carbonated.]

3½ m. **Burriana** Stat. Pop. 10,039.

4 m. **Villarreal** Stat. Pop. 12,916. This little town has the title of Marquisat. The octangular tower of its ch. is remarkably lofty and imposing

in its effect. The rly. now crosses a bridge over the Mijares to

3 m. **Castellon de la Plana Stat.** (Buffet). *Inn*: Fonda de España, very bad. Pop. 26,814.

Castellon is called "of the plain," because Jaime I., in the year 1233, removed the town from the old Moorish position, which was on a rising ground $1\frac{1}{2}$ m. to the N. This flourishing place, in a garden of plenty, is uninteresting. It is fed by an admirable *acequia*; the costumes of the peasants are extremely picturesque.

Here Francisco Ribalta, the painter, was born, 1551.

There is a provincial **Museo**. In the **Casa Capitular**, on the Plaza de la Constitucion, and in the Ch. of **La Sangre**, are some of the best works of Ribalta, and of Carlos Maratta. Visit the Ch. of the **Sepulcro**: it is so called from a tomb at the high altar, which was said to have been sculptured by angels.

The **Torre de las Campanas** is an octagon, 260 ft. high, and built in 1591–1604. These towers or belfries are very common in Aragon and Catalonia.

This place may be made the headquarters of the naturalist, who hence can make excursions to the hilly group **Las Santas**; to **Peña Golosa**, the highest knoll, and the nucleus of the chain; and to **Espadan**, where mines of copper, cinnabar, lead, &c., abound. The chief mineral baths are at **Villavieja** (9 m. from **Nules**).

The lover of rustic fêtes should attend, the 3rd Sunday in Lent, the pilgrimage to S^a. M^a. **Madalena**, on a hill $3\frac{1}{2}$ m. E.; a grand procession is made to the site of the old town. A **Porraté** or Fair is then and there held at noon, and **Gayates**, illuminated cypresses, carried at night. The whole is very picturesque.*

Excursions: The ecclesiologist may visit the **Cueva Santa**, near the **Aloublas**; the Carthusian **Vall de Cristo**, near **Altura**; and the **Bernadine** con-

* There is a statistical 'Memoria of Castellon de la Plana,' by Santillan, 1843.

vent at **Benifasá**, built in 1233 by Jaime I.

$7\frac{1}{2}$ m. **Benicasim Stat.** Pop. 906. Situated on a little bay. *Obs.* its beautiful ch., which contains some pictures by Cameron.

$7\frac{1}{2}$ m. **Torreblanca Stat.** Pop. 2405.

3 m. **Alcala de Chisvert Stat.** Pop. 6102. *Obs.* the very fine church tower and castle opposite.

$12\frac{1}{2}$ m. **Benicarló Stat.** Pop. 7911.

British Vice-Consul: Don M. Javaloyes. This ancient town is surrounded by walls; it has a sort of fishing-port called *el grao*, but its population is miserable amidst plenty. The ch. has an octangular tower. The district around is celebrated for its red and full-flavoured *wines*, which are exported largely to Bordeaux, to enrich poor clarets for the English and American markets; the wines, when new, are as thick as ink, and deserve their familiar appellation, "black strap." Much bad brandy is also made here. During the vintage the mud of the town is absolutely blood-red with grape-husks, and the legs of the inhabitants died a rich crimson colour from treading the vats. Great improvements have taken place in the manufacture of the wine here and in other towns of this district.

[3 m. to E. is **Peñiscola**. Pop. 2730. A miniature Gibraltar, it rises 240 ft. out of the sea, and is inaccessible by water. It is connected with the land by a narrow strip of sand. Here Pope Luna (Benedict XIII.) took refuge, 1415–23, after he was declared schismatic by the Council of Constance. Visit *el Bufador del Papa*, a singular aperture in the rock, through which the sea-waves boil and foam.]

$2\frac{1}{2}$ m. **Vinaraoz Stat.** Pop. 9844. This busy old sea-port is encompassed with crumbling walls. Its inhabitants—half peasant, half sailor—are employed in agricultural and piscatorial pursuits; the sturgeons and lampreys caught here are excellent. The Duc de Vendôme, descendant of Henri IV.,

died at the *Palacio* of Vinaroz, from gorging the rich fish of the place; his body was removed to the Escorial by Philip V., who owed his throne to the gormandising duke. The bay is open and unsafe, the palms are exceedingly oriental, and the *Chalupas* which skim the deep-blue Mediterranean sea are truly picturesque.

9½ m. Uldecona Stat. Pop. 6007.

4 m. Santa Bárbara Stat. Pop. 3500. The rly. now crosses a beautiful suspension-bridge, which was not opened until the 6th August, 1868, great difficulties having been encountered in obtaining a secure foundation upon which to rest the piers.

4 m. TORTOSA STAT. *Inn*: Fonda, in the Plaza, bad. Pop. 23,808.

Tortosa is a picturesque scrambling old city, placed on a sloping eminence, and parted by a cleft or *barranco*: it rises grandly over the river Ebro, with its fortified walls, buttressed old castle, and imposing cathedral. The streets are narrow, and the houses massive and gloomy-looking. The city is subject to inundations from the *Barranco del Bastro*, in spite of a subterranean drain on a large scale.

Tortosa, Dertosa, once an important city of the *Ilercaones*, was called by the Romans, "*Julia Augusta Dertosa*." It had a mint, and the coins are described by *Cean Ber.* 'S.' 30, and *Florez*, 'M.' i. 376.*

According to *Martorell*, the local annalist, *Tubal* first settled at Tortosa, *Hercules* followed, and then *St. Paul*, whose local name is *San Pau*, and who here instituted *Monseñor Ruf* as bishop (*Rufus*, *Ep. Rom.* xvi. 13). Under the Moors Tortosa became, in the words of the conqueror, "*gloria populorum et decor universæ terræ*," and was the key of the Ebro and of this coast, just as *Almeria* was in the south. It was besieged in 809 by *Louis le Débonnaire*, son of *Charle-*

* For the history, see 'Esp. Sag., xlii.; 'Historia de la Santa Cinto,' *Francisco Martorel y de Luna*, dno., Tortosa, 1826. 'Tortosa fidelissima,' *Vicente Miravel y Forcadell*, &co., Mad., 1641.

magne, who was beaten off. He returned, however, in 811, and captured the town. It was soon recovered by the Moors, and became a nest of pirates, and a thorn to Italian commerce. Hence *Eugenius III.* proclaimed a crusade against it, and the place was taken in 1148, nominally, by the Spaniards under *Ramon Berenguer*, but in reality by the *Templars*, *Pisans*, and *Genoese*, who fought and gained the battle, just as they had previously done at the pirate port of *Almeria*. The Moors made a desperate although unsuccessful attempt, in 1149, to recapture the town. The inhabitants, reduced to despair, meditated, like the *Saguntines*, killing their wives and children, but one of the husbands revealed the plan to his spouse, who collected all the women, and deceived the infidels by mounting the battlements, while the men sallied forth and routed the Moors. *Don Ramon*, in consequence, decorated them with a red military scarf, the order of *La Hacha*, and considerably permitted the amazons to receive dresses free from duty, and at marriages to precede the men.

Tortosa was taken by the French under *Orleans* (afterwards the Regent), July 15, 1708, who compelled the garrison, in defiance of the laws of civilised warfare, to enlist in the French service. In the War of Independence it was shamefully surrendered to *Suchet* by the *Conde de Alacha*, Nov. 2, 1811.

The Gothic Cathedral occupies the site of a mosque built in 914 by *Abdur-rahman*, as a Cufic inscription preserved behind the *Sacristia* recorded. The name of the tower, *Almudena*, is an evident corruption of the *Al Mueddin*, or the summoner of the faithful to prayers. The cathedral was dedicated to the Virgin in 1158-78 by the Bishop *Gaufredo*. The chapter was formed on a conventual plan, the canons living in community after the rules of the order of *St. Augustine*; this arrangement was confirmed in 1155 by *Adrian IV.* (*Breakspere*, the English pope), and the identical bull is printed in the *Esp. Sag.*, xlii., 303. The present cathedral,

built in 1347, has a fine approach, but the principal classical façade, with massive Ionic pillars, has been modernised, and, with its heavy cornice, is out of character with the Gothic interior, where also the demon of *Churriguierismo* has been at work. The E. end terminates with a semicircular apsis. The *coro* is placed around the high altar, and not in the central nave, as is more usual. The fine *Silleria*, with rich Corinthian ornaments, "poppy-heads," and saints, was carved by Cristóbal de Salamanca, 1588-93. The ancient pulpits with basso-relievos deserve notice. The beautiful *reja de coro* was raised by Bishop Gaspar Punter, and is enriched with jaspers and Berruguete details. The iron *reja* to the high altar is equally remarkable: the modern overdone organs are sadly out of character. The cathedral is full of precious marbles, especially the chapel of the *Cinta*, but the paintings on the cupola, and the style of architecture, are beggarly, when compared to the materials. The baptismal font is said to have belonged to Benedict XIII., who gave his golden chalice to the chapter. The *relicario* is still rich in sainted bones, left behind by Suchet, who only carried off the gold and silver mountings. Ask to see a Moorish ivory casket. Obs., in the *Cappella de Santa Cándia*, the inscriptions of the tombs of the 4 first bishops—Gaufredo, ob. 1165; Ponce, ob. 1193; Gombal, ob. 1212; and Ponce de Torrellas, ob. 1254: obs. also the tomb of Bishop Tena. Look at the portal leading to the cloister, and its 5 statues. A small portion, also, of the original conventual buildings yet remains, and a curious old chapel with red and green pillars. Adrian VI. was Bishop of Tortosa.

The *Colegio*, founded in 1632 by Bartolomé Ponz, was improved in 1528, and confirmed as a college in 1545: the elegant cloisters are Doric and Ionic, with medallions of royal personages from Ramon Berenguer downwards, wrought in a fine Aragonese style. In the ch. of San Juan is the grand sepulchre and kneeling figure of Bishop Juan Bautista Veschi, ob.

1660; and a miracle-working crucifix.

Ascend to the ruined castle, with its wide, ill-kept bastions, moats, &c., all *hors de combat*; the views over the town and environs are splendid. There are also some ancient *Mazmorras*.

The line of railway from Tortosa to Tarragona is most beautiful.

8 m. *Amposta Stat.* Pop. 3453.

6 m. *Ampolla Stat.* A fishing-village situated on a small creek.

6½ m. *Atmella Stat.* A fishing-village, prettily situated on the sea.

10 m. *Hospitalet Stat.* Here was formerly a hospital for pilgrims. Obs. several ancient Gothic edifices now in ruins, but very picturesque.

8½ m. *Cambrils Stat.* Pop. 2472. This town was the Roman *Oleaster*, and obtained its present appellation in 1080, from Alberto Cambrils, who rebuilt it in that year. It is placed on a plain called *el Campo de Tarragona*, and is the centre of a considerable export corn, wine, and fruit trade.

4½ m. *Salou Stat.* This is the rival port to Tarragona; it has, however, decreased in size and importance since the harbour at Tarragona has been improved.

The rly. traverses a beautiful country to

6½ m. *TARRAGONA Stat.* *Inns:* Fonda de Paris; Fonda de Europa, on the Rambla de San Carlos, kept by an Italian, civil people; both fair *Posadas*—charge 12 pesetas a day = 48 reals. Fonda de las Cuatro Naciones, near the rly. station, moderate and fairly good—27 reals a day.

Café: Del Casino on the Rambla, from 6 to 8 pesetas.

British Vice-Consul: S. MacAndrew, Esq.

U.S.A. Commercial Agent: A. Muller, Esq.

Casino: above the *Café del Casino*. Visitors admitted free for one month upon the introduction of a member. No English newspaper.

Theatre: on the Rambla, small and second-rate. Operas during the winter months.

Post-office and Telegraph Office: in the Calle de San Agustin, on the Rambla.

Wine Exporters: Messrs. Bonsoms, Muller, and Bacot, an extensive and highly respectable American firm (Mr. Muller is U.S.A. Vice Consul); Srs. Netto.

Tarragona is one of the most interesting cities in Spain, Pop. 24,178; in the time of the Romans it exceeded a million; its climate is delicious and remarkably salubrious; the air is mild, but from its great dryness bracing and enjoyable. The sea-bathing is excellent. As a winter residence for invalids few places in Europe can equal it, whilst the walks are varied, and the carriage-drives numerous, leading in various directions through shady pine-woods and oak-plantations, and over heath and aromatic wastes, where the wild lavender, the thyme and other sweet-smelling shrubs perfume the air even in mid-winter. The town is abundantly supplied with every luxury in the shape of fruit, fish, and wild-fowl; the inhabitants are a busy and prosperous race, and are exceedingly hospitable. It has a little Theatre and a small Casino, to which strangers are admitted free for a month upon the introduction of a member.

Rising as it does above the Francoli and the sea, on a limestone rock some 760 ft. high, it is peculiarly salubrious. It was selected by the Phœnicians as a maritime settlement. They called it *Turchon*, which Bochart interprets, a "citadel;" and such ever has been, and still is, the appearance and character of this "*Arce potens Tarraco*." The *Cyclopean Remains* occurring in the upper quarter date, no doubt, from prehistoric times. Conveniently situated for communication with Rome, this strong point was made the winter residence of the Prætor. The fertile plain and "*aprica littora*" of Martial (i. 50, 21), and the wines of "*vitifera Latelania*," the rivals of the Falernian, still remain as described by Pliny, 'N. H.' xiv. 16, and Mart. xiii. 118. The brothers Publius and Cneius Scipio first oc-

cupied Tarragona, which Augustus raised to be the capital, having wintered here (26 B.C.), after his Cantabrian campaign; here he issued the decree which closed the temple of Janus. The favoured town was intitled "*Colonia victrix togata turrita*," *togata* being equivalent to imperial, since the *gens togata* were the lords of the world. It was made a *conventus juridicus*, or *audiencia*; had a mint, and temples to every god, goddess, and tutelary; nay, the servile citizens erected one to the emperor, "*Divo Augusto*," thus making him a god while yet alive. This temple was afterwards repaired by Adrian, and some fragments in the cloisters of the cathedral are said to have belonged to it.

Tarragona was taken by the Goths, and became their capital. The Moors, under Tarif, "made of the city a heap," and the ruins remained uninhabited for 4 centuries. The metropolitan dignity, removed by the Goths to *Vich*, was restored in 1089, to the disgust of Toledo, between which see and that of Tarragona there have always existed disputes as to primacy. Tarkuna, or rather the site, was granted in 1118, by San Oldegar of Barcelona, to Robert Burdet, a Norman chief, a warrior, as his Norse name *Burda*, "to fight," explains. His wife, Sibylla, during her husband's absence, kept armed watch on the walls, and beat back the Moors, after which the city grew to be a frontier fortress, and nothing more; for Christian commerce centred at Barcelona, while Moorish traffic preferred Valencia.

Tarragona is still a *plaza de armas*, by name at least, as for all real strength of war it is entirely unprovided. It consists of an upper and under town; the under is protected by a range of bastions fronting the Francoli, the port, and mole, while an inner line of works protects the rise to the upper town. A wide street, the *Rambla*, runs at this point almost N. and S., and is defended to the sea-side by the bastion *Carlos V.* The upper town is girdled with ramparts and outworks: that of the memorable *Olívo* should be visited for the view of Tarragona.

The walk round the lofty ramparts is striking: even the ruins speak Latin and bear the impress of Cæsar: what a sermon in these stones, which preach the fallen pride of imperial Rome! By making the circuit of the walls from the *Torre de Pilatos* a good idea may be had of the *Cyclopean* or *Polygonal* walls. Before reaching the modern gateway, *del Rosario*, there is one of the interesting cyclopean doorways not unlike a Celtic dolmen. An ancient tower adjoining the Archbp.'s Palace is said to be of mediæval and Roman, resting on cyclopean construction. Part of the bases of the enormous walls near the *Cároel*, or *Cuartel de Pilatos* (Pontius Pilate being claimed by the Tarragonese as a townsman), have been thought to be anterior to the Romans. This edifice, said to have been the palace of Augustus, half destroyed by Suchet, has since been made a prison. The bossage work of this ruin upon ruins resembles that of Merida and Alcantara; the thickness of the walls in some places exceeds 20 ft.

Many remains of antiquity are constantly found at Tarragona.* The student will find there ruins of the different buildings which constituted a Roman city of importance; Temple, Palace, *Thermæ*, Circus and Amphitheatre. Ancient Tarragona was used as a quarry in rebuilding the modern town, many proofs of which may be seen at the end of the *Rambla* in the *Almacen de Artilleria*, *Obs.*, in the *Calle Escrivianas Viejas*, the window and lintel made of Roman remains, and two singular Hebrew inscriptions. There are Roman inscriptions in the courtyard of the archbishop's modern palace, and in the cathedral cloister, and in several private houses. In the staircase of the house of the Marquis de Montolin may be seen a Roman sepulchre, the figures are fine. The bossage stones

* Shiploads of antiquities, it is said, were carried off by the English in 1722, and Florez (*Esp. Sag.* xxiv. 2) is grateful to the foreigners for having thus preserved what the *abandono y ignorancia* of his countrymen would have let perish; some of them are now at Lord Stanhope's seat, Chevening.

[Spain, 1882.]

in the *Campanario*, and walls of the cathedral, prove that they once belonged to former edifices.

The Cathedral, one of the most noble and interesting specimens of Gothic architecture in Spain, was built (A.D. 1089–1131) upon the ruins of a previous ch. which had been recovered from the Moors. The approach, as is usual in Catalonia, is by flights of steps, 18 in number, from the busy market-place, *de las Colas*. The effect has been well calculated.

The original plan of the cathedral is very simple. The principal façade consists of a deeply recessed portal, flanked by two massive piers; it rises to a triangle with a truncated point. The bases of the piers are decorated with a series of relieve archlets, and above are 21 statues of Apostles and Prophets under Gothic canopies, 9 of them being the work of Maestro Bartolomé (1278), and the rest of Jaime Cascales (1375). The façade was finished in 1280 by Archbishop Olivella, who retired to the monastery of Escornalbou, stinting himself of everything to save money for God's work. The iron pattern covering the doors, like a net of needlework, the hinges, knockers, and copper *bullæ* were added in 1510, by Archbishop Gonzalo, as his arms denote; he lies buried on one side, and to the l. a prelate of the *Medinaceli* family. The lintel of the portal, of one block of marble, is supported by an elegant figure of the Virgin and Child, and above is the Saviour, seated in the attitude of judgment. At his feet are figures representing the Last Judgment: this fine work is attributed to Bartolomé, 1278. The superb rose-window was commenced in 1131 by San Olegario, aided by Robert Burdet, who went especially into Normandy for his garrison and architects.

The interior of the cathedral is Romanesque, with its low massive piers, simple, severe, and majestic; the *pila*, or baptismal font, is a Roman bath, or sarcophagus, found in the palace of Augustus; the grand *retablo* was constructed of Catalonian marbles, by

Pedro Juan and Guillen de Mota, in 1426-34. The principal subjects of the basso-relievos are from the Martyrdom of Santa Tecla, the tutelard of Tarragona. The lower part is of marble and alabaster, the upper of delicately carved wood, with figures of saints under canopies: it has been restored lately with great judgment. Her grand and picturesque festival is celebrated on the 23rd of September, with sky-rockets, dances, &c., on the *plaza*. Her chapel, which was modernised in 1778, is rich in red marbles, Corinthian pillars, and sculptured relievos of her history by one Carlos Salas. Obs. the tomb and costume of the Archbp. Olivella.

The gorgeous windows in the transept were painted by Juan Guarsh, 1574, and are exceedingly rich. The elegant Gothic chandeliers are modern, and were made at Barcelona: the *Sillerio del coro* is excellent, and carved in 1478 by Francisco Gomar and his son. Obs. the archbishop's throne and the *reja*: the organ, one of the best in the province, was designed by Canon Amigó, of Tortosa, in 1563. Many tombs here are extremely ancient; behind the altar is that of Cyprian, a Gothic archbishop, 683; obs. those in the l. transept, in chests resting on stone corbels; the dates range from 1174 to 1215; several of the deceased were killed in these foray periods (Hugo de Cervello, Vilademals, &c.). At the back of the Coro was constructed in 1854 the sepulchre of Jaime I.; his remains, and those of other royal personages, having been brought from Poblet, where they originally rested in splendid tombs of the 14th centy, which were made use of for the present sepulchres. The Carlists destroyed this fine building in 1835, and mutilated the statues of the kings. The *Capilla del Sacramento*, with its noble and truly classical Corinthian portal, was built in 1561-86 by the Archbishop Agustin, the first of modern coin-collectors, from a design of his own, corrected by the Canon Amigó; he died in 1586, leaving Santa Tecla and this chapel his sole heirs: his fine tomb is the work of the

celebrated Pedro Blay, 1590. The chapel was originally the refectory of the canons when they lived in common; the roof is richly decorated with paintings; the marble *retablo* is filled with paintings by Isaac Hermes, 1587. Of the sculpture, the Aaron and Melchizedec are by Albrion and Nicholas Larraut, 1538; the bronzes of the *sagrario* are by Felipe Volters, 1588.

In the rt. transept, near the altar del Santo Cristo, obs. the rude and most antique ships and crosses let into the walls: the badge of the cathedral is a cross in the shape of an Egyptian Tau. The chapel de la Virgen de los *Sastres* (the Tailors' Virgin), built in the 14th centy., is worth examining on account of the novelty of form of the gallery which runs along the upper parts. Obs. also a large bas-relief at the end, which represents the Virgin and Child: it produces an admirable architectural effect. The chapel under the organ, erected in 1252, by Violante, wife of Don Jaime, to her sainted sister Isabel of Hungary, is very ancient. The *capilla de San Juan* and that of San Fructuoso, a tutelard of Tarragona, ob. 260, were erected by Pedro Blay: another local tutelard is San Magin, who when alive dwelt in a cave, was brought in to the Roman governor like a wild beast, and executed. The *terno*, which, like that of Valencia, is said to have belonged to St. Paul's of London; is used at Easter. There is also some fine Flemish tapestry with which the pillars are hung on grand festivals. There are four fine Gothic tapestries. Among the tombs obs. near the altar that of Juan de Aragon, Patriarch of Alexandria, ob. 1334. Near the *Sacristia* is that of Archbishop Alonso de Aragon, ob. 1514: obs. also that, by Pedro Blay, Archbishop Gaspar de Cervantes Gaet, who was at the Council of Trent. The allegorical statues are fine; especially those of Archbishop Pedro de Cardona, and of his nephew Luis, also archbishop, with the elegant scrollwork and children: finer still is that of Archbishop Juan Teresa, under a Corinthian pavilion by Pedro Blay.

The exquisite Cloister is a museum

of antiquity and architecture. The door from the cloister into the church is the finest of all the cathedral doors. It is a round-arched doorway with four engaged shafts in each jamb and a central shaft, with a subject sculptured on each face. Three only are visible: these represent the Procession of the Kings: their Worship of our Lord; and the Nativity. Ascend the terrace of the resident canon's house to obtain a view of the truncated towers of the cathedral, their windows, the machicolations of the circular end, the rich projecting Gothic chapel, and the square transept with rose-window. In the cloisters below, the pointed windows are divided by smaller round-headed Norman arches, while in the space above are circular openings with Moorish ornaments. A cornice of chequer and billet mouldings, with a fringe of engrailed arches, rests on corbels of heads; obs. particularly the Romanesque capitals and fantastic carvings, among them a rat and cat funeral, and a cock-fight (on the capitals which are under this abacus) in which the wings and heads of the birds are so ingeniously arranged as to conform to the ordinary outlines of the 13th-centy. design: the Norman zigzag or chevron is remarkable. In the walls are embedded fragments of Roman sculpture, said to be portions of the temple of Augustus; obs. also a Moorish arch of a Mihrab or oratory; the Cufic inscription states that it was made by Giafar for the prince Abdalla Abdurahman, "the servant of God—of the compassionate," in the year of the Hegira 349, A.D. 960. Among the sepulchral inscriptions is one A.D. 1194 to Raimundus Bone Memorie. Other inscriptions ("8th Company," "6th Company," &c.), denote space allotted to each company by the British Quartermaster general's department as temporary barrack accommodation during the Peninsular War. The central garden is beautiful. The contrast of the exquisite vegetation and colour is perfection. Obs. the cloister chapels. The two Gothic ones are worthy of notice; and the chapel of the Magdalen

has several interesting pictures on panel and a good *reja*. Near the cathedral is the *Cuartel del Patriarca*, formed out of a Roman edifice, and much injured by Suchet.*

The little Church of San Pablo, immediately behind the cathedral, is Romanesque, and of great interest; behind the altar there are Roman remains.

The Church of Santa Tecla, La Vieja, is near the cathedral: it is most interesting. Obs. the cornices, portals, and windows, which are all beautifully carved.

Near the Bastion del Toro, and close to the sea-shore, are a few misshapen arches of the Roman Amphitheatre, now the Presidio; several rows of seats are still visible. Portions of a circus 1500 ft. long, now built over, can be traced between the bastion of Charles V. and Santo Domingo.

Visit the interesting Museo of Antiquities, which contains an immense number of fragments of Roman statues. Among them notice a marble statue of Bacchus; a fragment of Venus, a stone coffin with a carving representing the Rape of Proserpine, formerly in the cloister of the cathedral; fragments from the Temple of Jupiter, bas-reliefs of a sacrificing priest, tessellated pavement with a fine head of Medusa, fine brown vases, an interesting painted genealogy representing the pedigree of the kings of Aragon, several Arabic fragments of different kinds, and as much as still remains of the beautiful Gothic sculptures of Poblet. They have been re-arranged by the intelligent curator.

There is also a large convict establishment at Tarragona, at the Roman amphitheatre, where 1200 convicts are employed in quarrying.

The Mole or Pier at Tarragona was chiefly constructed out of the ruins of the ancient amphitheatre. It was first commenced in 1491, under the superintendance of Ariat Bonichs; it has been much enlarged, and the entrance deepened, and forms a very safe and commodious harbour for the

* See Bunnel Lewis on Tarragona. Jour. of Archeolog. Institute, No. 145, 1820.

numerous vessels who here come to take in cargoes of nuts, oranges, oil, and wine. Some of the native wines are excellent, and can compare with those grown in any part of Spain. More than 20 different qualities are here produced (principally for the United States) by Bonsoms, Muller, and Bacot. Those who are interested in wines will do well to visit their cellars, near the **Puerta de Francolin**, and inspect the processes by which the fine native wines are adapted to the peculiar tastes of each European or New World market.*

Tarragona was sacked by Suchet in 1811. It was invested by the Anglo-Sicilian army under Sir John Murray, June 3, but he raised the siege before the advance of Soult, June 12, leaving 19 guns in the enemy's hands—"an operation perhaps the most disgraceful that ever befell the British arms."—*Napier*.

Promenades, Walks, &c.—These are numerous and pleasant: the **Paseo del Olivo** continues along the ramparts to the **Paseo de San Antonio**, and is much frequented; the **Bastion del Toro**, and the **Paseo de San Antonio**. Obs. on the **Paseo de San Antonio**, a beautifully carved Gothic marble cross; on the cross itself is an exquisitely carved figure of the Saviour in full relief, whilst below are bassi-reliefs of the Virgin with Child, and 8 Apostles. Without the gate of San Antonio (a few minutes' walk in a direction N.E.) is a detached fort, now in ruins, from the ramparts of which the finest view of all is obtainable: to the rt. is the intensely blue sea dotted with lateen-rigged feluccas: in front the fair plain, one mass of luxuriant vegetation, with the tomb of the Scipios in the distance, and the elevated **Torre de Bara** more distant still, whilst directly below, to the l. is seen a portion of the **Roman Aqueduct**, with its almost perfect single tier of arches, 39 in number, spanning a valley some 1000 ft. across.

This **Roman Aqueduct** runs—partly underground—from the **Puente d'Ar-**

* See 'Cat. of Exposition Vinícola,' Mad., 1877.

mentara to the inner town, a distance of nearly 20 m. It crosses the dip of this valley to the immediate vicinity of the modern town (N.E.), but a far more interesting point of view is that obtained where it spans a valley 3 m. from the town on the road to Lérida. The arches are here in a double tier, 11 feet and 26 feet above: those which are loftiest rise 96 ft. The length of the 26 arches is 740 ft. It is called *el Puente de Ferreras*, or by the vulgar *del Diablo*, they giving as usual all praise to "the devil," as pontifex maximus. In this respect, however, the real devils in Spain were the clergy, as the *Puentes del Obispo, Arzobispo, Cardenal, &c.*, best prove: they were truly *Δαιμονες*, or as San Isidoro interpreted the word, *Δαιμονες*, skilful and intelligent, and to knowledge they added wealth and beneficence. The view from above is charming; the rich ochre-coloured aqueduct, stretched across a ravine, with here and there a pine-tree staring out of the palmito-clad soil, looks truly the work of those times when there were giants on the earth. Ruined by the Moors, it so remained upwards of 1000 years, until the Archbishops Joaquin Santian Armañá de Valdivieso and Armañac made use, in the last century, of part of the old aqueduct in order to construct one which carries water in the present day to the town. The rest, which threatened to fall down when abandoned, was repaired in 1855–1856. The aqueduct is 3 m. distant from the town.

Make an excursion 3 m. to the N.E. of Tarragona, along the sea-coast, to a Roman sepulchre, called **La Torre de los Escipiones**, although the real place of burial of the Scipios is unknown; the picturesque road runs amid pine-clad hillocks, which slope down to sheltered bays, where fishermen haul in their heavy nets, and where painted barks sleep on the lazy sea; on the ridges above bird-catchers spread their toils. The monument is 30 ft. high, square, and built of a dark ochre-coloured stone; it lies close to the road, amid cacti, aloes, and aromatic shrubs,

all life and colour; two injured figures, in mournful attitudes, stand on the front; an alabaster inscription runs above the two figures; it is almost illegible, and is worn away by time and sea-air. The view towards Tarragona is ravishing. The rock-built city is seen with its lines of wall sloping down to the mole, which is studded with white sails, while the neutral-tinted distant hills and the deep-blue sea peep through vistas of the red branches of the pines, and the dark velvet of their tufted heads. The beauty of the present is heightened by the poetry of the past, and a classical Claude-like feeling is inspired by the massive Roman tomb!

A little further on, along the same road, may be seen the Roman archway of **Sura** or **Bara**, $6\frac{1}{2}$ m. from Tarragona. It may also be visited by rail, see Index.

Railway from Tarragona to Lérida. (Rte. 135.)

Steamers frequently to Barcelona, Valencia, and Cadiz.

ROUTE 135.

TARRAGONA TO LÉRIDA BY POBLET.

RAIL. 54 m.

Tarragona Stat. (See Rte. 134.)

$5\frac{1}{2}$ m. **Villaseca** Stat. Pop. 3291.

$4\frac{1}{2}$ m. **Reus** Stat. Pop. 27,691. *Inn*: Fonda de Paris, fair. *Clubs*: *El Ciruelo*, *El Olympo*. There is a Protestant Chapel in the town. This lively manufacturing town contrasts with stately Tarragona. It is the great seat of the manufacture of French imitation wines, principally Mâcon, Chablis,

and Champagne. Mr. Francisco Gill and Mr. Boule will show their cellars to visitors. It manufactures cotton, woollen, and silk goods, soaps, &c. Although the older portion was built in 1151, the modern town may be said to date from 1750, about which year several English settled there, and established a commerce in woollens, leathers, wines, and brandies. Ascend the tower of the **Ch. of San Pedro** for the view, which is splendid. The *mercado* is the centre of commerce and loungers. The **Arrabal** is a sort of boulevard. Monday is the market-day. The women are the prettiest in Cataluña. Reus distinguished itself for its cold-blooded murder of monks in 1835, and by its participation in the "little warrings" of 1843, in which General Prim and General Zambrano both "assisted;" they were each subsequently created *Conde de Reus*! Reus, during the years 1869 to 1874, has been the centre of constant political disturbances; first the republican party burnt the principal buildings and murdered several of the inhabitants, and secondly by the Carlists, who committed in the same manner every excess in the town. The great painter Fortuny was born here; his heart is in the **Ch. of San Pedro**. The suburbs are full of handsome villas belonging to the rich merchants of the town. Visit (1 m.) the **Ermita de la Misericordia**, the view from it gives a good idea of the fertility of the country.

$4\frac{1}{2}$ m. **La Selva** Stat. Pop. 3421.

$3\frac{1}{2}$ m. **Alcober** Stat. Pop. 3040. Alcober has numerous traces of the occupations of the Moors; the old church, called **La Mezquita**, is Romanesque; it was formerly a mosque.

2 m. **La Plana**. The railroad here crosses a fine iron bridge; the country is very fine. Here change for Valls; diligence daily, railway in construction.

$4\frac{1}{2}$ m. **La Riba** Stat. Pop. 1549. Here are several cotton factories.

$4\frac{1}{2}$ m. **Montblanch** Stat. Pop. 4866. This decaying old town, with its walls, towers, and four gates, is placed in the midst of an unproductive district. The

kings of Aragon celebrated Cortes here in the middle ages; it has also a good Romanesque church.

From Montblanch to Lérida the rly. traverses the grand chain of the Sierra de Prades as far as

3 m. *Espuga* Stat. Pop. 3536. From this station may be most conveniently made an *Excursion* to the **Monastery of Poblet** (4 m.). It is seen from the line. Conveyance may be obtained here.

[The once celebrated Cistercian **Monastery of Poblet** is situated at the entrance to the fertile valley of *La Conca de Barberá*. Its mitred abbot reigned in Palatinate pomp. The foundation was after this wise. In the time of the Moors a holy hermit named *Poblet* retired here to pray, but an emir, when out hunting, caught him and put him in prison; however, angels from heaven having broken his chains three successive times, the Moor repented and granted him all the territory of *Hardeta*. When the Christians reconquered the country in 1140, the body of *Poblet* was revealed to the Church by miraculous lights, in consequence of which *Ramon Berenguer IV.* immediately built the convent *El Santo*, and confirmed to the clergy who discovered the holy bones the whole of the extensive Moorish grants. Thus enriched, the convent became the *Escorial* of Aragon, and was first used as a burial-place of the Aragonese kings, and afterwards of the Dukes of *Cardona*.

A walk of about $1\frac{1}{2}$ miles along a bad road brings the traveller to **Poblet**. Cross the stream and pass through the village, enquiring for the guardian, who is not always to be found at the monastery. On entering the gate, you pass on the left hand the workshops of the different classes of artizans, and just before arriving at the second gateway you see on the right the small **Chapel of St. George**, built A.D. 1442, with stone altar and groined roof. Within the gateway there is, on the left, the *Hospital de los Poveres*, and also an old chapel, by far the oldest part of the existing buildings. Before entering the great

church, the palace of the abbot is seen on the rising ground to the right. The Church has a fine nave of 7 bays, the arches of which are very slightly pointed; on each side of the crossing were the royal tombs raised on flat arches; the monuments remain, except the one of *Jaime el Conquistador*, which has been removed to *Tarragona*; but they are sadly destroyed, and the effigies have disappeared. The magnificent *retablo* of *Sarrael* alabaster is also much injured. Passing round the aisle behind the high altar, which contains five chapels, you pass into the **Cemetery of the Monks** with the **Ch. of St. Stephen**, and from thence to the *Biblioteca* and *Archivo*, 2 rooms of 2 aisles each, opening into one another, the pillars having plain capitals. From thence you arrive at the great cloister on S. side of the ch., of rich pointed work of 7 bays on all sides except on that towards the ch., where the work is earlier, with 7 bays of round arches and midwall shafts. From the side opposite to this opens the *Glorieta*, a rich covered hexagon containing the fountain. To the E. opens the very fine *Sala Capitular*, which is supported by 4 pillars; the doorway and windows are lovely, and on the floor are the deeply incised monumental stones of the abbots. From the cloister you pass into the *Refectorio*, which has a pointed vault: the staircase and base of the reading pulpit are left. Thence you go up to the *Palacio del Rey Martin*, containing the royal apartments, below which is the great *Bodega*, where the wine was stored, the arrangements of which are curious and complete. From the upper rooms of the Royal Palace, after passing over the top of the cloister, you enter the *Chocolateria*, and beyond, the grand *Noviciate* room is arrived at, extending all the way over the *Sala Capitular*, *Biblioteca*, and *Archivo*. Behind these are two beautiful rooms, the *Tesoreria* and the *Archivo de Manuscritos*, with very fine windows; and from these, returning into the *Noviciate* room, you pass down a flight of steps into the S. transept of the

ch. The last room to be visited is the great Sacristy, opening out of N. transept. Philip, Duke of Wharton (subject of Pope's satire), died here, aged 32, without a friend or servant.]

The railway continues to

5 m. *Vimboli* Stat. Pop. 1652.

6 m. *Vinaixa* Stat. Pop. 1007.

7 m. *Floresta* Stat.

6 m. *Borjas* Stat. Pop. 3786.

2 m. *Juneda* Stat.

19 m. *Lérida*, a stat. on the Barcelona and Zaragoza line of rly. (See Rte. 143.)

4½ m. *Arbós* Stat. Pop. 1659. Obs. the beautiful *retablo* in its ch.

4½ m. *Monjos* Stat. This hamlet takes its name from a monastery, the ruins of which still exist a short distance to the rt. of the line.

3 m. *Villafranca del Panadés* Stat. Pop. 6656. The houses of this ancient walled town are picturesque, and built in the Gothic style; the streets are narrow, tortuous, and ill-paved, and the inhabitants miserably poor. Its *Parroquia* has a noble nave; the lofty belfry is crowned by a bronze angel. Founded by *Amilcar*, *Villafranca* was the earliest Carthaginian settlement in Catalonia; it was retaken from the Moors A.D. 1000 by *Ramon Borrel*, and was then declared free, and endowed with privileges in order to entice settlers—hence its name.

[Not far from *Villafranca*, at *San Miguel de Erdol*, may be seen some interesting ruins of a fortress and sepulchres carved out of the living rock.

About 7 m. to the N.E. of *Villafranca* is the hamlet of *San Martin de Sarroca*, with its beautiful ch. built in the Roman-Byzantine style.]

2½ m. *La Granada* Stat. Pop. 959.

5½ m. *San Saturnino* Stat. Pop. 2790.

4½ m. *Gelida* Stat. Pop. 1966. Obs. the ruins of an old castle which is said to be of Roman origin: a portion of this castle is now turned into a ch.

3½ m. *Martorell* Stat. Pop. 4222.

Inn: *Posada de la Cruz*, bad. This little town, the *Tolobris* of the Romans, is the station for *Collbato* and *Montserrat*, and for the mineral baths of *Puda*. Visit its magnificent Bridge over the *Llobregat*; this *Puente del Diablo* is undoubtedly one of the finest Roman remains in Spain. The centre arch of red stone is 133 ft. wide in the span, and is a work of the Moors; the triumphal arch at the further extremity is Roman. The foundations are perfect, and are wrought with bossage masonry, as at *Merida* and *Alcantara*. There is a similar bridge over the *Tech* at *Ceret*. According to an inscription, this bridge was built by *Hannibal* in honour of *Hamilcar*, A.U.C. 335. It was repaired in 1768 by

ROUTE 136.

TARRAGONA TO BARCELONA, BY
MARTORELL.

6½ m. Two trains daily, in 3½ hrs. Leaving *Tarragona* (Rte. 135), the Rly. crosses the *rio Gaya* by a fine suspension-bridge.

6½ m. *Altafulla* Stat. Pop. 911.

1½ m. *Torredembara* Stat. Pop. 2437. Obs. the octangular keep of its ruined castle. Visit the wonderful Roman arch, the *Arco de Bara*; its span is 17 ft: it is best seen from the *Barcelona* side. The inscription, now defaced, ran thus:—*Ex testamento L. Licini, L. F. Serg. Suræ consecratum*—the friend of *Pliny the Younger*.

9½ m. *Vendrell* Stat. Pop. 5292.

The neighbourhood is most beautiful: to the rt. is the *Mediterranean* in the distance, to the l., an undulating and richly-cultivated plain. A railway is planned from *Vendrell* and *Rivas* along the coast to *Barcelona*. The line here crosses the Rly. which comes from *Barcelona* to *Villanueva* and *Valls*.

Charles III.: the bridge is so narrow and steep that it is inaccessible to vehicles. Railway in construction from Martorell to San Vicente de Castellet and to Montserrat.

5½ m. **Papiol Stat.** Pop. 1104. The beautiful range of Montserrat is still seen to the rt.

1½ m. **Molins del Rey Stat.** Pop. 2948. Here is a fine bridge across the Llobregat, of 15 arches. A tunnel is now passed through, and afterwards the old **Castillo de Papiol** is seen perched upon a hill.

2¼ m. **San Feliu de Llobregat Stat.** Pop. 2658.

1½ m. **Cornellá Stat.** Pop. 1615. Obs. its old ch. of the 12th centy.

[To the l. upon rising ground is the town of **San Boy**, Pop. 967. There is a large and well-arranged lunatic asylum at San Boy. Its Parroquia is called **la Catedral de Llobregat.**]

1½ m. **Hospitalet Stat.** Pop. 3605. This little town was formerly called **Santa Eulalia de Provensana**. It is built on the site of the ancient **Labe-dontia**, and is situated in the fertile plain called the **Pla de la Marina**. Here is the agricultural **College of San Isidro**, attached to which is a model farm.

1½ m. **La Bordeta Stat.** The neighbouring plain is watered by an admirable system of artificial irrigation: the water is obtained from the Rio Llobregat. Obs. to rt. the mountain of **San Pedro Martir**.

1½ m. **Sans Stat.** Pop. 15,390. Here the manufacturing suburbs of Barcelona commence.

2 m. **Barcelona Stat.**

A railroad has been constructed through the town by the Calle de Aragon to connect this line with the French one. (*A commodious omnibus meets every train. Fare to either of the hotels, each person, 1 or 2 r.; each trunk or box, 2 r.*)

BARCELONA.

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§ 1. HOTELS, PROTESTANT CHURCHES AND SCHOOLS, CAFÉS, CLUBS, POST AND TELEGRAPH OFFICE, CONSULS, BANKERS, SHOP-PEOPLE, THEATRES, BATHS.

Inns on the Rambla: Hotel Central and Falcon, from 7½ pesetas; English spoken; Fonda de las Cuatro Naciones, dear, and fallen off. Fonda de Oriente, from 6 pesetas. Fonda de España, Calle de San Pablo, 5½ pesetas.

Casas de Huéspedes are numerous and comfortable, clean and moderate: La Americana, Rambla del Centro 36, 2do, from 20 r.; Estebans, Hernandez Vidrio 10 entresuelo; 16, 20 and 24 r. Cheap Hotels in the Calle de Boqueria, from 12 r.

English Church, No. 38, Paseo de San Juan.

Spanish Protestant Churches and Schools, in the Calle de Gracia, [Barcelona], and Calles de Fernandina, Asalto and Abaxedor.

Cafés: De Colon, on the Rambla ('Galignani's Messenger'); Las Delicias, on the Rambla; Suizo, in the Plaza Real; Café de Paris.

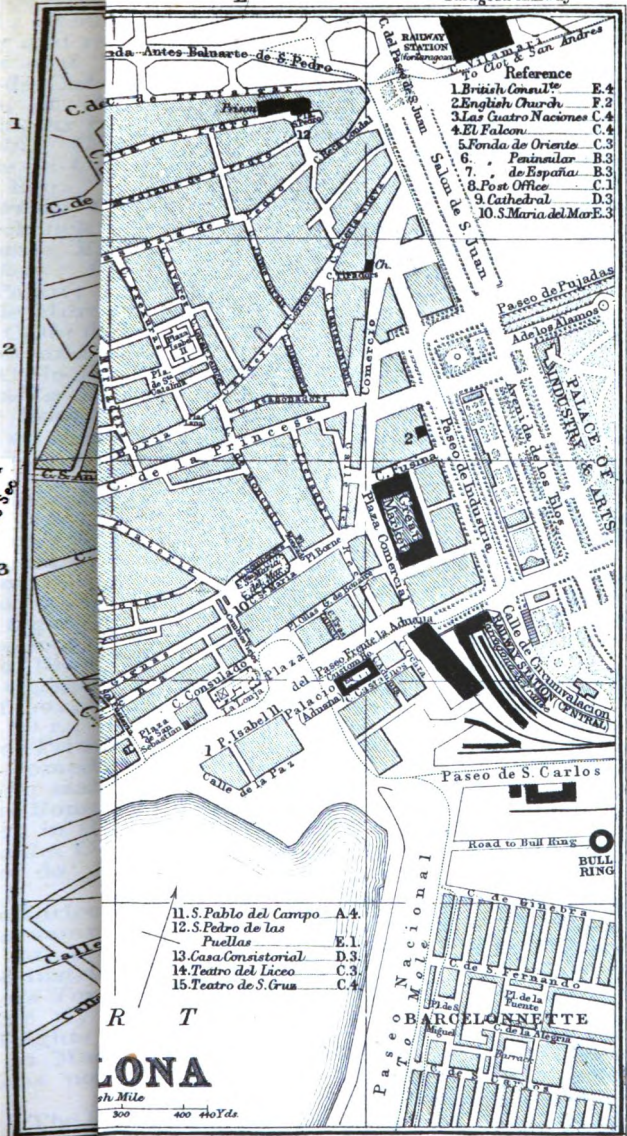
Restaurants: De Francia, Plaza Real; De Paris, Martin, first rate; Laffitte, in the Liceo, opposite to Martin's.

At all the Cafés on the Rambla dishes are served à la carte at all hours, at reasonable prices.

Clubs: *Círculo del Liceo*, in the theatre of the same name on the Rambla; *Círculo de Barcelona*; *Cír-*

E

F
Zaragoza Railway



- Reference
- 1. British Consul. E.4
 - 2. English Church. F.2
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 - 4. El Falcon. C.4
 - 5. Fonda de Oriente. C.3
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R T
BARCELONNETTE

Scale: 300 400 400 Yds

RAILWAY to Villanueva

E

To Sarag
To Poble Sec

To Cemetery
Poble Nuevo

culo Equestre, with an excellent riding-school; *Ateneo Barcelonés*, with a good library and reading room.

Post and Telegraph Offices: at the Plaza de Cataluña, near the Paseo de Gracia, at the extreme end of the Rambla, far from the centre.

English Consul: J. Pratts, Esq., 1, Calle de Cristina; *Vice-Consul*: T. Witty, Esq.

American Consul: Frederick Herman Schenck; *Vice-Consul*: Emanuel Casagemas, Esq.

Bankers: Compte and Co., No. 4, Calle Palau; Ortenbach and Co., No. 10, Calle Mercell; Vidal and Quadras, No. 2, Calle de Isabel Segunda.

Grocer and wine-merchant: Martignole, Calle Escudillers, No. 10.

Booksellers: Verdaguer, Rambla, No. 5; Bonnébault, Rambla, No. 22; Piaget, on the Rambla.

Glover: Madame Sitgés, Pasaje Bacardi.

Bootmaker: Freixja, Calle de Escudillero.

Theatres: Gran Teatro del Liceo, on the Rambla. This is the Italian Opera House of Barcelona, and is justly reputed to be one of the first in Europe, both in regard to its size (it will seat 4000 persons), its fittings, and the quality of the opera company, which is usually engaged for the winter season. Price of box, 80 r.: of stall (butaca), 12 r. to 30 r.; entrance, 6 r.

Teatro Principal, on the Rambla: Spanish comedy, drama, and dancing. Box, 60 r.; stall, 10 r.; entrance, 4 r.

Teatro Romea: here low comedy is performed in the provincial dialect.

Teatro del Circo Barcelonés.

Teatro de Novedades, Paseo de Gracia.

Teatro Lírico, for concerts.

In the summer there are a great number of open-air theatres, and vocal and instrumental concerts.

Plaza de Toros: situated E. of the town near rly. stat. for Perpignan. The bull-fights here are much inferior to those at Madrid, Valencia, &c., the Catalonians not being lovers of the sport.

Baths: The best are in the Pasaje de la Paz, or de los Baños, always

open. Calle del Arco del Teatro, No. 9, open winter and summer. Sea-baths, hot and cold, at Barceloneta. Russian baths, Calle de Mina, 6. Hot sea-baths at the same establishment.

§ 2. CABS, TRAMWAYS, RAILWAY STATIONS, STEAMERS.

Cabs: Cab-stands on the Rambla, Plaza del Angel, at rly. stats., and in most of the leading thoroughfares.

TARIFF.

The Course—by day, 1 horse, 4 r...	2 horses, 6 r.
Do. —after 8 p.m. "	6 r...2 " 9 r.
The Hour—by day, 1 horse, 8 r...	2 horses, 10 r.
Do. —after 8 p.m. "	10 r...2 " 15 r.

Tramways ply all over the town.

Railway Stations: For Villanueva and Valls, Muelle San Bertran.

The trains from France join the Valencia and Tarragona lines by a branch line down the Calle de Aragon. The central station is opposite the Custom House.

For Zaragoza, Calle de Villanueva. For Martorell, Tarragona, and Valencia, Rambla de Cataluña. For Sarriá, Plaza de Cataluña.

A shorter and more direct line is planned between Madrid and Barcelona, passing by Guadalajara, Brihuega, Molina, Teruel, Albalate, Mora, Valls. It will be probably some time, however, before the line is finished or ready for traffic.

Steam Communication: Steamers to Marseilles (in about 22 hrs.): fare, 1st-class cabin, 220 reals, table not included, every Sunday, 10 A.M. A. Lopez and Co.'s steamers run from Barcelona to Valencia, Alicante and Cadiz twice a month. The office is at the Plaza del Palacio, No. 1. To Palma (Balearic Isles) by excellent steamers, on Wednesdays and Fridays: fare, 1st cabin, 160 reals; 2nd cabin, 120 reals;—to Mahon (do.) on Wednesdays: fare, 1st cabin, 160 reals. Also steamers direct to Lisbon, Algiers, Southampton, Hamburg, Genoa, and Naples.

§ 3. HISTORICAL NOTICE, PROMENADES, STREETS, SQUARES, FORT, PORT.

Barcelona, one of the finest, and certainly the most prosperous city of Spain, is an enormous hive of manufacturing industry of machinery for ship-building and all kinds of iron work; it is, however, free from the usual annoyances and appearances which we are accustomed to associate with a Manchester, a Leeds, or a Sheffield. It has still preserved its beauty untarnished, and rejoices in one of the most lovely sites in Europe. The mills and their tall chimneys are most of them ensconced in the vine-clad valleys which surround the town. The population of Barcelona, according to the official census of 1877, is 243,385.

Barcelona is admirably adapted as a winter residence for invalids; it possesses all the social advantages of a capital city; it has a good opera-house; its carnival season is reputed to be the gayest in Spain; whilst it enjoys a winter temperature warmer than that of Rome or Naples. The townfolk are hardy and long-lived, industrious, and hospitable.

Barcelona is the capital of its province, the see of a bishop, the residence of the Captain-General, and the seat of an *audiencia*. It has a fine University, commercial academies, and several civil, military, artistic, and benevolent institutions, which are less commonly met with in other Spanish towns.

Promenades.—Barcelona abounds in beautiful promenades; the first which was made was the *Rambla*. It runs nearly N. and S. from the sea right across the city, and its double row of fine trees shoot up higher and higher, affording grateful shade. In the upper part, *Rambla de San José*, is the flower market; it was once a streamlet, *la Riera del Malla*, of the "Mall" which bounds the W. side of Barcelona. The word *Rambla* (Arabic *Raml*—sand), means a river-bed, which in Spain, being often dry in summer, is used as a road, just as the *Corso* (the Spanish *Coso*) became a *Cours* at Marseilles,

and a *race-course* at Rome. The *Rambla* is one of the great aortas, the *Unter den Linden* of Barcelona, the fashionable promenade by day and night. The best hotels, theatres, &c., are placed there, and it is the scene of the renowned carnival.

From the Plaza de Cataluña at the upper end of the old *Rambla* is the *Paseo de Gracia*, ending at the suburb of the same name, now a town of 35,000 inhabitants. This main avenue throws out others which follow the line of the old bastions leading to the *Parque*, which is the most important promenade of Barcelona. The trees and fine shrubs and flowers are admirably combined with fountains and lakes much in the style of the Bois de Boulogne. The avenue of magnolias, almost as large as English oaks, is beautiful, and contains a splendid cascade, restaurant, &c. A *Museum of Fine Arts*, *Museo Martorell*, is in construction. This park has been built on the land occupied by the citadel, the ancient fortress, which with *Montjuich*, has been the terror of the town since the time of Philip V. The municipality bought this land, with the obligation of building barracks for the soldiers. This park was laid out by public competition, and the gardener sent by the municipality to study in Belgium two years. The arrangement of the plants is first-rate.

The *Muralla del Mar*, a fine broad quay, now passes across the site of the demolished Fort of Las Atarazanas to the skirts of *Montjuich*, all that now remains of the fortifications of Barcelona. On the W. side the old bastions up to the Plaza de Cataluña are being laid out in a line of avenues.

Most of the foreign consuls have removed to the fine new hotels in the *Paseo de Gracia*.

The cemetery is finely laid out.

Streets, squares, &c.—The principal streets in Barcelona are well paved, well lighted, wide, and long. The *Calle de Fernando* is the handsomest—full of fine shops. The *Calle Ancha* is also a long and busy street; it runs parallel with the *Muralla del Mar*. The *Calle de la Plateria* is the home

of the goldworker and silversmith: here is a profuse display of native jewelry to suit all tastes, much of it is quite classical and antique: the prices of gold and silver articles are very moderate; the quality of the metal is generally good, but the workmanship simple and wanting in finish. The large and characteristic ear-rings, *arracadas*, which were worn in Catalonia, are fast disappearing. Some may still be seen, ornamented with stones, in the silversmiths' shops in this street. A good series exists at the South Kensington Museum among the Spanish peasant jewellery.

Plaza Real: this square is an imitation of the Palais Royal in Paris. It is surrounded by handsome and lofty houses, and has a fountain surrounded by a group of the three Graces in its centre.

Plaza del Palacio. Here is a beautiful fountain in Carrara marble, representing the four provinces of Catalonia, viz., Barcelona, Lérida, Tarragona, and Gerona. A winged genius crowns the monument. The escutcheon of the Marquis de Campo-Sagrado, formerly Captain-general of Catalonia, forms the principal front. Obs. the proud motto on this face of the monument, "*Despues de Dios, la Casa de Quirós.*"

Plaza del Padro. Here is an obelisk erected 1672; and a statue of Santa Eulalia, the tutelary of Barcelona.

Plaza del Teatro, in which is the Teatro Principal—it forms a part of the Rambla.

Philip V. pulled down 2000 houses, 37 streets, and 3 churches, to make room for a species of entrenched camp, the former fortress, which no longer exists. However, to compensate for this wholesale destruction of property, one Pedro Cermeño was employed (1755-78) to raise the new suburb, called Barceloneta. The houses of Barceloneta are low and painted red, with a very Genoese look; the streets are well paved, and run in straight lines, and the place is tenanted by shipbuilders, washerwomen, and fishermen.

The Fort of Montjuich, S. of the town,

is placed upon an isolated hill 752 ft. above the sea-level. It commands both the city and the port. It was the *Mons Jovis* of the Romans; the *Mons Judaicus* of the middle ages, having then been inhabited by Jews. The fine zigzag road which approaches it was constructed by Roncali. The superb fortifications are very strong, and well provided with cisterns and casemates. In the War of Succession it was surprised and taken, Sept. 14, 1705, by Lord Peterborough—that Don Quixote of English history. Considering the apparent inaccessibility of the place, its capture may well be considered to have been one of the most brilliant feats of modern times. It was from these batteries that Barcelona was bombarded by Espartero in the insurrection of 1842, and again in the *Pro-nunciamento* of 1843.

The view from the summit of Fort Montjuich is magnificent. N.B. Permission to enter the fortress can be obtained from the commandant, or by simply sending in your card to the officer on duty, who will send an orderly to escort the visitor round.

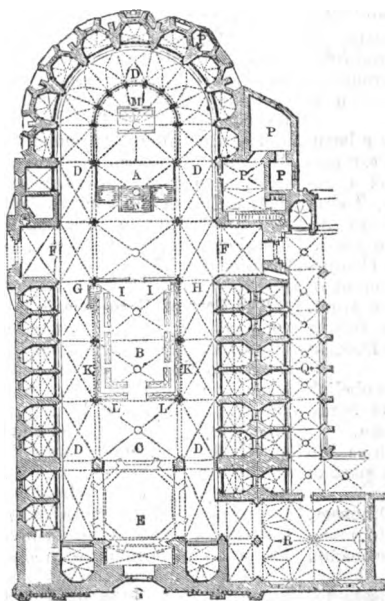
The Port of Barcelona is large and commodious; it has been very much improved. The E. mole has been prolonged to about one-third of its former length, and brought so near the end of the W. mole as to render the enlarged area thoroughly secure under any wind. It has 8 to 10 metres' depth in the innermost harbour, and 12 to 14 near the moles' end. Many works are in progress; when completed they will place Barcelona in point of convenience for merchant shipping with Marseilles. The concession for the harbour works was granted in 1438 by Alonso V. of Aragon; they were, however, only commenced in 1474, under the superintendence of Estacio, a famous hydraulic engineer from Alexandria in Egypt. The works were extended in 1880. The trade of Barcelona is increasing to a very great extent. The fine houses built at the *Ensanche*, on each side of the road to Gracia, and in the space from the University to St. Paul, give a fair idea of the improve-

ment and riches of the town. The land covered by good comfortable houses since 1870 is greater than that of the town itself before the outer walls were pulled down in 1868. If the riches and population continue to increase at the same ratio, the town will spread itself over the space allotted, which is 10 or 12 times larger than that formerly occupied by the town.

§ 4. CATHEDRAL.

The Cathedral, la Seu or Seo. This

most interesting ch. is situated in the old town. It was built on the site of a pagan temple. The old cathedral was converted by the Moors into a mosque, and was afterwards enlarged by Count Ramon Berenguer. The first ch. was consecrated about the year 1058; but of this little now remains except the doorway leading from the cloister into the S. transept, and another leading into the chapel of Sta. Lucia, at the S.W. angle of the cloister. The rest of the ch. was commenced 1298, and it was still in progress in 1329. The first



- A. Capilla Mayor.
- B. Coro.
- C. Nave.
- D. Aisles.
- E. Lantern.
- F. Transepts.
- G. Pulpit.
- H. Bishop's Throne.
- I. Reja.
- K. Old Screen.
- L. Modern Screen.
- M. High Altar.
- N. Steps down to Chapel of Sta. Eulalia.
- O. Steps up to Altar.
- P. Sacristies, &c.
- Q. Cloisters.
- R. Chapels.

PLAN OF BARCELONA CATHEDRAL.

architect seems to have been one Jayme Fabre, of Palma in Mallorca. He was succeeded in 1388 by *El Maestro Roque*, who had an assistant, one Pedro Viader. Roque, who is said to have commenced the cloister, was succeeded by Bartolomé Gaul, and finally Andrés Escuder placed the last stone of the vault on the 26th of September, 1448.

This cathedral is a type of the ecclesiastical architecture of Catalonia, and is distinguished for the great height and width of its nave. The W. end is surrounded by an elegant octagon. Obs. the flight of steps at the approach. the belfry towers, the lofty roof, supported by slender elegant piers, the splendid painted glass, the semicircular

colonnade which girdles the high altar, and below it the chapel crypt, with its rich and depressed arch; a profusion of Saracens' heads are used as bosses and corbels.* The infusion of a Norman style cannot be mistaken. The principal façade is unfinished, with a bold front, poorly painted in stucco, although the rich chapter for three centuries received a fee on every marriage for this very purpose of completing it. Obs. the screen of the *coro*, the carved pulpits and winding staircase; the organs are of sober-coloured wood, with Saracens' heads beneath. The *Retablo Mayor* is composed of a dark stone, with pointed arches, and blue and gold ornaments; the pillars which cluster around it, forming an open semicircular frame, instead of the usual solid walls, have very light and elegant effect. On each side is a spiral pillar of red marble, supporting an angel with a torch: the series of connecting gilt arches is delicate and singular; the chapels round the altar are *Churrigueresque*, and filled with bad *retablos*, sculpture, and over-gilding. In a chapel crypt below the high altar, like the sepulchre of St. Peter's at Rome, lies the body of *Santa Eulalia*, the "well-speaking" *Patrona* of the city, to whom the present cathedral is dedicated.† The interesting alabaster shrine carved with reliefs is raised on spiral pillars of antique jaspers with Corinthian capitals, taken from some ancient temple. The curious inscription round the rim is given in the *Esp. Sag.* xxix. 320. The splendid gold custodia in the *Sacristia* alone escaped the French. Obs. it well. On the base is represented the entry of Juan II. into Perpignan, Oct. 28, 1473, after he had defeated the French besiegers.

Ramon Berenguer, and his wife Almodis, are buried near the *Sacristia*: their tombs were restored in 1545.

Here, in the choir in 1519, Charles V. celebrated an installation of the Golden Fleece, the only one ever held in Spain;

* These Saracens' heads are found in most of the churches in Barcelona.

† Vide her 'Authentic Life,' written by Ramon de Ponsich y Camps. Madrid, 1770.

and in truth that Burgundian order passed away with the Austrian dynasty, although claimed and used by the Bourbon Kings of Spain. The arms of the Knights Companions, and of our Henry VIII. among them, are blazoned on the canopied stalls. The bishop's throne is similar to that of Exeter. The order of Montesa was instituted in this cathedral, July 22, 1319. Look well at the picturesque effect of the *coro*, and fine painted glass.

San Olegarius lies buried in his own chapel to the rt. on entering; he was a Frenchman, and died in 1137; obs. his tomb with paintings by Vila-domás, and also his statue in the *trascoro*, with marble reliefs of the Martyrdom of Santa Eulalia, set in a Doric framework. Made a saint by Innocent XI. in 1675, he has since been tutelary of the Catalans. His biographies, besides that in the '*España Sagrada*,' are numerous.*

The Cathedral has two towers; the arched support of that with the clock deserves notice: the great bell was cast in 1393.

The panorama from the summit is glorious; flocks of pigeons, as at Valencia, fly about, being forced by their proprietors on the house-tops to thus air themselves. Near the door of ascent is the elegant Gothic *Cloister*, with its pleasant court of oranges and sparkling waters. Let into the walls are some curious sepulchral stones, dating from the 12th to the 14th century. Here was the canonical aviary in which certain sacred geese were kept like those of the Roman Capitol. Notice the *Fuente de las ocas*, and the beautiful one of St. George, with the horse's tail formed out of a jet of water.

Obs. the sculptured effigies of tailors with their shears, and bootmakers with their boots. The guild of the latter, *el gremio de los Zapateros*, in 1208, were benefactors to the cathedral. Descending the great steps is their *casa*, covered with symbols, and their patron San

* Select that by Antonio J. G. de Caralps, 4to., Barcelona, 1817, or an earlier in 8vo., by Jaime Rebulloso, Barcelona, 1609.

Marcos, preferred by the orthodox Catalans to our St. Crispin.

To the rt. of the cathedral steps is the Gothic **Almoyna**, the canon's Almonry; to the l. the ancient archdeacon's house, open daily from 1 to 3. Notice the fine staircase. Near the cathedral is the **Plaza del Rey**, and the ancient palace of the Gothic kings. The Gothic chapel, **Santa Agueda**, of the 13th century still exists. It has been desecrated, and was nearly pulled down a few years ago. It is now used as a museum for artistic objects of the middle ages, and contains already several interesting fragments of sculpture and early Spanish pictures. Visitors must apply for admission to the **Custodio**, No. 14, in the same Plaza. At the back of this palace, and forming part of the Plaza itself, is the **Archivo de la Corona de Aragon**, which contains a large collection of well-arranged important historical documents. In the **Archivo** of the cathedral there are some curious records of religious festivals called, *Exemplaria*.

§ 5. CHURCHES, TOWN AND PARLIAMENT HOUSE, EXCHANGE, LONJA, UNIVERSITY, MUSEUMS, LIBRARIES, PRIVATE COLLECTIONS, MARKETS, FACTORIES.

Church of Santa Maria del Mar. This is the grandest church after the cathedral in Barcelona. It was erected on the site of a chapel of the Goths. Inscriptions near the S. door record the date of the rebuilding, 1328; it was finished in 1483. It is a tall and wide 3-aisled church, with chapels between the buttresses. The W. portal is fine, and the painted glass rich in greens, blues, and reds. The gilded royal pew faces the handsome Louis-XV. organ. Obs. the semicircular framework of pillars that surrounds the high altar, which unfortunately was modernised in 1843, with red marbles, gilt capitals, tawdry sculptured angels, and an image of the Virgin: to the rt. is a good statue of San Alejo, and, behind the choir, some pictures by *Viladomat*, representing the Passion of Christ.

Near the W. end of the town, enclosed in a barrack, is the very old **Ch. of San Pablo del Campo**, so called because once outside the town, like our St. Martin-in-the-Fields at Charing-cross; it resembles the San Pablo at Tarragona, and is akin to some of the primitive churches in Galicia. It was built in 913 by Wilfred II., as is shown by an inscription let into the wall near the cloister. It is a small cross, with dome at the crossing and 3 apses. Obs. the small double clustering pillars with engrailed arches, and the Norman Romanesque capitals of boars, griffins, and leaves.

San Pedro de las Puellas was built in 980 by Count Sunario and his wife Richeldi, after the same style as San Pablo, when the earlier church, erected by Louis le Débonnaire, was destroyed by Al-Mansúr. It has a dome in the centre resting on detached columns. Obs. the singular capitals, in one of which the prickly pear is introduced; the women, when at mass in this low dark ch., muffled in their white *mantellinas de punta*, look like the dead in shrouds.

The **Ch. of Santa Ana**, built in 1146 in the form of a cross, by Guillermo II., patriarch of Jerusalem, and in imitation of the church of the Sepulchre; unfortunately, the transept and *Presbiterio* have been modernised. Obs. the beautiful quiet cloister; and monument of Don Miguel Bohera, who commanded at the battle of Ravenna, and was captain of the galleys to Charles V.

The **Church of San Jaime**, which was built in 1394, has been restored.

The single nave at **San Just y Pastor** is fine: it was built in 1345 on the site of an earlier church, said to have been founded by Santiago. This church has been restored, the plan being to imitate the colours and decoration of the middle ages, so generally used in France.

The Gothic ch. of **La Concepcion** in the **Calle de Aragon** has been rebuilt; it was formerly in the **Plaza de Junqueraz**. Obs. the fine statue of the Immaculate Concepcion by *Sansó*, the Catalonian sculptor.

Santa Maria del Pi, built in 1380;

has a noble single nave 64 ft. wide, a chapel between buttresses, a good W. portal, and fine detached tower.

The interesting old Chapel of San Miguel, 1002, was pulled down in 1873. The sculptures which were saved may be seen in the Museum formed in the Chapel, *Plaza del Rey*.

In Belem, formerly the *Jesuitas*, a specimen of Italian masonry, are some rich marbles, some pictures ascribed to Viladomat, and the identical sword offered by Loyola on the altar of the Virgin at Montserrat.

The *Casa Consistorial* (or Town-hall), and the *Casa de la Diputacion* (Parliament House), face each other on opposite sides of the principal square, near the cathedral. The *Casa Consistorial* was built 1369-1378: inside is an inscription dated 1373. The N. front is Gothic, and very original and picturesque. Obs. the enormous winged St. Michael, and arch-stones of the doorway. It has a beautiful *patio* or quadrangle, oblong in plan with delicate arches all round: obs. the twisted pillars, the rich detail of its Ajimez windows, &c. The *Salon de Ciento*, 90 ft. long, 45 ft. high, on the first floor, must be visited; where the meetings were held to appoint the councillors.

The archives of the *Casa de Aragon* may also be visited; they are second only to Simancas; they are on the 2nd floor, and open from 10 A.M. to 1, and 3 to 7 P.M. Besides a large number of well-arranged documents, they contain an interesting picture by Luis Dalman, 1465; a fine silver reliquary, arms, miniatures, and other curious objects may also be seen there.

The *Diputacion Provincial*, founded 1365, was rebuilt 1609 by Pedro Blay in the Herrera style. In this building is established the *Audiencia territorial*. Obs. the delicate arcades of its beautiful *patio*. The *patio* is of three stages in height, with an external staircase of very picturesque design. The chapel is dedicated to St. George. On no account must this chapel be passed over without a visit. The altar frontal representing St. George killing the dragon (the tutelary saint of Catalonia) is one of the

finest embroideries in the world. A splendid set of priests' vestments, a magnificent illuminated missal, and set of tapestries may be seen at this chapel. Look at the beautiful courtyard planted with orange-trees. Following to the left, the visitor may go to the large saloon of the *Diputacion*, called of St. George. It contains a large painting in oils by the artist Fortuny, a Catalan by birth. Fortuny was pensioned in Rome by the *Diputacion*, and painted by order this episode of the campaign in Morocco for this room. His early death unfortunately left the picture unfinished. Look at a beautiful water-colour picture by the same artist representing a *Beau* of the last centy., which is in the secretary's room.

The *Casa Lonja* (or Exchange), once a superb Gothic pile, is situated on the *Plaza de Palacio*. It was built in 1383, and "beautified" by a French architect in 1770. The existing pile, reared in 1772 by Juan Soler, is heavy, has many façades and a Tuscan portal. One noble Gothic-pillared saloon in the interior has fortunately been spared. In the large modern saloon are a Laocoon and a statue of an Aragonese soldier, by Campeny, and two gladiators by Bovey. In the two rooms set aside as a *museo*, obs. 25 good paintings by Viladomat representing the life of St. Francis, rescued from the convent of San Francisco.

The *Palacio del Capitan General*, near the *Casa Lonja*, was built by the municipal authorities in 1414 for a cloth hall, but the building was turned into an armoury in 1514. It was modernised by Roncali, and is without architectural interest.

The *Aduana* was built in 1792, by Count Roncali; here is the Tuscan again, and heaviness *ad nauseam*: the vexations its criticisms entailed on the designer caused his death in 1794.

The *Academia de Buenas Letras* is a collection of pictures of no great merit, and mutilated antiquities: a Proserpine is the best. Some Roman sewers, cloacas, or *clavequeras*, still exist in the *Calle de la Boquerie* and that de

Junqueras: in the *Gefatura Política*, on the staircase, is a colossal female foot, said to have been part of a Juno.

The new **University** in the modern town is a noble pile of building. It was commenced in 1872. The great hall is built in the Moorish style, the carved doors are well designed. The University is attended by 2000 students. There are 85 primary schools attached to it. The library contains upwards of 40,000 vols. arranged with great taste in handsome cases proceeding from convents of Cataluña. Some of the MSS. are of great historical interest. Barcelona contains also a great number of educational establishments and different academies.

The **Episcopal Library** contains some 15,000 vols., and valuable MSS., coins, &c.

The **Archivo del Real Patrimonio** has been deposited, since the fire which occurred in the palace in 1875, in the Capitanía General.

The **Archivo de la Catedral** and **Archivo de la Corona de Aragón** have already been described in their proper place.

The **Museo Arqueológico** is in the church of Santa Agueda, a lofty and well-shaped edifice in the Plaza del Rey, adjoining the palace of the kings of Aragón, at present the convent of Sta. Clara, of which this church served as the chapel. The preservation of this church is due to the zeal of the Provincial Committee of Monuments.

The chapel of Sta. Agueda consists of a high and well-shaped nave (Gothic of 13th centy.). In the façade there are small windows of painted glass containing representations of celebrated persons of the history of Catalonia. The belfry is one of the most noteworthy in Barcelona. The Museum of Architecture and Antiquities is temporarily installed here. The specimens amount to upwards of 1000. On the side walls of the chapel is shown an important series of keystones, and slabs containing inscriptions of the middle ages, engraved medallions of the Renaissance. In the presbytery are some tombs of the Catalonian bishops. On the floor is a valuable

mosaic representing a Roman circus, 25 ft. long and 10 ft. wide, found at Palana. Between two Roman pillars is a statue in Greek drapery. In the choir is a choice selection of Roman pottery. On the principal altar is to be seen an arrangement of old frames of the 15th century. Outside the Ch. stands a large collection of slabs and Roman epitaphs, fantastic gorgets and slabs bearing inscriptions in Hebrew. Within the rails a tall pillar is worthy of mention as belonging to the temple of Hercules, in Barcelona.

The house of the **Cardonas**, near the **Bajada de San Miguel**, with a fine *patio*. Obs. also the staircase, the elaborate roof, the spiry pillars, window decorations, carvings, and coats of arms. **El Palau**, Calle del Templaris, belonged first to the Templars, and then became the palace of the wives of the Counts of Barcelona. The chapel alone remains, it has been lately restored. **Casa de Centellas** (restored) near **El Palau**, **Casa de Dalmases**, in the Calle de Moncada, with a fine Renaissance *patio*.

The principal Roman antiquities to be found in the oldest portion of the town are but fragments, having for 15 centuries been ill-treated by Goth, Moor, and Spaniard. In the **Calle del Paradis**, the upper floor is occupied by the *Asociacion Catalanista d'excursions Cientificas*; some columns built up by houses are supposed to have been the termination of the aqueduct from Collcerola, of which an arch remains in the **Calle de Capellans**: there are 6 in one house; 1 is seen in the *patio*, 3 in a room, and 2 in an upper garret. These have been called the tomb of Hercules, Atanufus, &c. Opposite the **Puerta de Santa Lucia** of the cathedral, in *casa 15*, called *del Arcediano*, are some Roman inscriptions, and a good sarcophagus with hunting reliefs, now used as a water-tank. A better marble, with a Roman female, called here *Priscilla*, and a head of a Bacchus, exist in the **Casa del Pinos**, Plaza Cucurulla. The plateresque cinquecento ornaments of this ancient mansion deserve notice, but they have been barbarously whitewashed. In

the house of Señor Bails, Calle San Pedro Baja is another sarcophagus, used also as a tank.

Artists may wish to visit the studios of the eminent brother sculptors Vallmitjana and Rosendo Nobas—Calle de Casanovas.

Markets.—The botanist, ornithologist, and artist will, of course, visit the new Market near the Parque, where all sorts of vegetables and fruits, and birds of sea and land, are sold. The markets Boqueria and Santa Catalina are built on modern plans.

The Hospicio, Poor House, may be visited; it is very well ordered. There is also an excellent school for deaf and dumb.

The Espana Industrial is worth a visit. In the suburbs, open on Thursdays, by card given by director, Calle de Riereta, 30. It is the largest cotton factory in Spain, and employs 1000 hands.

Barcelona, according to local annalists, was a Laetanian city, founded of course by Hercules, 400 years before Rome. Refounded 225 B.C. by Amilcar Barca, father of Hannibal, and thence called Barcino, it became the Carthago Nova of the N. coast. The Punic city was small, and only occupied the hill Taber, or just the present site around the cathedral. In 206 B.C. it was made a colonia by the Romans, and called "*Favienta Julia Augusta Pio Barcino.*" It was, however, eclipsed by Tarragona, the Roman capital, and by Emporiæ, a busy Greek sea-mart. Taken (about 409) by the Gothi-Alani, it soon rose in importance, and coined money with the legend Barcinona; two councils were held here in 540 and 599. When the Moors destroyed Tarragona, Barcelona, awed by the example, capitulated, was kindly treated, and became a new metropolis. After many changes and chances during the 8th and 9th centuries, in 878 it was ruled by an independent Christian chief of its own, whose 12th descendant dropped the title of Count of Barcelona, on assuming that of King of Aragon. During the middle ages, like Carthage of old, Barcelona was the lord and terror of the Mediterranean, and divided with [Spain, 1882.]

Italy the enriching commerce of the East. The prosperity of those times has left its mark behind in the churches and other buildings. Trade was never held to be a degradation, as among the Castilians; accordingly, heraldic decorations are much less frequent on the houses here, where the merchant's mark was preferred to the armorial charge. The Catalans, then at peace and free, for the Spanish and Moorish struggle was carried on far away in the S., were protected by municipal charters and *fueros*; their commercial code dates from 1279, and *El Consulado del mar de Barcelona* obtained the same force in Europe as the *Leges Rhodiæ* had among the ancients. It was then a city of commerce, conquest, and courtiers, of taste, learning, and luxury, in fact, the Athens of the troubadour. Here, April, 1493, did Ferdinand and Isabel receive Columbus, after his discovery and gift of a new world. But the Castilian connexion, with its wars, pride, and fiscal absurdities, led to the decay of Barcelona, and the citizens soon discovered the danger: thus when Charles V. came there, he was only received as their nominal king; hence their constant desire to shake off that foreign yoke. Thus, in 1640, they rose against the taxation and violation of their usages by Philip IV., and threw themselves into the arms of France; turning, however, against her in the War of Succession, and espousing the Austrian cause.

When the glorious career of Marlborough was arrested by party moves, Barcelona was left alone to combat her two powerful neighbours, France and Spain. Louis XIV. then sent Berwick with 400,000 men to aid Philip V., whilst an English fleet, under Wishart, blockaded their former allies. The city refused to yield unless its "*fueros*" were secured, and was therefore stormed by the French; Sept. 11, a white flag was hoisted, but in vain; *Mata y Quema* was their war-cry, and Berwick applied the torch himself; and when the sword, fire, and lust had done their worst, all the privileges guaranteed by France were abolished by Frenchmen (Mahon, ix.).

Buonaparte obtained Barcelona by perfidy; he knew its importance, and called it the "first city" and key of Spain; "one which could not be taken, in fair war, with less than 80,000 men." Accordingly in Feb. 1808, he sent Duhesme with 11,000 men, but in the character of allies, who desired, as a "proof of confidence and harmony," that his troops might alternately mount guard with the Spanish; this request being granted, he seized the citadel on the 28th of Feb., having drawn out his soldiers under the pretence of a review.

The working classes have always been a turbulent set. After the restoration, the Conde de España ruled the town with a rod of iron; but in 1827 it rose in favour of Don Carlos, and ever since has taken the lead against every established authority. It opposed Christina in 1834, and "pronounced" for Espartero in 1840, and against him in 1841-2-3. Being "all for itself," it is in fact always ready to raise the banner of revolt.

December 21st is the fair of Barcelona; it is frequented by the peasantry from every part of the Province. The artist will do well to sketch the pretty *payesas*, and their *mocados*, who assemble on the plazas and alamedas during the fair days. The Rambla is filled with men and turkeys, and the Plateria, Bocaria, and Moncada streets are blocked with booths and purchasers. Christmas-day and New-year's-day are devoted to dancing and eating, especially in the consumption of a sort of wafer called *Neuslas*, and an almond sweet called *Turrones*. January 17th is the day of San Antonio Abad—patron of Catalonian peasants and pigs; then quadrupeds are blessed. Obs. on this occasion the costume of the muleteers, and the huge loaf (*tortell*) which they each carry along to their saddles. February 12th is the festival of Santa Eulalia, the patron saint of the Barcelones. The 1st day of Lent is kept as a holiday, and people go out into the country "to bury the carnival." The Carnival of Barcelona is to Spain what that of Rome was to Italy; and strangers who enjoy such noisy scenes

will do well to visit Barcelona during its concluding days. The 23rd of April is the feast of St. Jorge.

§ 6. ENVIRONS.

Environs of Barcelona. The country round the city is extremely beautiful. Amongst the country houses of the citizens, *el Laberinto*, belonging to the Marquis of Alfarrás, and the *Carmen* of Señor Anglada, both near Horta, are the most renowned. Gracia, N.W. of the town, is a place of holiday resort. It is situated at the foot of San Pedro Mártir, a pretty hill, and is laid out with tea-gardens, restaurants, &c. Still farther from the city is Sarriá, which is connected with Barcelona by a short rly. and tramway (Stat. at the N.W. end of the Rambla), upon which local trains run every $\frac{1}{2}$ hour on Sundays and holidays. 1 m. from Sarriá is the picturesque convent of Pedralves. A carriage can be hired at the station which takes visitors to the monastery. Taste at Pedralves the excellent *requesones*, sort of custard. Those made by *Serafina*, or *Estebet*, are the best. Following the mountain is the church of Vallvidreres. Obs. the pictures in this church. Beyond is the highest point called Tibidabo; the view is splendid; a carriage-road will soon go the whole way. The art-student ought to visit San Cugat del Vallés, 6 m. from Barcelona, a most interesting Romanesque church.

Excursion to the MONASTERY OF MONTSEBERRAT. (See Rte. 136A.)

ROUTE 136A.

BARCELONA TO THE MONASTERY OF
MONTSEBERRAT.

This interesting excursion ought on no account to be omitted. It can hurriedly be made in one day by starting from Monistrol, 32 m., a station on the Barcelona and Zaragoza line (Rte. 143), by the early train, and returning on the same day. Tickets can be taken at the *Despacho*, at the *Rambla*, at Barcelona; the bargaining and squabbling at Monistrol is thus avoided.

Monistrol Stat.

Every train is here met by huge omnibuses, drawn by six mules, which take the traveller up the fine road to the monastery. A railroad is planned up the mountain from Monistrol. On arrival you go the *Hospederia*, and a room and linen will be given to you gratis, on asking, for which it is customary on leaving to give a *limosna* of not less than 10 or 20 reals a day. A lay friar, called *Jules*, who speaks French, will give travellers all the assistance they require; he attends to keeping the rooms in order, water, &c., and food must be procured at the hotel, candle bought, &c. The restaurant is close at hand. The upper room is reserved for those who pay 4 rs. a meal, those in the lower room half the price. Permission is given to occupy the rooms 3 days, and by special permission 9 days granted.

The extraordinary mountain "*Mons Serratus*," upon the summit of which the convent is placed, consists of the tertiary conglomerate so common at the base of the Pyrenees, and, as frequently takes place in rocks of this class, gives rise to the most extraordinary and fantastic forms. According to *Amettler*, a celebrated

naturalist of the community, it rises an isolated grey mass, about 14 m. in circumference, with a range of height of 3993 ft., and is made up of masses of pinnacles and isolated piles of rock. There are cañons and gorges with almost perpendicular sides, and precipices with mule-paths winding along their faces. The rent which divides this tremendous wall of rock is said to have been made at the moment of the Crucifixion. From the plain the mountain skeleton rises nobly out of its wooded base, and the Convent with its cypresses and its gardens soon become visible. Nothing can surpass the beauty of the scenery in every season of the year. The artist will find landscapes of every variety, the botanist the richest variety of flora. Mr. Hare thus describes in his "*Wanderings in Spain*" his ascent of the mountain. "It had frozen all night, and nothing could be lovelier than the effect of the thick hoar-frost, every delicate leaf and blade of grass being encrusted with ice, and standing out like glistening diamonds against the grey fog. Without having seen a fog no one should leave Montserrat, for glorious as it is at all times, this natural veil lends an indescribable softness and mystery to the views, and the moment when the curtain draws up and the sun bursts forth victoriously is so intensely splendid. We were then in one of the high rock-terraces, several miles above the convent, where no sound except the occasional cry of an eagle broke the entire stillness, for not a breath of air stirred the frost-laden boughs. Suddenly the mist rolled away, and in the distance was revealed on one side the long expanse of the Mediterranean, from Barcelona to Tarragona, with the shining threads of rivers leading up to it through numberless towns and villages, and on the other the vast range of the Pyrenees, quite covered with snow, against the softest of blue skies. Deep below were the most tremendous abysses of rock, often perpendicular precipices of two or three thousand feet, but, wherever any soil could lodge, filled with the wealth of innu-

merable lovely shrubs, box, alaternus, laurestinus, filararoca, lentisch, euphorbia, and flowering heath, all evergreens, which, according to the old Spanish tradition, are permitted to bear their leaves all the year round, because they sheltered the weariness of the Virgin Mary and the Holy Child during their flight into Egypt. Where these could not find foothold the sides of the rock are clothed with cascades of honeysuckle, smilax, and jessamine. High in the rugged crags remains of ruined hermitages seemed as if suspended over the face of the abyss, so utterly inaccessible that one would have thought the inmates could only have reached them by a miracle, and that it was quite impossible that the troops under Suchet should have climbed up thither to rob or murder when they hunted the hermits like chamois along the cliffs."

The monastery owes its foundation to the miraculous image of the Virgin, the handiwork of Luke the Apostle, which was brought to Barcelona in the year of our Lord 50, by St. Peter. The legend is, that at the time of the Moorish invasion, in 717, the Goths hid it in the hill, where it remained until 880, when some shepherds were attracted to the spot by heavenly lights, &c., whereupon Gondemar, Bishop of Vique (guided also by a *sweet smell*), found the image in a cave. Accompanied by his clergy, the good bishop set out on his return to Manresa carrying the holy image with him, but on reaching a certain spot the Virgin obstinately refused to proceed farther; thereupon a small chapel was built over her, where she remained 160 years. The spot where the image first refused to move is still marked by a cross with an appropriate inscription. A nunnery was afterwards founded which (in 976) was converted into a Benedictine convent, it contained 900 monks, and was blown up by the French. The modern convent is like a factory. The church is in course of restoration. A chapel where the image now rests was founded in 1592, and opened by Philip II. on the 11th July, 1599. The convent

itself was suppressed in 1835, but a certain number of the holy fathers were allowed to remain. Their number at the present time is 19.

There is a school attached to the monastery, the *Escolaisia*, where a number of youths are taught music, their singing of the *Salve* on Saturdays is most impressive.

After your arrival at the monastery, visit its church, with the sacristy, and the *Camarin* (or wardrobe) of the Virgin, now full of trumpery. The image of the Virgin behind the altar is shown to visitors at certain hours: it is black, and carved out of wood. The *retablo* of the ch. was carved by Esteban Jordan; the magnificent *reja* was a masterpiece of Cristobal de Salamanca, 1578.* On this site (see the mural inscription) St. Ignacio Loyola watched before the Virgin (1522) previous to dedicating himself to her as her knight, and prior to his founding his order of Jesuits. He laid his sword on her altar, which is now preserved in *El Belem* at Barcelona.

2nd day. Rise early and make the ascent of the mountain, 3 hrs. San Geronimo, guide, with horse or mule, 18 rs.; take luncheon with you. Mr. Hare says: "The view from the highest peak is surpassingly magnificent. The whole of Catalonia, tossed and riven into myriad fantastic forms of hill and cleft, lies beneath, bounded only by the snowy ranges and the sea. So tremendous are the gorges into which you look down, that the eye can scarcely fathom their awful depths, and the birds descending into them vanish away in the distance. Two little rooms remain of the ruined hermitage; it would be hard to find a more heaven-inspiring place than this silent mountain-peak." It contains a full-sized representation of *Fray Juan Garin*, in marble, contemplating the cross, a work of great merit. The remains of the other hermitages may be visited, which formed a "via crucis," beginning at the hermitage of Santiago and ending with that of San Gerónimo. These hermit-

* For further details of what the place was before it was destroyed by the French, see 'Local Guide,' sold on the spot.

ages are rather cottages than caves, now crumbling into ruins and fast disappearing. The anchorite who once entered one never left it again alive! There is a little hut at **San Gerónimo** where the traveller can get a capital breakfast any time after Easter. 5 hrs. are necessary to make the tour of the caves.

3rd day. Take a precipitous path which winds around the gorge beneath the convent to the cave where the image was concealed during the Moorish occupation, angels guiding the priests who bore it to a place of safety. The chapel, or cave, is perched on the edge of the ravine; behind it there is a pretty Gothic cloister with a well. There are a thousand subjects for the pencil, the rugged pathways with their stone crosses, the ancient evergreen shrubs, combining at every step into better combination with the delicate pinks and blues of the mountain distance. The air is the purest and most reviving, and even in January the air is not colder than in the valleys, and on the higher terraces almost too hot.

Before returning to Barcelona the traveller may visit the fine caves of **Collbató**; all necessary information and guides can be obtained at **Montserrat**.

The fête of the Virgin takes place on the 8th of September, on which occasion trains in connection with omnibuses run continually between Barcelona and the sacred shrine. Not less than 100,000 persons visit **Montserrat** yearly.

ROUTE 136B.

BARCELONA TO VILLANUEVA Y GELTRU,
VENDELLI, AND VALLS.

The station is on the port at the foot of **Montjuich**. 2 trains daily. This coast-road is picturesque, and is an agreeable excursion from Barcelona.

The line after leaving Barcelona crosses the river **Llobregat**, leaving on the right the villages of **Sans**, **Hostafranca**, and **Hospitalet**. The lunatic asylum of **Llobregat** is seen in the distance.

Prat de Llobregat Stat.

Vila de Cans Stat.

Castell de Fils Stat.

Shortly after leaving **Castell de Fils** the tunnel of **La Falconera** is reached, it is 700 m. long; the country here is very beautiful—a fine stone bridge crosses the **Sierra de Valcarca**. Twelve tunnels of different sizes are passed in this section: obs. the ruins of the Castle of **Garaf**. The road is in parts as fine as the **Corniche**.

Sitges Stat. The wines of this locality are excellent, especially the **Malvoisy**. The women of **Sitges** are the most beautiful in Catalonia.

Villanueva Stat., Pop. 13,592, a tidy and thriving commercial town, well provided with good casinos and cafés.

Railway in construction to **Valls**.

ROUTE 137.

PERPIGNAN TO BARCELONA, BY GERONA,

- (A) COAST LINE BY ARENYS, AND
- (B) BY GRANOLLERS.—RAIL.

Two Rtes. to Gerona: 1st by **Arenys**, 123½ m.; 2nd by **Granollers**, 118½ m.

For the stations from **Perpignan** to **Banvuls-s-mer** and **Cerbere**, where the train from Spain joins the French line, see "Guide de Chaix." The trains from France stop at **Port Bou**. The frontier is situated between **Port Bou** and **Cerbere**.

Perpignan. — *Inns*: **Hotel Bosc**, rooms fair, but destitute of all decent sanitary accommodation; **H. de l'Europe**; **H. Petit Paris**, good. Pop. 28,353.

Visit the **Cathedral** (founded 1324 by **Sancho II**, King of Majorca), within consisting of a single broad

nave; and the **Citadel**, separated from the town by a wide glacis. From it there is a magnificent view over the vine-festooned plain of Roussillon. (For further particulars, see Murray's *Handbook for France*, Rte. 94.)

Two trains daily to Barcelona.

Port Bou Stat. Spanish Custom House (Passports): change trains. Buffet— $\frac{1}{2}$ -hour's halt. The station is in a gully between 2 tunnels.

1 m. **Culera Stat.** France.

$4\frac{1}{2}$ m. **Llansá Stat.** Pop. 2029.

3 m. **Vilajuiga Stat.** Pop. 885.

3 m. **Parelada Stat.** Pop. 1563.

4 m. **Figueras Stat.**—*Inns*: Fonda Dessaya; Fonda del Comercio. Pop. 12,267. Philip V. was married from the parish church. Its citadel, the **Castillo de San Fernando**, is one of the strongest fortresses in Europe. It has 9 proof magazines, and bomb-proof barrack accommodation for 20,000 men and 500 horses. Cermeño was the military engineer who constructed this admirably contrived system of defence. The view from this castle is superb. Permission to visit it is at once obtained (on application) from the Governor. A religious procession, called *La Professó de la Tramontana*, takes place on the last Monday in May and the two following days. The pilgrimage originated in 1612, and takes its name from the *north wind*, which generally blows during the days devoted to the festival.

Travellers for Junquera change here.

3 m. **Vilamalla Stat.** Pop. 360.

$1\frac{1}{2}$ m. **Tonyá Stat.**

1 m. **San Miguel Stat.** Notice its beautiful Romanesque church and tower.

3 m. **Camallera Stat.**

$3\frac{1}{2}$ m. **San Jordi Stat.**

$1\frac{1}{2}$ m. **Flossá Stat.** Pop. 456. Here the road for La Bisbal and Palamos branches off.

$2\frac{1}{2}$ m. **Bordils Stat.** Pop. 822.

2 m. **Celrá Stat.** Pop. 1724.

5 m. **Gerona Stat.**

$11\frac{1}{2}$ m. **Gerona.**—*Inns*: Fonda de España; Fonda de los Italianos—both are equally bad. The Fonda de

España occupies a fine old house. Pop. 17,149. The city, which is picturesque placed on the rapid river Oná, is well-built and massive, and lies under the fortified *Montjuich Hill*. It is of triangular form, with streets narrow but clean, and has 3 plazas. Gerona is the capital of the province, and the see of a bishop.

The Mercadal, a suburb parted off by the Oná, is very ancient, indeed Gerona (*Gerunda*) is of the remotest antiquity: much of it was destroyed during the French siege and bombardment. It bears for arms, or, the 4 Catalan bars gules, and an escutcheon of waves azure.

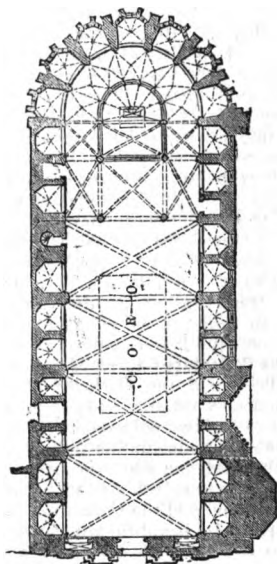
Gerona boasts that it was the first town in which Santiago (St. James) and St. Paul rested when they came to Spain; which, by the way, neither did. It was taken in 785 by Charlemagne, when it was in possession of the Moors; the latter re-took it again, and sacked it (795). It was soon recovered by its "Counts," and afterwards—passing to Aragon—it gave the title of Prince to the King's eldest son. Of the Moorish period there remains an elegant bath in the Capuchin convent, a light pavilion rising from an octangular stylobate.

The **Cathedral** * is a large and handsome ch. It was founded by Charlemagne in 786, pulled down, and rebuilt 1016, and reconsecrated 1038; in 1312 a chapter was held, at which it was resolved to rebuild the chevet of the ch. with 9 chapels, and the work was probably completed before 1346, for in that year the silver altar, with its retablo, &c., were placed where they now stand. In 1416 a dispute arose whether the bold plan of Guillermo Boffy should be adopted, to construct the nave of a single span vault equal in width to the choir and its side aisles. This proposition of his was deemed so hazardous, that the chapter refused their sanction until a junta of architects should have been summoned, and should have

* Views, plans, and full descriptions of the churches of Gerona are given in Street's admirable work, p. 318, &c.

been examined individually on oath as to the advisability of the scheme. A jury of 12 was accordingly called, and they decided on the single vault plan. These deliberations evince the serious consideration with which the mighty works of mediæval days were reared. The first stone of the bell-tower was laid in 1581, and the west front, together with the superb flight of 86 steps leading up to it, were commenced, 1607, by Bishop Zuazo. Before entering, look at the *Puerta de los Apóstoles*. The interior of the ch. is extremely grand. The clear width of the nave, unsupported by piers, is 73 ft., and its height is admirably proportioned to these enormous dimensions. It is probably the widest Gothic vault in Christendom. The *silleria del Coro* still preserves some of the primitive seats carved in the 14th centy., although most of it was modernised in the 16th centy. Obs. in the presbytery or choir the episcopal throne raised aloft behind the isolated altar. The interesting *retablo* is made of wood, covered with silver plates, and is surmounted by three processional crosses; it is divided into niches and canopies, which contain subjects in relief from the Life of our Lord and the B. V. The date of this monument and the Baldachin is from 1320–1348. The Baldachin is also made of wood covered with thin silver plates; it is supported on shafts ornamented with enamelled coats of arms. Obs. also two interesting caskets, one Arab the other Gothic, which hold relics, on the high altar. The frontal, which was similar in style although made of gold, was given to the cathedral by the Countess Ermesindis, the second wife of Count Berenguer. It was unfortunately carried off by the French during the late war. Obs. the sepulchres of Ramon Berenguer II. over the door of the Sacristy (*Cap. de Estopa*), and his wife Ermesendis, ob. 1058; of Bishop Anglesola; and in the chapel of San Pablo that of Bernardo de Pau. Next visit the Cloister, which deserves a special mention. It was built in the 14th centy., and forms an irregular trapezium with

four unequal sides. Look at the beautiful and elaborate carved capitals similar to those at Vich and Ripoll. In the Galilee and the *Cementerio de los Negros* are some very ancient lapidary inscriptions. In the Sala Capitular is the Archivo and some objects of the highest artistic interest. In the Sacristy may be seen the church plate, among which observe three fine processional crosses of the 15th and 16th cents., one of which



PLAN OF GERONA CATHEDRAL.

is made of enamelled gold. There is also a good painting by Murillo. A copy of the Apocalypse, finely illuminated, dated 974; look at it. A Bible written in the 13th centy. by Bernard de Mutina; it contains a memorandum written by Charles V. of France (1378). It was bought in Paris in the 15th centy. by a Bishop of Gerona. In some of the capital letters Arabic inscriptions occur, 'God is our refuge'—*الله عيل*—often repeated. Ask to

see a most remarkable piece of embroidery, worked in crewels as early as the 12th centy., covered with figures and inscriptions similar to those used in Spanish MSS. of that period. This embroidery has been cleaned and preserved, thanks to exertions of the dean of the cathedral, Sr. Segalés. Ascend the square belfry, from whence the panoramic view is beautiful.

The Church of San Pedro de los Galligans is a fine Romanesque building with a lofty octagonal steeple; the apse of the church forms a tower in the town wall. It is probably of 10th-century construction, and consists of nave and rude aisles of four bays, the piers being plain and square. The east end is partly built of stone, partly of black volcanic scoriæ, which is evidence of an extremely early date, in fact, this ch. is probably one of the earliest examples of the Italian Romanesque to be met with in Spain. In the Cloisters of this church may be seen the Museo Provincial. Obs. the interesting Roman and Christian sepulchres. It contains also fragments of architecture and Roman sculpture of the middle ages and some indifferent paintings.

The Collegiate Church of San Felix, to the W. of the Cathedral, is approached by a staircase placed between the bases of two polygonal towers, one of which remains unfinished. In this ch. the Christian rites were performed during the time (8th century) that the Moors converted the Cathedral into a mosque. Its beautiful truncated spire forms a prominent object in almost all the views obtained of the city. From the earliest times this ch. was half a fortress. Embedded in the wall on each side of the presbytery may be seen 8 interesting sarcophagi, two of them Roman, which represent the Rape of Proserpine to the rt., to the l. a lion-hunt. The remaining 6 are Christian, and belong to the 4th or 5th century. They represent Susanna and the Elders, subjects from the life of Christ, Moses, Daniel, Abraham, generally to be seen in these monuments. One of these sarcophagi, painted and gilt, is over the high altar of the

church, and contains the body of the saint.

Also notice the windows of the **Fonda de España**. They are beautiful examples of 12th-century shafted work, and the capitals are well carved with men and animals.

There are several interesting old houses in the **Plaza de las Coles** and the **Plaza** opposite the Cathedral. The façade of the archbishop's palace is picturesque. Walk round the town from there; the views are fine.

Gerona, in the War of the Succession, made a desperate resistance with 2000 men against 9000 troops of Philip V., who abolished its university and all its liberties.

In June 1808, Gerona, garrisoned with 300 men of the Ulster regiment, under O'Daly, beat off Duhesme, *El Cruel*, with some 6000 men. He returned with fresh force in July, boasting that he would arrive on the 24th, attack on the 25th, take it on the 26th, and raze it on the 27th: but he was baffled and beaten off again by that marine gadfly Lord Cochrane. Not daring to go near the sea, Duhesme retreated, Aug. 16, by the hills, pursued by Caldagues, and lost his cannon, baggage, and reputation.

Gerona was again besieged in May, 1809, by the French with 35,000 men, under Verdier, St. Cyr, and Augereau. The governor Mariano Alvarez, left in want of everything, even of ammunition, was brave and skilful, and well seconded by some English volunteers under the gallant Col. Marshall, who took the lead and was killed in the breaches: Pearson, Nash, and Candy also distinguished themselves. The women of Gerona also enrolled themselves into a company, dedicated to Santa Barbara, the patroness of Spanish artillery. The enemy bombarded the city—the resistance was most dogged—general after general failed, and the siege became so unpopular that Lechi, Verdier, and others took French leave. At last famine and disease effected what force of arms could not. Alvarez became delirious, and with him Gerona fell, December

12, 1809; for Samaniego, his successor, forthwith capitulated. The defence lasted 7 months and 5 days, against 7 open breaches. The French expended 60,000 balls and 20,000 bombs, and lost more than 15,000 men.

Fornells Stat. Pop.

Rindellots Stat. Pop. 814.

Caldas Stat. Formerly the site of Roman baths. Pop. 1844.

Sils Stat. Pop. 1083.

Empalme.

There is a railway in construction from Gerona to Olot.

From Gerona 2 lines of rly. lead to Barcelona; the lines branch at the

17 m. **Empalme Junction Stat.** The first (A), along the sea-coast, is the preferable route. The latter portion of this rly., viz. the 15 m. from **Mataró** to Barcelona, was the first railroad ever laid down in Spain.

A. Coast line.—Gerona to Barcelona.

The ravine of the Tordera is seen rt.

6½ m. **Tordera Stat.** Pop. 2928.

3¾ m. **Blanés Stat.** Pop. 5395. The rly. now crosses the Tordera over a handsome iron bridge.

6½ m. **Catella Stat.** Pop. 3367.

2½ m. **San Pol de Mar Stat.** Pop. 1410. An iron bridge crosses the river San Pol.

3½ m. **Cane Stat.** A little picturesque port. Pop. 3346.

½ m. **Arenys de Mar Stat.** Pop. 4598. This is a picturesque little city at the foot of the **Arenys de Munt**. It has dockyards; linen, lace, and soap manufactories; and also an excellent training school for youths intended for the mercantile marine service. It is under the direction of the Barcelona Chamber of Commerce. Good bathing in the summer.

On leaving Arenys the newly established mineral baths—*Baños de Tito*—are seen to the rt. They are considered most efficacious in skin and rheumatic disorders.

2½ m. **Caldetas Stat.** Obs. to rt. the ruined **Castle of Rocaberti**. There are

also valuable mineral springs here. A fine stone bridge now crosses the river **Llevaneras**, and the ancient castle of **Nofre Arnau** rises to the rt.

4½ m. **Mataró Stat.** *Inn:* **Parador Nuevo**. Pop. 16,816. This is a busy prosperous manufacturing town, with wide streets and elegantly furnished houses, many of which are painted with pretty *alfresco* designs. The **Parish Church** contains some good paintings by **Viladomat** and **Montaña**. Obs. also its *silleria del coro*.

Outside the town are the carbonated mineral springs of **Argentona**, recommended in nervous and urinary disorders.

3½ m. **Vilasar Stat.** Notice the Moorish watch-towers in the immediate vicinity, and also the castle of **Vilasar**, which is in excellent preservation. The neighbourhood furnishes strawberries and other fruits to the Barcelona markets.

2½ m. **Premià Stat.** Pop. 1700.

2½ m. **Masnou Stat.** Pop. 4680. Here is a fine **Church**, with elegant tower.

2 m. **Mongat Stat.** Obs. the castle (of same name) upon a height. It was heroically defended against the French in 1806, and all its little garrison put to the sword.

There are important glass works in this thriving manufacturing town.

1½ m. **Badalona Stat.** Pop. 13,742. This is a very ancient town, anterior to Barcelona. It is situated upon the river **Nesos**, and is surrounded by orange-groves.

4¾ **Barcelona Stat.** Omnibus to the city 1 r.; for every trunk, &c., 1 r. Family omnibuses 8 r. for 2, and 12 r. for four persons. (Rte. 136.)

B. Inland line.—Empalme to Barcelona.

Quitting the **Empalme**, or **Junct. Stat.**, the rly. crosses the torrent of **Santa Colona**.

3 m. **Hostalrich Stat.** Pop. 1475. This is a very picturesque old town, with walls and towers little injured either by time or the invader. It

stands on the Tordera in a fertile valley shaded by cork oaks. This fortress and its lofty *Citadel* played an important part in the Civil War of Catalonia, 1461, and again in 1649 in the War of the Succession. It was bombarded by the French, and was one of the last places which they abandoned, 1814. Some houses near the turreted ramparts are curiously lighted by windows opening in them.

$3\frac{1}{2}$ m. **Breda Stat.** Pop. 1480. The town is one mile from the station. Fair *Posadas*, that of Pons is the best. The earthenware made here is excellent. Notice the ruins of the ancient castle of Montoliu on a hill. Get out here for the excursion to Montseny.

Travellers who wish to become further acquainted with the fine mountain vegetation and scenery of Catalonia, are advised to visit **Montseny**. The ascent is easily made from Breda Stat. At the tidy *Posada* kept by Pons, guides and mules may be procured. Juan Lloren is a safe and trustworthy guide.

The highest point is the **Turo del Home**, $2\frac{1}{2}$ m. from **Santa Fé** 6670 ft. above the sea-level; the views are splendid over the chain of the Pyrenees. A useful little guide of the excursion, printed in Spanish, Catalan, and French, can be found at Breda.

3 m. **Gualba Stat.** Pop. 638.

2 m. **San Celoni Stat.** Pop. 2420. Scenery very picturesque. Here the Knights Templars had an encampment.

$2\frac{1}{2}$ m. **Palau Stat.** Pop. 664, situated in a fertile and beautiful valley.

$3\frac{1}{2}$ m. **Llinas Stat.** Pop. 1163.

$2\frac{1}{2}$ m. **Cardedeu Stat.** Pop. 1482. After passing through a tunnel, the rly. now enters the lovely valley of **Congost**. The landscape is dotted with olive-trees.

$3\frac{1}{2}$ m. **Granollers Junct. Stat.** Change here for Vich, Ripoll and San Juan de las Abadesas. Pop. 5557. Capital of the Valles. This is a busy little manufacturing town. It has an interesting ch. of 14-century construction. Especially observe six very remarkable paintings on panel, representing episodes from the life of St.

Stephen; they have been exhibited at the Exhibition of Retrospective Art, held at Barcelona, and published in the Album issued by the exhibitors. Some traces of an earlier ch. remain in the round-arched western door. Near are the sources of several mineral springs. Visit in the environs the ruins of the **Castle of la Roca**; the ch. of **San Feliu de Canovellas**, in the Byzantine style; the sanctuary of **San Miguel del Fay**; and also notice the **Monte de Monseny**. Conveyances to Puigcerda. (Rtes. 138, 139, and 140.)

After leaving Granollers the railway passes through an iron tubular bridge.

$4\frac{1}{2}$ m. **Montmelo Stat.** Pop. 540. Another tubular bridge carries the line over the Parets.

$3\frac{1}{2}$ m. **San Vicente de Mollet Stat.** [From this stat. there is a branch line to the baths of **Caldas de Monbuy**. There are 10 thermal establishments. Board, lodging, and bath, 25 r. per day. Pleasant promenades in the neighbourhood.]

Another iron bridge is now crossed which spans the **Riera de Caldas**, after which a second bridge carries the line over the **Riera Seca**. To the rt. opens the vast plain of Vallés. Another bridge over the **Ripollet**.

$3\frac{1}{2}$ m. **Moncada Stat.** Pop. 1397. Obs. the ruins of an ancient castle.

3 m. **Santa Coloma de Gramanet.** Pop. 1584. The scenery around is very fine, and the beautiful mountain range to rt. adds much to the general effect.

$\frac{1}{2}$ m. **San Andrés de Palomar Stat.** Pop. 14,265. Situated at the junction of the two lines of rail—to Gerona and Zaragoza. A busy manufacturing and commercial neighbourhood.

$\frac{1}{2}$ m. **Horta Stat.** Pop. 3313. The wooded hills around are dotted with houses.

$1\frac{1}{2}$ m. **Clot Stat.** The population of this district is busily employed in various manufacturing industries. Many large establishments are to be seen on either hand.

2 m. **Barcelona Stat.** Omnibuses and cabs to the city. (See Rte. 136.)

ROUTE 138.

BARCELONA TO URGEL AND PUIGCERDÁ,
OR BY TÁRRAGA AND PONS. (See
Route 143.) 129½ m.

Barcelona. See Rte. 136.

The rly. must be taken as far as
391 m. **Manresa.** Pop. 16,451. (Rte.
143.) From Manresa diligences go
daily to Cardona. From hence the
road ascends the Valley of Cardona
to

14½ m. **Suria.** Pop. 1774. The
route, still ascending by a zigzag
path, reaches

10½ m. **Cardona.** Pop. 4352. (Rte.
143.) A fine bridge of 7 arches spans
the Rio Cardona, and a mule-track suc-
ceeds. Here horses or mules must be
hired.

10½ m. **Solsona.** Pop. 2360. This
ancient city (the *Setelix* of the
Romans) was made a bishopric by
Philip II. in 1593. Its Gothic ch.,
consisting of one nave, is very ancient.

10½ m. **Oliana.** Pop. 1024. The
portal of its ancient church is com-
posed of two fine Doric columns, each
carved out of a solid piece of stone.

Hence the defile *el Paso de los tres
Puentes* is entered; the road continues
through a gorge unsurpassed in gran-
deur by any in the Alps, to

13½ m. **Orgañá** (Pop. 1012), and
hence to

16½ m. **La Seu de Urgel.** The
Posada will furnish a clean bed. Pop.
2082. This most ancient *Seo* or bishop-
ric (founded in 820) lies below the
Pyrenean spur, between the beautiful
rivers **Valira** and **Segre**, the former of
which flows down the Swiss-like valley
of **Andorra**, through the little territory
of which the Bishop of Urgel is en-
titled the sovereign prince. (Andorra
is described in Rte. 142.) The gloomy
old town of Urgel is commanded by
the citadel which crowns **Las Horcas**
(the "Gallows Hill"). The plains
below—the granary of Catalonia—are
irrigated by a canal planned by Juan

Soler. This district has always been
the heart and centre of Catalan out-
breaks and *pronunciamientos*.

The charming ride continues up the
Garganta, a gorge enclosed between
the S.W. tail of the **Canigú Alp**, gen-
erally called **El Corregimiento de Puig-
cerdá**. The hamlet of **Puente de Var**
is passed at a distance, and then the
village of **Martinet**. The tract con-
tinues to

4½ m. **Bellver.** Pop. 1919. This
beautiful Swiss-like village (the *Pulcher
Visus* of the ancients) is built on the
scarped hill which rises above the
Segre. Obs. its old ruined castle, and
its collegiate.

From Bellver there are two carriage-
roads to Puigcerdá; the one winds
along the l. bank of the **Segre**, pass-
ing through the hamlets of **Pratz, Das,**
and **Alp**, the other traverses the rt.
bank of the stream, passing through
the defile of **Isobol**, and the village of
Bolvir, to

9½ m. **Puigcerdá.** Pop. 2293. **Fonda
Nueva fair.** This chief town of
Spanish **Cerdaña** is built in a valley
where the **Raur** and **Arabo** unite with
the **Segre**. It has a *Colegiata* and a
fronted *paseo*. In the **Plaza** is a
good statue of white marble of **Cabri-
netty**. Being a frontier town, it has
witnessed the horrors of border war-
fare. **Puigcerdá** may be made head-
quarters by the angler and sportsman;
the trout are fine, and the shooting in
the adjoining forests of the **Cabra
Montaraz**, or **Bouquetin**, is excellent.

ROUTE 139.

BARCELONA TO SAN JUAN DE LAS ABA-
DESAS, BY VICH AND RIPOLL. 51 m.

For the first part of the route, as far
as **Granollers**, a stat. on the Barcelona
and **Perpignan Rly.**, see Rte. 137.

18 m. **Granollers Junct. Stat.** See
Rte. 137. Change for **San Juan de las
Abadesas**.

4½ m. **La Garriga Stat.** Pop. 1569.

6¼ m. **San Martin Stat.**

9¼ m. **Centellas Stat.** Pop. 1964.

An interesting old town with remains of the fine **Castle** of the Count of Centellas. This picturesque hamlet, placed amongst wild mountainous scenery, has a fine ch. built in the Corinthian style.

3¼ m. **Ballengá Stat.**

6¼ m. **Vich Stat.** Pop. 13,055.

Inn: Fonda de la Plaza. This ancient town has a fine Cathedral with 3 naves, the cloisters of which date from the 14th centy.: it has been restored. The great philosopher Balmes is buried in the centre of the Cathedral. The present promenade forms a part of the open space which divides the new from the old quarter of the city. The houses in the *Plaza Mayor* are picturesque. There is a fine painting on panel at the Town Hall. At the *Círculo Literario* there is a good library, and some art objects exhibited by the members.

Leaving Vich, the valley of the *Ter* is ascended. The river is crossed by an iron bridge. Obs., near Gurb, the ruins of an ancient castle.

5¼ m. **Manlleu Stat.** Pop. 5305.

4½ m. **Torrelló Stat.** Pop. 2836.

4½ m. **San Quiricó Stat.** Pop. 1986.

7½ m. **Ripoll Stat.** Pop. 2704. This picturesque town (the *Rivis Pollens* of the ancients) is placed at the juncture of the rivers *Fresser* and *Ter*. Its valley is charming: the *Ter* in its course to **Vich** flows, near **Roda** and **Amer**, through some narrow and very picturesque rocks. **Ripoll** was nearly destroyed during the civil wars. Its magnificent castle was built by **Abbot Oliva** in the 10th centy.; here rest the remains of **Wilfred el Velloso**, **Borrel II.**, and **Ramon de Berenguer**, former lords of **Ripoll**. Obs. its curious cloister, especially the Romanesque capitals covered with sculptured figures of the highest interest, superior to those at **Tarragona** and **Gerona**. The doorway of this ch. is Romanic and must be observed. It contains most curious reliefs—the months of the year, battles, lives of saints. The tran-

sept and the 7 apses must be looked at. This is the earliest part of the church, 12th centy., and of a very uncommon style. This church, which had been much injured at the beginning of the present century, is in course of restoration.

Omnibuses all the year round over a good road to **Ribas**.

[Near this town is the volcanic hill **Montsacopa**, which the geologist should visit. Craters also exist on the **Monte Olivet**, on the **Puig de la Garrinada**, to the N.E., near **Bosch de Tosca**, and at **Santa Margarita de la Cot.**]

6¼ m. **San Juan de las Abadesas Stat.** Pop. 2220. Several interesting churches of the middle ages may be visited here. The most remarkable is **San Juan**, founded by **Wilfred el Velloso**, 864–898. A fine enamelled cross exists of this period, in which **Christ** is represented in the dress of a Byzantine emperor. In the sacristy other interesting crosses may be seen. Some fine altar frontals, photographs of which may be seen at the book-sellers—**Verdaguer**, **Rambla**, **Barcelona**: obs. one, called *de las Brujas*, of the 11th centy., on account of the strange figures it represents, in the **Camarin** over the high altar, badly restored in the last centy., which represents the crucifixion of our Lord. It is the most ancient wooden sculpture in Spain. The head of **Christ**, which opens with a silver padlock, contains relics. The church, although not the primitive one, is Romanesque in style. The **Parish Church** is also Romanesque—the cloister is of a later Gothic, and similar in style to **Santa Ana** of **Barcelona**.

Obs. the pleasant Plaza, surrounded by porticos, its pretty fountain, &c. In the neighbourhood is a considerable coal-field.

Omnibuses from **San Juan** daily to **Camprodon** (6 m.), railway in construction.

Camprodon. Pop. 1172. The town is built on the l. bank of the river **Riotort**, and it has also a good Romanesque church.

1 m. from **Camprodon** there is a

Romanesque convent with a cupola and an interesting 15th-cent. ch.

Roads conduct from Camprodon into France. Road in construction to Olot: at present the journey must be performed on horseback.

ROUTE 140.

BARCELONA TO TOULOUSE, BY RIBAS, PLANOLLES AND PUIGCERDÁ.

This is the most direct route from Barcelona to Toulouse; it can easily be performed in 3 days, even by ladies; nearly all by carriage, except between Planolles and las Molinas, 17 Eng. miles, easily done in 4½ hours or less. It passes through some of the most splendid scenery in the oriental Pyrenees.

1st day. Barcelona to Ripoll Stat. (See Rte. 139) by rail, by early train. Granollers to San Juan de las Abadesas, opened 1880. Consult 'Indicador.' Ripoll to the Baths of Ribas, 8 m. Diligence daily. Accommodation may be had at one of the bathing establishments, but the traveller bound for Puigcerdá will do better to pay the mayoral of the diligence 3 or 4 pesetas more and proceed to the town of (2 m.) Ribas. Fonda San Antonio, comfortable for a Spanish mountain inn. Order horses to Planolles for the next day's journey, secure a two-wheeled trap (*tartana*) to Planolles, and send a messenger over to Puigcerdá to have a carriage ready the other side of the mountain at las Molinas. The people are reliable in this part of Spain, and execute orders with great punctuality.

2nd day. Leave Ribas at 6 A.M. with the *tartana* for (3 m.) Planolles. Good riders may leave Ribas on horseback, saving the expense of the *tartana*. Ride to Tosas, lunch there, and proceed to (17 m.) las Molinas, where the carriage ordered from Puigcerdá awaits you, drive to (10 m.) Puigcerdá. Inn good. (Rte. 138.)

3rd day. Leave Puigcerdá at 3 A.M.—carriage about 80 ps.—arrive at Ax

at 11 A.M.; lunch there. Diligences corresponding with all trains arrive at Tarascon; take the train at 2 P.M., and arrive at 6 P.M. at

TOULOUSE.—See *Handbook of France.*

ROUTE 142.

BARCELONA TO AX, BY URGELL AND ANDORRA.

EXCURSION No. 1.

For Barcelona to Urgel see Rte. 138.

The wild mountain-path leaves Urgel in a N. direction, entering the pleasant valley of Valira Anserall, and crossing the Rio de Valira by a rustic bridge. The custom-house is passed.

San Julian de Loria.

This is one of the six communes constituting the federation of Andorra, and was formerly the capital of the republic. The road continues along the rt. bank of the mountain stream to Santa Colonna (Pop. 110), and thence to

Andorra.—Inn: Hostel de Calonnes, intolerable. Pop. 860. This quaint capital of a singular republic is built on the banks of the Rio Valira. It has few ancient monuments. The rude native is half smuggler, half smith, looking when grimed by smoke and busy at his forge like a devil in Paradise. There is scarcely any public instruction; not even a primary school exists in the valley. Trade is confined to the manufacture of coarse cutlery, cloth and linen. The most important building is the Casa de ville, where the council-general holds its sessions, where also the syndics lodge, and sometimes the consuls and the councillors. It is a house of very modest appearance, situated at one end of the town, in a position naturally fortified. A dilapidated staircase leads to the council chamber, a vast hall with an imposing aspect, surrounded with oak benches. Obs. the tableau representing Christ. The

archives are kept in an armoury secured with six locks: they are considered sacred, and no stranger can see them.

The republic of Andorra has no written laws; no functionary or magistrate receives any fixed emolument, the expenses of the government being defrayed from dues levied from those who pasture their flocks on communal ground. The armed force consists of 600 men, one from each family, being a tenth part of the population of the valley; when necessary, however, all the available population may be called to arms. To the rt. of the town are the heights, and the old Moorish castle of **Carol**, a name derived from Charlemagne.

The valley of Andorra is a neutral territory, bearing the title of a republic. Situated to the S. of the French department of the Ariège, it is surrounded on the three other sides by the province of Lérída. The pastoral and picturesque valley covers an area of ground 28 m. long by 20 m. broad. It is watered by the rivers Valira, Ordino, and Os, and is one of the wildest districts of the Spanish Pyrenees; its timber is floated down the Balira and Segre to Tortosa for exportation. The name Andorra is derived from the Arabic *Aldarra*, "a place thick with trees." Here is found the *Cabra Montesa*, with bears, boars, and wolves. This valley, ceded in 819 by Louis le Débonnaire to the Bishop Sisebuto, has maintained a sort of primitive independence midway between France and Spain. Geographically considered, it ought to belong entirely to Spain, being on the Spanish side of the watershed. Two *Veguiers*, one appointed by France, the other by the Bishop of Urgel, are in fact the joint Presidents of the Republic. The internal government is carried on by 3 syndics and a council.

Leaving Andorra, Escaldas is next reached. It is a picturesque hamlet, with a fine trout-stream which supplies water-power to the rude iron-forges. Its sulphurous mineral waters are held in much repute. At Mont

Melons are three lakes, enclosed by lofty and fantastic walls of rock.

From Escaldas proceed up the valley of **Embalire** to **Camillo** (or more circuitously by the Val de Arensal, which is entered by a beautiful gorge): then by a narrow defile to **Urdino**. A broken ridge separates it from Camillo, where is a curious old church.

In about 1 hr. the traveller arrives at the hamlet of **Salden**: thence descending by a difficult road, the rocks of **Avignole** and **Poursaille** rise in front. Here the *Ariège* finds its source. Now crossing the frontier by the **Pont de Gerda**, the hamlet of

Hospitalet (Pop. 131) is reached. A carriage road connects Hospitalet with **Merens** (Pop. 703), from whence Ax can be easily reached. (*The whole distance may be traversed between Urgel and Ax in 17½ hours, viz. from Urgel to Andorra in 4 hrs. 20 min., and from Andorra to Ax in 13 hrs. 10 min.*)

Ax. *Inns*: Hôtel Sicre, good; Hôtel Boyer, comfortable and reasonable. This prettily situated town, of 1640 Inhab., is a kettle of boiling waters; more than 30 springs bubble up in different parts of the town, varying in temperature from 160° to 190° of Fahr.; they are the hottest in the Pyrenees. A hospital has been erected by Government for military patients; near to it is an ancient bath, established in the year 1200 A.D., for the use of lepers; it is still called **Bassin des Ladres** (Lepers' Basin).

ROUTE 143.

BARCELONA TO LÉRIDA, BY MANRESA
[CARDONA SALT-MINE].

112½ m.

Two trains daily, in 7 hrs.

This Rly. opens the readiest way to visit Montserrat.

From Barcelona the traveller should secure the l.-hand side of the carriage: the rly. returns along the line of rail for Gerona as far as

6½ m. **Moncada** Stat. Pop. 1397. It then passes over a stone bridge and traverses a beautiful and richly cultivated plain to

2½ m. **Serdañola** Stat. Pop. 712. Here the wonderful serrated ridge of Montserrat comes into view to the l. Obs., between this and the next stat., a house with a tower: it has a very good round-arched *ajimez* window.

5 m. **Sabadell** Stat. Pop. 18,248. The cotton and worsted mills, paper manufactories, tanneries, and distilleries, give this place the appearance of a Yorkshire or Lancashire town. The situation is very fine. The factory owners are most liberal. The head hands are sent for instruction to England. Men's wages 21s. per week, Girls, 18s. In 1877, 13½ millions of francs of goods were sent into Spain. Workmen's balls are given in this and other factory districts of Cataluña on Sundays and Thursdays.

To the l. is the village of **Creu Alta**, and the beautiful valley of **Paraiso**, with its ruined castle, which once belonged to the Caballeros de Egara.

6½ m. **Tarrasa** Stat. Pop. 11,045. Between the station and the town is an interesting group of three Romanic

churches—San Pedro, San Miguel, and a baptistry. In San Pedro may be seen an altar on which are engraved the names of the bishops who assisted at the Egarensis Council, celebrated here. Obs. two iron candlesticks of the 14th centy. In the baptistry Roman columns have been made use of in building the church. This is a cloth-making district. Seven tunnels are passed through, and the rivers Llobregat and Cardona are crossed.

Viladecaballs Stat.

5 m. **Olesa** Stat. Pop. 2648. [This is the stat. for the celebrated mineral springs of **La Puda**, 2 m. distant. Omnibus meets each train, 5 r. each person.

La Puda. *Inn*: El Establecimiento; it will accommodate 360 guests and is comfortable and reasonable in its charges—24 to 30 r. per day. The sulphurous and saline waters of Puda are highly recommended in cases of consumption, bronchitis, asthma, &c. The season commences in the middle of June and ends in September.]

After leaving Olesa the rly. crosses the Buxadell: it then traverses a wild and secluded valley clothed with the evergreen verdure of oaks, pines, and olive-trees. A series of short tunnels are then passed, and a magnificent view is again obtained, to l. of the stupendous ridge of the Montserrat, with its monastery and gardens overhanging the ravine, through which flows the river Llobregat.

6½ m. **Monistrol** Stat. Pop. 2229. The town lies nearly 2 m. from the stat., on the road to Montserrat and to the ravine of Llobregat. Omnibuses to and from the monastery of Montserrat (8 r.) meet all the trains. *Inn*: Posada de Ignacio de Loyola; two comfortable bedrooms. Steam tramway to Berga in construction.

The mountain of **Montserrat** is described in Rte. 136a. A railway planned to ascend.

3½ m. **San Vicente de Castellet** Stat. Pop. 1782. Iron bridge over the Llobregat. Railway in construction to **Martorell**.

5½ m. **Manresa** Stat. (*Buffet.*) Pop.

16,451. A most picturesque city (the Roman *Munoris* and capital of the *Jacetani*), busily engaged in the manufacture of cloth, cotton goods, and spirits. Its grand Collegiate Church, **La Seo**, is built of yellow greystone perched on the summit of the dark rocks, broken into a thousand picturesque hollows, which are filled with gardens; deep down flows the *Llobregat*, crossed by its tall bridge, ending by a richly carved stone cross on a high pedestal. The *Seo* deserves the attention of the tourist, from the magnificent scale of the plan. A fragment of the old ch., consecrated 1020, still remains on N. side; the existing ch. was, however, probably commenced about the year 1328, but not completed until early in the 15th centy. Its plan is remarkable as giving the widest span of nave which is to be found in a church* with aisles and a clerestory. Obs. an altar-frontal, which is a most beautiful specimen of embroidery: it is 10 ft. long by 2ft. 10 in. in height, and the work (all done on fine linen doubled) illustrates the Crucifixion and 18 other subjects drawn from the Old and New Testaments. It bears the inscription in Lombardic capitals "*Geri: Lapi: Rachamat: ore: Me fecit: In Florentia.*" The exterior of the *Coro* is divided by Gothic niches and coarsely painted with bishops and saints. The font is very elegant. Obs. the usual Saracens' heads under the organ, which repeat the *Barcelona* type; also notice the tomb of Canon *Molet*, and that in the cloisters sculptured with the effigy of a dying monk.

The **Cueva de San Ignacio** should be visited, where *Ignatius Loyola* did penance, and is *said* to have written his book. The cave is lined with marbles and poor sculpture by *Cárlos Grau*; its portal was, however, left unfinished in consequence of the expulsion of the *Jesuits* from Spain. Obs., at the altar, the saint writing his book, and his first miracle, that of saving a boy's

* This ch. and the embroidered frontal are fully described by Street, '*Gothic Architecture of Spain*,' p. 340.

fowl from a well.* His crucifix is also shown, from which blood is *said* to have streamed out. The view from the esplanade in front of the cave is magnificent. The jagged outline of *Montserrat* rises in the distance, a vast precipitous mass with grand pointed pinnacles, whilst at mid height is seen the *Convent*, from whence the *Virgin* smiled continually at the *Jesuit* saint as he wrote at his book, and did penance in his cave.

[Tourists may visit from *Manresa* the **Salt-Mines** of *Cardona* (distant 24 Eng. m. Omnibuses and carriages to the mines. The route from *Manresa* runs through a wild country, where pine-trees are mingled with vines. *Suria*, an ancient-looking, unwhitewashed town (Pop. 1774), rises on a hill over the *Cardona*, whose stream and valley is passed through, until, ascending a stony rise, *Cardona* appears, with its castle towers, long lines of fortifications, straggling houses, cypress gardens, and arched buildings. Here is a tolerable *Posada*. The celebrated and inexhaustible mine lies below, to the l., before reaching the bridge. N.B. An order, always granted, is necessary from the steward of the Duke of *Medinaceli*. The mine is an absolute mountain of salt, emerging in a jagged outline, nearly 500 ft. high and a league in circumference; it differs from the mine at *Minglanilla*, as being on the surface; these are the *ἀλας ορυκτοί* mentioned by *Strabo* (iii. 219). The salt pinnacles shoot forth from a brownish earth, like a quarry of marble dislocated by gunpowder. The colours of these saline glaciers vary extremely, and are brilliant in proportion as the weather is clear. When the sun shines they look like stalactites turned upside down, and are quite prismatic, with rainbow tints of red and blue. There is a peculiar mixed colour, which is called *arlequino*. Visit the **Furad Mico**, the Hole of the Squirrel, said to be a mile in depth. The miners make little articles of this salt (as is done with the

* For details, see '*Among the Spanish Foot*,' by Rev. H. C. Rose. Bentley, 1877.

fluorspars in Derbyshire) which never liquefy in the dry air of Spain.]

Leaving Manresa, the country still continues fruitful and picturesque. Cork-trees, stone-pines, olives, and evergreen oaks, clothe the sides of the ravines and the rock-strewn plain.

7½ m. *Rajadell* Stat. Pop. 438. The rly. now traverses a beautiful valley planted with pines. Obs. ruins to rt. and l. perched on neighbouring hills. The line passes through 6 tunnels to

7½ m. *Calaf* Stat. Pop. 1361: town to the rt. very picturesquely situated. Here the country becomes bare and desolate, but glimpses are obtained of scenes of wild beauty; valleys clothed with evergreen pines and oaks; and plains of an intense ochre tint strewn with huge boulders of a pale green colour.

8 m. *Sant Guim* Stat., for *Igualada* Pop. 518. Soon after leaving *San Guim*, obs. to rt. the ruined castle of *Santa Fé*, and a little farther on the village of *Monfaleó Murallat*, which consists of 15 houses enclosed within huge walls entered by a single gateway.

10½ m. *Cervera* Stat. Pop. 1746. *Cervera* is built on an eminence which descends towards *Barcelona*. To this place *Philip V.*, in 1717, transferred the university from *Lerida* (which has since been removed to *Barcelona*). The huge unsightly university buildings are now deserted and fast going to ruin. There are two churches, and the Dominican Convent has a fine cloister. Here, on the 5th March, 1469, *Ferdinand*, and *Isabel* were married.

9 m. *Tàrraga* Stat. Pop. 3478. This little town with its ancient fort is built upon the banks of the *Rio Cervera*: it rises in the midst of the *Llano de Urgel*, a monotonous plain which continues to *Bellpuig*. Railway planned to *Igualada*. Diligences leave *Tàrraga* for *Pons* and the *Seu de Urgel*.

8 m. *Bellpuig* Stat. Pop. 1712. A small hamlet, beautifully placed upon [Spain, 1882.]

the side of a gentle eminence which rises from the plain about ¼ m. S. of the stat. To the l. it is crowned by the ruins of the *solar* or family mansion of the noble house of the *Anglesolas*. Visit its ch., which contains the superb tomb of *Ramon de Cardona*, Viceroy of *Sicily*: it was raised by his widow *Isabel*, in the year 1522. The sarcophagus is placed within a deep recess, the external arch of which is supported by *caryatides*. The armed noble lies on a splendid cinquecento *urna*, which is enriched with mythological and marine deities. The basement is divided into three portions: in the centre is a sea-battle; the others are inscribed with Latin verses, on tablets supported by children whose noses are much mutilated. Upon a broad pedestal below the tomb are two sirens kneeling. The basement is elaborately sculptured with horses and marine monsters. Obs., above the *caryatides*, the *Virgin* and *Child* upheld by angels and surrounded by a *vesica piscis* of cloud. In the l. corner is the name of the Neapolitan sculptor, "*Joannes Nolanus faciebat.*" This magnificent tomb was formerly in the *Franciscan Convent* which lies a little way out of the village of *Bellpuig*. [Visit this once celebrated convent, which was founded in the 16th centy. by *Don Ramon de Cardona*. It is now deserted and in a very ruinous state (obtain the key at the white house to the l. opposite the fountain). The cloisters are very fine; they are formed of three galleries, the capitals are ornamented with well-sculptured figures and foliage, and the beautiful newel staircase which leads to these galleries is of very peculiar merit. Obs. the fountain built into the wall of one of the passages: the water issues from the mouths of diminutive lions, whilst above is a beautifully carved *Virgin* and *Child*. The church itself is now completely stripped of every vestige of architectural ornamentation and is used as a store-house for farm produce. Obs. the slender yet elegant cross outside the *Puerta de Lérida*: it is elaborately carved with figures.

6½ m. *Mollerusa* Stat. Pop. 1009.

6 m. Bell-lloch Stat. Pop. 798. Here the first view is obtained of the castle hill of Lérida, crowned by its imposing cathedral tower. Obs. the fine castle (restored) belonging to the *Conde de Bell-lloch*. He resides in Barcelona, and is a collector of works of art. The river Segre is crossed by a fine bridge to

8½ m. Lérida Stat. (Buffet). *Inns*: Hotel de España; Fonda de San Luis, thoroughly Spanish, but tolerable. Café de las Cuatro Puertas. Café del Gran Salon. Casino de Artesanos, Calle Mayor, 39—visitors admitted. Pop. 23,683. This interesting old city consists mainly of one long and rather winding street, running parallel to the river and within the long line of houses which face the river itself and the Alaméda; it is a charming place to stay at. A bridge, partly stone, partly wood, crosses the river, and connects it with the *paseo*, or promenade, where the citizens walk out on Sundays and feast-days. Behind the town the fortress hill abruptly rises to an elevation of about 300 ft. Its summit is crowned by the old cathedral.

Lérida, *Ilerda*, is probably derived from the Syriac *Illu*, lofty; being one of the keys of Catalonia, it has from time immemorial been the theatre of sieges and war. When a Celtiberian city, it is well described by Lucan (B. C., iv. 13), "*Colle tumet modico*," &c., and the foundations of the present fine stone bridge are built on those of the Romans. It was held for Pompey by Afranius and Petreus, who were encamped on Fort Garden, until out-generalled and beaten by Cæsar; here, therefore, read his terse despatches (B. C., i. 37, &c.), and compare them with those of our Duke before Badajoz, for the iron energy of their swords passed into their pens. Everything was against them both, the elements as well as man; but both, left wanting in means, supplied all deficiency in themselves and triumphed. *Ilerda* soon recovered its prosperity, and had a mint: for the coinage see Florez (Med., ii. 450). It became a *Municipium* and a university, one, however, of such dis-

agreeable "residence," that the recalcitrant youth of Rome were threatened to be rusticated there (Hor. E. I. xx. 13). In after times Lérida was made the chief university, the Salamanca of Aragon, and its annalists boast with pride of its pupils, San Vicente Ferrer the inquisitor, and Calixtus III., a profligate pope.

The Goths, after the downfall of the empire, patronised Lérida, and held here a celebrated council, having raised it to a bishopric in 546. Moorish Lérida was sacked by the French in 799, but recovered and rebuilt in 1149 by Ramon Berenguer, who restored the see.

During the Catalonian revolt of 1640, Lérida chose Louis XIII. for its king, and Leganés, the general of Philip IV., by failing in his attempt to retake it, entailed the downfall of his kinsman, the great Conde Duque Olivares. Thereupon Philip IV. came in person to the siege, and defeated *La Mothe*, who commanded the invaders. The French, in 1644, failed to regain it, whereupon the Grand Condé opened another siege to the tune of violins, but Gregorio Brito, the Portuguese governor, sallied out and drove fiddlers and Frenchmen headlong before him. Next day Brito sent to the Grand Condé some iced fruits, begging him to excuse his non-return of the serenade compliment from want of a catgut, but promising if his previous accompaniment was agreeable, to repeat it as often as his highness did him the honour to perform before Lérida; but the Great Condé soon departed *re infecta*.

Lérida, in the War of Succession, was again long besieged in 1707 by the French under Berwick and Orleans. It capitulated in November, but nevertheless was most cruelly and faithlessly sacked. However, it was avenged July 27, 1710, by Stanhope, who at *Almenara*, 12 m. distant, completely routed Philip V. The English bayonet-charge was irresistible, and the French fled in every direction. Philip escaped by mere accident; his baggage being taken. "Had there been two hours more daylight," wrote Stanhope, "not

a Frenchman would have got away." But there is nothing new in this—so wrote Wellington after Salamanca, Marlborough after Ramilies. Philip V., afterwards, writhing under recollections of this disgrace, transferred the university to Cervera.

The city, in the Peninsular War, was taken by Suchet, May 14, 1810. Gen. Harispe having seized upon Fort Garden and the town, the unarmed inhabitants, women and children, were driven out on to the glacis and there exposed to the fire both of the citadel and the invader; thus they were harassed all night and next day by shells, until the Spanish governor, Garcia Conde, overpowered by the frightful scene, hoisted the white flag.

Lérida is the second city of Catalonia, and is strongly fortified: the engineer may examine the W. side, the fort Garden, el Pilar, and San Fernando; the artist and ecclesiologist should ascend the hill to the old Cathedral, 300 ft. over the Segre, which commands a glorious hill and plain panorama.

The Cathedral can only be visited by permission of the military authorities. An application to the officer on guard is sufficient to gain admittance. The site of the cathedral has long been occupied, the first ch. having been erected as early as the 6th century. The first stone of the existing ch. was laid by King Pedro II. on the 22nd July, 1203, and its consecration took place on the 31st Oct., 1378. The edifice was, however, far from completed in that year, for in 1323 the work of the cloister and tower was still in progress; in 1391 Guillermo Colivella contracted to execute the statues for the doorway, and in 1490 Francisco Gomar contracted for the erection of a grand porch. The tower was probably completed about the year 1410. The greater part of the ch. and the fine cloister, through which it is entered from the W., dates from 1278. It consists of nave, with 2 aisles, transepts, triapsal E. end, and is one of the finest and purest Early Pointed churches Mr. Street has ever seen, though most of the windows

are round-headed. It is said to have been originally designed by Pedro Der-cumba.

The general plan of the ch. presents features of extreme novelty, whilst the details of every part are of the highest merit. The steeple is octagonal in plan, and of 5 stages in height; it has the appearance of greater height than it really possesses, in great measure owing to the enormous altitude of the cliff, upon the edge of which it stands. Though most of the windows are round-headed, the main arches are pointed. One of the remarkable features of this ch. is that its external roofs are of stone. There are at present three entrances to the Cathedral, that in the S. transept being the finest: niches at either side of the richly-sculptured arch contain statues of St. Gabriel and the Virgin.

The interior is floored across at mid-height of the columns to serve as soldiers' dormitories, but the stonework and tracery is little injured in consequence. In the *Capilla de Jesus* lies a natural son of Don Pedro el Católico, 1254. This pretty chapel is in the apse of the cathedral, and is used as the soldiers' chapel. Look at the transept and obs. the rich tracery of the outer arches and the columns of the semi-moorsque cloisters. Ascend to the belfry of the tower, from which a superb prospect is obtained. In the highest point of the mountain there is a building used now as a powder-magazine; it was a palace in the middle ages, and had previously been a Moorish castle and Christian temple.

The desecration of this sacred pile dates from 1707, when the French made it a fortress; nor has it ever been restored to pious uses, for in the piping times of peace the steep walk proved too much for the pury canons, who, abandoning their lofty church, employed General Sabatini (1) to build them a new cathedral below in the convenient and Corinthian style.

In the sacristy of the new cathedral may be seen a most interesting dalmatic and cope of gold tissue woven with a Cufic inscription.

The Church of San Lorenzo, near the

old cathedral, has some very good tracery windows (1270-1300).

Pilgrims on their road to Zaragoza and Compostella may visit, at the *Plasuelar de la Pescaderi*, the *Pen del Romeu*, where the apostle Santiago ran a thorn into his foot by night; angels thereupon appeared with lanterns: a pious custom was thus established which is still adhered to by the boys and girls of Lérida.

Near the gate of Boteros some sepulchres have been discovered which are supposed to be of the Celtic period. Celtic coins were discovered near them.

In the street near the ruins of the Ch. of San Juan, described by Street, obs. an old Romanesque house with a fine row of *ajimez* windows, the shafts and capitals of which are exquisitely sculptured. It is called *La Casa de la Ciudad*.

Railway in construction from Lérida by Rivagorzana to the French frontier.

The line continues to Zaragoza, and by Tunella and Borjas to Tarragona. (Rte. 134.)

ROUTE 144.

LÉRIDA TO FRAGA. 16 m.

Lérida (see preceding Rte.).

6½ m. *Alcarrax*. Pop. 1860. The road hence descends through the valley of Cinca to

9½ m. *Fraga*, miserable Posada. Pop. 6739. This poor, rough, ill-paved place is worthy of its name, derived from *Fragosa*—stony. Its dismantled Castle is built on the slope of a hill above the Cinca, which is crossed by a neat suspension-bridge. The *Parroquia de San Pedro* was formerly a mosque. The environs of Fraga abound in pomegranates and figs: the small green ones are delicious, and when dried, are an article of considerable trade.

SECTION IX.

ARAGON : NAVARRE.

El Reino de Aragon.—The kingdom of Aragon, once a separate and independent state, was, Castile alone excepted, the most warlike and powerful one in the Peninsula. It extends in length about 140 miles E. to W., and about 200 miles N. and S., and is encompassed by mountains on all sides—viz. the Pyrenees, the Sierras of Morella, Albarracin, Molina, and Soria. The Ebro flows through the central basin, N. W. to S. E., and divides the kingdom almost equally. Works are now in progress which when completed will render a portion of this river navigable. The climate varies according to locality and elevation: generally speaking, the province, from being so exposed to mountains, is much wind-blown; thus the plains over which the cutting blasts descend from the Moncayo, the home of Æolus, are most miserable. The chief winds are *El Cierzo*, the N. W., keen and cold; *El Bochoro*, the S. E., hot and sultry; and *El Faqueno*, the W. (Favonius), which brings showers, warmth, and fertility. The vegetable productions are varied, as the soil ranges from the snow-capped mountains to the sunny plain under latitude 41°. The botany and flora of the Spanish Pyrenees, as well as the natural history, geology, and mineralogy, have yet to be properly investigated. The *Montes* abound with game, the *Ibones* (hill lochs) and streams with trout. The population is under a million and a half, which is scanty for an area of 15,000 English miles. Aragon, too ungenial for the Moors of the plain, was chiefly peopled by the Berber mountaineers, but they were soon expelled by the children of the Goth, who, as early as 819, united together in the fastnesses of Sobrarbe, where their primitive laws were drawn up, which became the model of the *Fueros* of many other cities. The government was conducted by *patres et Seniores*, heads of families and elders, and from the latter word the Spanish term *Señor* or lord is derived. These *Fueros* were digested into a code by Vital, bishop of Huesca, and confirmed in that town in 1246, by Jaime I. The early kings were scarcely more than president, and each vassal held himself *singly* to be as good as his king, whilst *united* they held themselves to be better. About the year 1137 Petronilla, daughter of Ramiro el Monge, and heiress of the crown, married Ramon Berenguer, sovereign count of Barcelona; thus military Aragon was incorporated with commercial Catalonia, and the united people extended their conquests and trade alike by sea and land, becoming masters of the Mediterranean, Naples, Sicily, and Valencia. All these acquisitions were carried to the crown of Castile by the marriage, in 1479, of Ferdinand, heir-apparent of Aragon, with Isabel; thus the first link of their golden wedding-ring joined Aragon to Castile, and the last link connected the New World to Spain: all these consolidations descended from them to their grandson Charles V. As Ferdinand had jealously maintained his separate rights as a sovereign perfectly independent of Castile, the Aragonese, after his death, insisted on the continuance of their own peculiar *Fueros* (or laws), which almost guaranteed republican institutions under an ostensible monarchy.

The Parliament met in four *Brazos*, branches—the clergy, the nobility, the gentry, and the people—and each voted separately, the consent of all four being necessary to pass a law. The greatest jealousy against the monarch was exhibited in all matters of finance and personal liberty, while a high officer, called *el Justicia* (the impersonation of masculine Justice), was the guardian of the laws, and a *Juez medio* between the king and his people. In all appeals when the *Fueros* was infringed, the appellant was said to be *manifestado*, &c.; his person was thus brought under the custody of the court, as by our Habeas Corpus, and his cause removed from ordinary tribunals, as by our writs of *quo warranto* and *certiorari*. The society at large was secured by the “*Union*” or a confederacy, whose members, in case the king violated the law, were absolved from allegiance. This element of *disunion* was abolished in 1348, when Pedro IV. cut the parchment to pieces with his dagger, and having wounded himself in his haste, exclaimed, *Tal fuero sangre de Rey habia de costar*, “Such a charter must cost a king’s blood:” hence he was called *El del Puñal*. (His curious portrait in this attitude was destroyed by the French in 1808.) In 1591 the notorious Antonio Perez fled to Zaragoza, and appealed to Juan Lanuza, the *Justicia*, whereupon Philip II. marched an army into Aragon, and hanged the judge, with whom perished this privilege: and whatever liberties were then respected were abolished in 1707 by Philip V. Zaragoza has now an *Audiencia* or *tribunal de Justicia*, with a jurisdiction over the entire province.*

The Aragonese are a vigorous, active race: they are warlike, courageous, and enduring. Their costume differs from the Catalonian, and knee-breeches take the place of pantaloons, as broad-brimmed slouching hats do of the red Phrygian cap or handkerchief. The lower classes are fond of red and blue colours and wear very broad silken sashes. The favourite national air and dance is *La Jota Aragonesa*, which is brisk and jerky, but highly spirit-stirring to the native. The arms of Aragon are “Or, four bars gules,” said to have been assumed by *Wilfred el Velloso*, who, when wounded in battle, drew his bleeding fingers across his golden shield, a truly soldierlike blazon.

The finest portions of the Pyrenees lie in Aragon, and present a varied field for geological and botanical research; while the French slope is full of summer watering-places, social and civilised, the Spanish side is still the lair of the smuggler, and of wild birds and beasts. All who venture into the recesses must attend to the provend, and take a local guide.

The chief secondary passes are the *Puerto de Maya* and *Puerto de Roncesvalles* in Navarre; and those of *Canfranc*, *Panticosa*, *Gavarnie*, *Vielsa*, *Brecha de Boldan*, and *Marcaudan* in Aragon and of *Plan de Ause*, *Puigordá*, and the *Cold de Pertus* in Catalonia.

The valleys in Aragon are among the most beautiful in the whole range, especially those of *Anso*, *Canfranc*, *Biescas*, *Broto*, *Gistain*, and *Benasque*. The highest points or pinnacles are called *Puigs* in Catalonia, *Pueyos* in Aragon, *Puertos* in Galicia, *Poyos* in Navarre, and *Puys* in French: these words are

* For the ancient constitutional curiosities of Aragon, consult Gerónimo Zurita; the early edition of the ‘*Anales*’ of this Spanish *Coke* is rare, 6 vols. fol., Zaragoza, 1562–80–85. It was republished in 7 vols. fol. in 1610–21, and continued by Vincencio Blasco de Lanuza, 2 vols. 1622, and by Bartolomé Leonardo de Argensola, 1 vol. fol., 1630; ‘*Coronaciones*,’ &c. Gerónimo de Blancas, 4to., Zar., 1641; by Miguel Ramon Zapater, 1 vol. fol., 1633; by Diego de Zayas Rabanera y Ortuña, 1 vol. fol., 1666; by Diego Joseph Dormer, 1 vol. fol. 1697; and by José de Panyano, 1 vol. fol., 1705. All this series was printed at Zaragoza. ‘*Corona real del Pirineo*,’ Domingo de la Ripa, 2 vols. fol., Zar., 1685; and his ‘*Defensa Histórica de Sobrarbe*,’ fol., Zar., 1675. Consult also ‘*Anales de Aragon*,’ B. L. Argensola, 1st part, fol., Zar., 1630; and 2d part by Ustároz, fol., Zar., 1663; ‘*Teatro Histórico de las Iglesias de Aragon*,’ Lamberto Zaragoza-Pamp. 1782–5, 4to. 4 vols. This excellent work was continued by Ramon de Huesca, 1785–1807, 5 vols, 4to.; the complete set is in 9 vols. — ‘*Los Reyes de Aragon*,’ Pedro Abarca, 2 vols. fol., Mad., 1682–4. Consult also ‘*Sacra Themiidis Hispanæ Arcana*,’ 8vo., Mad., 1780, which was compiled by the learned Juan Lucas Cortes; it was purloined by one Gerard of Frankenu, a Dane, who published it as his own. For Aragonese authors, consult ‘*La Tassa*,’ 8 vols. 4to.

said to be corruptions of *Podium*, an elevation. The depressions at the heads of valleys or *necks* of the ridges are called *Colls*, and in Castilian *Collados*, and over them the *passes* of intercommunication are carried; hence they are called *Puertos, gates, doorways, portæ*; and the smaller ones *Portillos*.* Of these, in the whole range, there are some 70 or 80, but scarcely half-a-dozen of them are practicable for wheel-carriages. They remain much in the same state as in the time of the Moors.

The botany and geology of the Pyrenees,

" Which like giants stand
To sentinel enchanted land,"

have yet to be properly investigated. In the Pyrenees rude forges of iron abound, conducted on a small, unscientific scale, and probably after the unchanged primitive Iberian system. Fuel is scarce, and transport of ores on muleback expensive. The iron is inferior to the English, and dearer; the tools and implements used on both sides of the Pyrenees are at least a century behind ours; while absurd tariffs, which prohibit the importation of a cheaper and better article, prevent improvements in agriculture and manufactures. The natural woods of these *Saltus Pyrenæi* have long been celebrated, and Strabo (iii. 245) observed how much more the southern slopes were covered than the northern ones. The timber, however, has suffered much from the neglect, waste, and improvidence of the natives, who destroy more than they consume, and rarely replant. The sporting in these lonely wild districts is attractive, for where man seldom penetrates the *feræ naturæ* multiply: the bear is, however, getting scarce, as a premium has long been paid for the head of every one destroyed. The grand object of the *Cazador* is the *Cabra Montés* (*Capra Ibez*), the bouquetin of the French, now nearly extinct, and the izzard, the chamois of Switzerland. The fascination of this pursuit leads to constant accidents, as this shy animal lurks in almost inaccessible localities, and must be stalked with the nicest skill. The sporting on the French side is far inferior to that on the Spanish, where the feathered and finny tribes have been left comparatively undisturbed. Accordingly the streams abound with trout, whilst those which flow into the Atlantic are well-stocked with salmon.

The gigantic Pyrenean mountain chain which divides Spain from France forms the N. boundary of both Aragon and Navarre. It constitutes a portion of the dorsal chain which comes down from Tartary, and Asia, the W. extremity of which will be found in Galicia. The spurs and offsets penetrate on both sides like ribs from a backbone, into the two countries. The chain attains its greatest height in the *Maladetta*, a group or knot forming an outlier N. of the chain, and nearly midway between the two seas, whose loftiest summit, the *Pic de Nethou*, rises 11,168 ft. above the sea. Next to it rank the *Pic de Posets*, 11,047, *Monte Perdido* (M. Perdu, 10,994 ft.), and *Cylindro*, 10,914 ft., also outliers on the Spanish side. The Garonne has its source at the foot of the *Maladetta*. In advance of the main chains on the N. side rise the *Canigou*, near the E., and the *Pic du Midi*, near the W. end of the chain.

The Pyrenean range was called by the Romans *Montes* and *Saltus Pyrenæi*; and by the Greeks *Πυρην*, probably from a local Iberian word. According to the Iberians, Hercules, when on his way to "lift" Geryon's cattle, was so hospitably received by one Bébryx, a petty ruler in those mountains, that the demi-god got drunk and ravished his host's daughter *Pyrene*, who died of grief; whereupon Hercules, sad and sober, made the whole range re-echo with her name. Bochat (Can. i. 35) supposes that the Phœnicians called these ranges *Purani*, from the forests, *Pura* signifying wood in Hebrew.

* The equivalent terms on the French side are *Col, Hourque, Hourquette, Fourque, Brèche, and Porte*.

The width of the range is narrowest to the E., being only about 20 miles across near **Figueras**, while the heights are the lowest at the W. extremity, seldom exceeding 9000 ft. The width opposite **Pamplona** ranges at about 40 miles. Seen from a distance the general outline appears to be one mountain-ridge, with broken pinnacles; but, in fact, it consists of two distinct lines, which are parallel, but not continuous. The one which commences at the ocean is at least 30 miles more in advance towards the south than the corresponding line which commences from the Mediterranean. The centre is the point of dislocation where the ramifications and reticulations are the most intricate; it is the key-stone of the system. Here is the source of the **Garonne**, **La Garona**; here the scenery is the grandest, and the lateral valleys the longest and widest. The Spanish or S. front is most in advance, is the steepest, and descends abruptly; while on the French or N. side the acclivities shelve down in tiers with a succession of terraces, dips, and basins.

Some of the higher valleys contain sources of warm springs under a covering of snow. The most celebrated spas are on the French side, or at least those which have hitherto been most known and frequented by foreigners, Spaniards are as fond of sea-bathing and warm baths as of medicinal waters. The accommodations at the Spanish baths are third-rate, when compared with the spas of Germany, France, or England.

El Reino de Navarra.—This once independent kingdom was called *Vasconia* by the ancients. Its present name is derived from *Nav*, a common Iberian prefix, which signifies "a plain under hills," and is the best description of the province, which, shaped in an irregular square, 80 miles in length by 60 in width, is bounded to the N. by the Pyrenees: the whole population is under 350,000, and is chiefly pastoral, agricultural, and given to iron-mining. The **Ebro**, which flows to the S.E., and the **Bidasoa**, which runs to the W., are the main trunks that receive the smaller mountain tributaries. Thus the province is both sheltered and irrigated.

The kingdom is divided into five *Merindades*, or departments, each of which has its petty capital: they lie thus—**Pamplona N.**, **Tafalla S.**, **Olite** in the centre, **Estella E.**, and **Sanguessa W.** The N. barrier is very mountainous, being composed of the western slopes of the Pyrenees, which dip down to the ocean from **Monte Perdido**, and these wild and broken glens became the natural fastnesses of the unconquered natives, when retiring before the Romans and Moors. They found their **Pelayus** against the latter in **Garci Ximenez**, and made common cause with the highlanders of Aragon, until about 842, when **Inigo Arista** was chosen king of Navarre at Pamplona, while the national liberties were guaranteed by the celebrated *Fueros de Sobrarbe*. The kingdom bears for arms "gules and chains or," in memorial of the achievement of **Sancho III., el Fuerte**, who broke down the chains of the Moorish general's tent, at **las Navas de Tolosa**. Navarre was annexed to Castile in 1512, by **Ferdinand el Católico**, partly by force and partly by fraud (see **Prescott**, 'Ferdinand and Isabella,' ch. 24): **Jean d'Albret**, the rightful heir, being abandoned by his French allies, who profited by his ruin, the territory was partitioned; Ferdinand seizing all S. of the Pyrenees, while the N. portion ultimately passed with **Henri IV.** to the crown of France. The French side is interesting to Englishmen, as having been long possessed by the **Black Prince**, and being the scene of many of **Froissart's** delightful narrations. The intercommunications between Navarre and Aragon, N. of the **Ebro**, are carried over a desolate country, while those S. of the Pyrenees are extremely mountainous and difficult, and are seldom traversed except by smugglers.

The Navarrese peasants are simple in their habits, having few wants and fewer vices. They live very much to themselves, tending their flocks on the wooded hill-sides, and cultivating their vines in the warmer valleys and plains.

The wines produced in Navarre are excellent; those known as *Peralta*, *Azagra*, and *Cascante* being deservedly popular. The mountains are not so high as those in Aragon: the *Altobiscar* reaches, however, 5380 feet, and the *Adi* 3218; the valleys are beautiful, especially those of *Bastan* (Arabicè the *Garden*) *Santisteban*, and *Cincovillas*. The scenery is alpine and picturesque, and the shooting and fishing excellent.

The highlanders of Navarre are remarkable for their light, active physical forms, their temperate habits, endurance of hardships and privation, and individual bravery and love of perilous adventure; the pursuits of the chase and smuggling form their usual occupation: thus their sinewy limbs are braced, and their hawk-eyed self-reliance sharpened. Naturally, therefore, they have always been first-rate *guerilleros*. Placed by position on the borders of France, Aragon, and Castile, and alternately the dupe and victim of each, necessity has forced them to be always on their guard against neighbours whom they fear and abhor; thus a spirit of nationality burns in every heart. A watch and ward system of an armed armistice dates from their earliest laws; as, by the *Fueros de Sobrarbe*, a provision was made, that by a given signal of danger the whole male population should hurry to the first place of meeting (*Abarca*, i. 115). This preparation still exists along the Pyrenean frontier; and the Catalan borderer is called *Somaten*, from the [summoning tocsin]-bell. As *Sertorius* made *Huesca* his stronghold, so *Mina* sallied forth from "his country," from the glens of Navarre, with his bold followers, a race that never will be extinct in these hills.*

* The best works to consult on Navarre are the 'España Sagrada,' xxxiii.; 'Historis apologética y Descripción del Reyno de Navarra,' *García de Gongora*, fol., Pamplona, 1668; 'Investigaciones Históricas,' *Josef de Moret*, fol., Pamplona, 1665, or the later edition of 5 vols. fol., Pamplona, 1766; 'Anales de Navarra,' &c., fol. 5 vols., Pamplona, 1684; 'Congresiones Apologéticas,' *Josef de Moret*, 4to., Pamplona, 1678; 'Diccionario de las Antigüedades del Reyno de Navarra,' *Yanguas y Miranda*. There is a paper on the royal genealogy, by *Joaquin Traggia*, in the 3rd vol. of the 'Memorias de la Academia de Historia.'

ROUTES.

148 Lérida to Zaragoza. Excursion to the Monastery of Sigena. Rail	538	160 Alfaro to Miranda del Ebro, by Calahorra, Logroño, and Haro. Rail	566
148A Zaragoza to Puente de Hajar.	548	161 Soria to Madrid, by Almazan and Sigüenza. Diligence and Rail	568
149 Zaragoza to Madrid, by Calatayud, Alhama (Excursion to Piedra), Medinaceli, Sigüenza, Guadalajara, and Alcalá de Henares. Rail	549	162 Soria to Logroño. Diligence	569
150 Zaragoza to Huesca and Panticosa. Rail and Diligence	558	163 Zaragoza to Pamplona, by Tudela, Castejon, and Olite. Rail	569
151 Zaragoza to Barbastro and Bagnères de Luchon. Rail, Diligence, and Horseback ..	561	164 Tudela to Tarazona, with Excursion to Moncayo and the Abbey of Veruela. Carriage-road	574
152 Zaragoza to Jaca, with Excursion to the Monastery of San Juan de la Peña. Rail and Diligence	562	167 Pamplona to St. Etienne de Baigorri, by Roncesvalles. Horseback	575
156 Calahorra to the Baths of Arnedillo, by Arnedo. Diligence during the bathing season	564	169 Pamplona to Logroño, by Puente de la Reina, Estella, and Viana. Excursion to Ihrache. Diligence-road ..	577
157 Alfaro to Soria. Diligence	564	170 Pamplona to San Sebastian. Carriage-road or Rail	578
158 Alfaro to the Baths of Fitero. Diligence during the season	565	171 Pamplona to Bayonne, by Alsasua. Rail	578
159 Alfaro to the Baths of Gravalos. Diligence during the season	566	172 Pamplona to Bayonne, by Sorauren, Elizondo, the Valley of Bastan, and Urdax. Carriage-road	579

ROUTE 148.

LÉRIDA TO ZARAGOZA.

Two trains daily, in 6 hrs.

Lérida. (See Rte. 143.)

The stations on the line are—

11½ m. Baymat Stat.

4 m. Almacellas Stat. Pop. 1361.

13 m. Binefar Stat. Pop. 1629.

6½ m. Monson Stat. Pop. 3816.

This is a dismantled fortress, with a grand old castle, which was formerly an impregnable military position. Bridge over the Cinca. Obs. to the

rt. a handsome iron bridge, over which passes the diligence-road to Barbastro.

4 m. Selgua Stat. Pop. 1066.

[From this place there is a branch railway to Barbastro, 2 trains daily, 1 hour.

Castejon Stat.

Barbastro Stat.]

19 m. Sariñena Stat. Pop. 3364.

[From Sariñena a pleasant excursion may be made to the monastery of Sigena, 9 miles. Horses may be obtained at Sariñena.

This interesting monastery, of nuns of the order of St. John of Jerusalem, was founded in 1188 by the King of

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Aragon, Don Alfonso II., and Dna. Sancha de Castilla. It is surrounded by a turreted wall. To the rt. on entering is the doorway, a very fine specimen of Romanesque architecture. Under the tower is the tomb of Rodrigo de Lizana, who died at Muriel with his king, Don Pedro. Some interesting paintings have come to light during the restoration of the church; the chief objects of interest which it contains are the sepulchres of the foundress and other noble ladies. The dress worn by the nuns, who may be seen at Mass in the choir, which dates from the 12th century, is most picturesque.]

8 m. Poliniño Stat. Pop. 495.

5½ m. Grañen Stat. Pop. 899.

10 m. Tardienta Junct. Stat. Pop. 1481. [A branch rly. from hence to Huesca, 9 m. distant. Two trains daily.

8 m. Vicién Stat. Pop. 2276.

2 m. Huesca Stat. Pop. 11,536.

Local trains in conjunction with all the trains between Zaragoza and Barcelona. See Rte. 150.]

The road to Zaragoza continues to

6 m. Almudevar Stat. Pop. 2945.

Obs. the ruins of an old castle in the neighbourhood of this little town.

12½ m. Zuera Stat. Pop. 1916.

Here is an ancient parochial church deserving the attention of ecclesiologists.

8½ m. Villanueva de Gallego Stat.

Pop. 1180. La Huerta near here, which is now an uninteresting plain, was doubtless, under the Moors, a garden, as the name implies.

7½ m. Zaragoza Terminus (omni-

buses to the principal hotels, 2 r.). N.B. The terminus of the Eastern line is at the N.E. side of the city. The terminus of the railway line to Madrid is to the S.W. of the city. A bridge over the river Ebro connects the two lines.

ZARAGOZA.

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§ 1. HOTELS, CAFÉS, CASINOS, THEATRES, BULL-RING, POST OFFICE, PROMENADES.

Zaragoza. — Pop. 86,126. *Inns:* Fonda de las Cuatro Naciones y del Universo: a large, clean, and well-furnished house, good. Fonda de Europa: rooms small but clean. Gran Fonda de las Cuatro Naciones y del Universo, in the Calle Don Jaime I. (kept by an Italian): a large, clean, and well-furnished house; good cuisine. Fonda de Europa, on the Plaza de la Constitucion: rooms small but clean. *Charge:* 30 r. a day, all included.

Protestant Chapel and School.

Cafés: Gran Café Suizo on the Paseo de Santa Engracia; Café Constancia on the Coso; Café del Universo on the Plaza de Arriño.

Casino in the Casa del Conde de Sastago, situated upon the Coso. Strangers admitted free for one month, upon the introduction of a member. French papers and periodicals, but no English newspaper. Casino also in the Casa de los Infantes. Strangers admitted under the same conditions.

Theatres: There are 2 theatres, El Principal, and Variedades. The first only is worthy of a visit. Spanish plays and dancing, palco, 40 to 50 r.; stall (butaca) 6 r.

Plaza de Toros: Bull-fights in Aug. and on 13th and 14th Oct., during the *Fiesta de la Virgen del Pilar*, are

held in honour of the Virgin, and the profits go to the public charities.

Post Office: on the Paseo Sta. Engracia.

Promenades: The Coso is the principal street, and was the fashionable promenade; now, however, the **Paseo de Santa Engracia** is the more favoured alameda. It begins at the Coso, and terminates with the modern iron Puerta of Sta. Engracia. The bronze statue of Pignatelli, a benefactor of the town, cast in Germany, and erected 1858, is insignificant and poor.

§ 2. HISTORICAL NOTICE.

Zaragoza is the time-honoured capital of Aragon. It is the capital of the province, the residence of a captain-general, with the usual military and civil authorities, and is the seat of an *audiencia*. It has a university, and is the see of an archbishop (created 1318), whose suffragans are Huesca, Pamplona, Jaca, Tarazona, and Teruel. The city bears for arms "Gules, a lion rampant, or," granted (say the natives) by Augustus Cæsar.

Zaragoza was the Celtiberian *Sal-duba*; but when Augustus, A.C. 25, became its benefactor, it was called *Cæsarea Augusta*, *Καίσαρᾶννοῦσα* (Strabo, iii. 225), of which the present name is a corruption; always a free city or *Colonia immunis*, having its own charters, it was a *Conventus Juridicus*, or a seat of judicial assizes. It had a mint, of which Florez ('Med.' i. 186) enumerates sixty-six coins, ranging from Augustus to Caligula. There are no remains of the Roman city, which Moors and Spaniards have used as a quarry, and whatever antiquities have been turned up, in digging new foundations, have generally been reinterred as "useless old stones."

This city set an early example of renouncing Paganism, and here Aulus Prudentius, the first Christian poet, was born, A.D. 348 (some, however, say at Calahorra). Then the city could boast of primitive martyrs, and *real* Christianity; now, however, the Virgin reigns paramount. It is, and always

has been, a city of relics; thus in 542, when besieged by the French, under Childebert, the burgesses carried the stole or *Estola* of San Vicente round the walls, which at once scared away the invaders (*Esp. Sag.*, viii. 187; xxx. 127). But the French grew wiser in 1200 years; and when the Duke of Orleans, in 1707, overran Aragon with troops, the old stole was powerless to prevent the invaders from taking the town forthwith.

Zaragoza was captured by the Moors in the 8th centy., but the victors being chiefly of Berber extraction, soon waged war against the Kalif of Cordova. Thus their Sheikh, Suleyman Al-Arabi (the Ibn Alarabi of old Spanish Chronicles), went in 777 to Paderborn, to implore the aid of Charlemagne; but when this especial champion of Christian Europe against the Saracens, thus invited, entered Aragon in 778, the perverse people refused to admit their allies into their garrison, and rose upon them when returning to France by Roncesvalles. Zaragoza was recovered from the Moors in 1118 by Alonso *d Batallador*, after a siege of 5 years, when the stubborn population had almost all perished from hunger. Nevertheless, as most things in Spain are accidental, in 1591, when Philip II. advanced on Zaragoza, the citizens "*committed themselves to such safety as their heels might procure them, abandoning their guest, Antonio Perez, and presently after the city of Zaragoza*" (Corneywayle in Somers' Tracts, iii. 311).

This city, like others in Spain, rose after the executions of Murat on the **dos de Mayo**, 1808; on the 25th, Guillelmi the governor was deposed, and the lower classes were organised by *Tío Jorge Ibort*, Gaffer George, one of themselves. A nominal leader of rank being wanted, one José Palafox, an Aragonese noble, who had just escaped from Bayonne in a peasant's dress, was selected, partly from accident, and because he was an *hijo de Zaragoza* and handsome; for in Spain, as in the East, personal appearance is always influential. Palafox had served in the Spanish royal bodyguards, and

therefore, as Mr. Vaughan justly says, necessarily "knew nothing whatever of the military profession;" according to Toreno (vi.) and Schep. (i. 205), he was totally unfitted for the crisis; but he was in the hands of better men: thus his tutor Bosilio Boggiero wrote his proclamations, the priest Santiago Sas managed the miraculous, while Tio Jorge commanded, and with two peasants, Mariano Cerezo and Tio Marin, for his right and left hands, did the fighting: all the means of defence under Guillelmi (says Southey) were 220 men, 100 dollars, 16 cannon and a few old muskets. Lefebvre arrived June 15, 1808, and had he pushed on at once must have taken the place, but he paused, and thus enabled Tio Jorge to prevent a coup-de-main: to the French summons of surrender, the bold Tio replied, "War to the knife." The invaders in their strategics did not evince either common humanity or military skill; but the defeat of Dupont at Bailen relieved Zaragoza, which, when it occurred, was on the point of surrendering; then Lefebvre retired Aug. 15, boasting, and with truth, that he had left the city "un amas de décombres." See Belmas (ii. 115).

Zaragoza was again invested, and attacked, by Buonaparte's sagacious suggestion, on both sides, and especially from the Jesuit convent on the other bank of the Ebro, which the Spaniards had neglected to secure. Now four marshals conducted the siege, Lannes, Mortier, Moncey, and Junot; and after 62 days of dreadful attack and resistance, plague and famine subdued Zaragoza. The city capitulated Feb. 20, 1809, the rest of Spain having looked on with apathy, while Infanteado, with an idle army, did not even move one step to afford relief.

Zaragoza is placed in a fertile plain, which is irrigated by the broad and rapid-flowing Ebro; this river separates the city from its suburb, and is crossed by a massive stone bridge of 7 arches. The streets, which have been modernised, are well paved and lively; but those which intersect the city at right angles to the *Coso* are tortuous,

narrow, ill-paved, and gloomy. The whole of the city is excellently lighted with gas, and well supplied with wholesome water. The houses in the old streets are built up with solid and massive masonry, and are indeed castles—in mediæval days no doubt impregnable—but now battered and dilapidated, and turned into wood-stores and granaries. Many of their stately saloons are used as stables, whilst the noble *patios* are converted into farm-yards and dungheaps. The architect should observe the superbly carved soffits, rafters, and external cornices of many of these ancient mansions.

Commence sightseeing at the noble stone bridge over the Ebro, which was built in 1437. Standing on the bridge, the two cathedrals rise in front, for Zaragoza, like Cadiz, has 2 metropolitans, whilst Madrid, the capital of this land of contrasts, has none. The chapter resides alternately for 6 months in each of these cathedrals, which in exterior, interior, and creed, are also complete contrasts: one is an ancient severe ch. raised to the *Saviour*; the other a modern theatrical temple dedicated to the Virgin. The former edifice rises to the S. or to the E., looking from the bridge, and is called the *Seu* or *Seo* (*Sedes*, See; *Cathedra*, Cathedral). The style is Gothic.

§ 3. CATHEDRALS—LA SEO, EL PILAR.

The metropolitan Ch. of the Saviour, or La Seo, is one of the most sumptuous temples of Spain. A ch. here was celebrated at the time of the Goths. Being used as a mosque during Arab supremacy, it was reconsecrated after the capture of the city by Alfonso I., surnamed the Warrior, by Bishop *Pedro de Lebrana* on the 6th January, 1119. Beneath its high arches numerous councils have been held, and the solemn coronations of the kings of Aragon have taken place.

This temple was declared metropolitan by Pope John XXII. in 1318. It was much modernised outside, by Julian Yarza, in the pseudo style 1683. There are evidences of the

existence of an earlier Romanesque ch. in one of the windows, and in a portion of the buttresses. Obs., at the N.E. angle outside, a remarkable example of brickwork, inlaid with coloured tiles, evidently of 14th-centy. date. The patterns of these tiles are Moorish in character; and they are of various shapes and sizes, and coloured blue, green, red, buff, and white. The Tower is octangular and lofty, and decorated with Corinthian pillars. It is drawn out into 4 divisions (or stages) like a telescope, and was finished by Juan Baptista Contini in 1685. The whitewashed frippery, and the vile statues of Apostles, were added by one Arali in 1790. This belfry tower was struck by lightning, April 7, 1850, and somewhat injured. Another tower was designed, but remains in an unfinished state. The gate of *La Pavorderia* is of the better period of Charles V. The *Pavorde* is peculiar to Aragon, Cataluña, and Valencia. The word has been derived by some from *pascor*, *pavi*, because certain rations were furnished by the dignitary known by this name.

The interior is remarkable for its breadth, having 4 aisles to the nave and chapels between the buttresses. Visit the small separate chapel at the l. of the door. The fine Moorish ceiling and beautiful sepulchre in the wall, covered with Gothic figures and ornamentation, and worthy of a special notice; obs. also the light-red marble pavement, with broad rays of black marble diverging from the bases of the piers; and also the roof, which is studded with gilt rosettes and wheels. Many of the portals have quite a Moorish character. The very rich *retablo* of the high altar was erected in 1456 by B. P. Dalmau de Mur; the 3 divisions are canopied by Gothic shrines. The singular mosaic work, angels bearing shields, the Adoration, Transfiguration, and Ascension, were wrought by Martinez de Donatelo. The under-divisions are smaller and somewhat heavy. Obs. the *sedilia* to the rt. used by *el Sacerdote*, who consecrates the Host, *el Diacono*, who reads the Gospel, and *el Subdiacono*,

who reads the Epistle. Near is the fine tomb and recumbent figure of Archbishop Juan, ob. 1531, and of Archbishop Alfonso, ob. 1520: to the l. is deposited the heart of Don Baltazar, son of Philip IV., who died here of small-pox, Oct. 9, 1616, aged 17. He was the Infante so often painted by Velasquez. The octangular *Cimborio* was commenced by Benedict III., and finished, as a Gothic inscription records, in 1520. Here Ferdinand *el Católico*, born at Sos in 1456, was baptised. The *Coro* is Gothic; obs. the archbishop's throne: good *facistol*, 1413. The fine *cinquecento trascoro* was executed in 1538 by Tudelilla of Tarazona, who had studied in Italy. It includes statues of the martyrs St. Lawrence and St. Vincent: four delicate reliefs, which represent episodes of the martyrdoms of the two deacons, twelve balustrade columns and a cornice with bizarre sculptural work, crowned by half shells and groups of angels; also a tabernacle of six columns, which incloses a crucifix; the materials are clay, stucco, and marble. The workmanship is coarse, but the general effect is strikingly rich. Obs. the San Lorenzo with his gridiron, and the magnificent *reja*, with figures, masks, and bold scroll-work. A tabernacle of black and white Salomonic pillars marks the spot where the Virgin spoke to the Canon Funes, who kneels beside it. It constitutes as a whole a veritable museum. The chapels are generally inclosed in their own *parclose*. Obs. the *reja* of that dedicated to San Gabriel, which, although dark, is of excellent plateresque.

In the chapel of San Miguel lies Gabriel de Zaporta, ob. 1579. His effigy, clad in his merchant robes, is of Italian sculpture, and savours rather of the Pantheon than of a Christian cathedral.

In the chapel of San Bernardo obs. the *retablo* and carving, especially the Circumcision, and the tutelar, to whom the Virgin dictates a book. The superb sepulchre and recumbent figure of the founder, Archbishop Fernando, grandson of Ferdinand the Catholic, is by

Diego Morlanes, son of Juan, an excellent Biscayan sculptor, who introduced the tedesque style into Zaragoza in the 15th centy. Diego, who inherited his talent, adopted the cinquecento, which was next the prevailing taste. The small alabaster "Resurrection" is by Becerra, who gave it to Diego, with whom he lived on his return from Italy; by Diego also is the enriched tomb opposite, of Ana Gurrea, mother of the prelate. It is placed rather too high to be well seen. The **Capilla Santiago** is Churrigueresque, and in strange contrast with the preceding, especially the tomb of the founder, Archbishop Herrera; the stucco ornaments are ridiculous, the bad paintings by one Raviela. In that of **Maria la Blanca** are collected the gravestones of early prelates, which were removed when the cathedral was repaved; obs. also the arch and pilasters. The tutelar is San Pedro Arbues de Epila, who, like Thomas à Becket, was murdered. This deed was perpetrated by one Vidal Durans, on the 15th Sept., 1495, close to the column on the Epistola side of the ch. His body is buried under the *baldaquino* of black Salomonic pillars. This ferocious inquisidor while alive had goaded the citizens to madness. His kneeling effigy is by José Ramirez, and the paintings by Francisco Ximenez of Tarazona. This martyrdom has, at least, done fine art a good service, for it was chosen by Murillo for one of his finest pictures, just as Titian selected for his masterpiece another Dominican Peter, who was also a persecutor, and also a victim to popular revenge. Ferdinand caused the murderers of Arbues to be burnt alive, adding sundry combustible Jews to improve the bonfire. (Pulgar, Chro. chr. 95.) The opposition of the Zaragozans to the holy tribunal arose from there being very few rich Jews or Moors living among them, therefore they suspected that this engine was armed against their own persons and properties.*

Visit next the **Sacristia**, and obs. the

* For an account of this inquisidor, and his beatification by Alexander VII., April 17, 1664, see Llorente, 'Histoire,' i. 192, Paris edit., 1817.

plateresque door. Here are some fine *ternos*; one, a *pontifical*, cost 14,000 dollars; also a *casulla*, embroidered with Adam and Eve, which was brought at the time of our Reformation from the old Cathedral of St. Paul's, London. Obs. an enamelled chalice of 1655, a plateresque and rather overcharged silver *custodia* of 1537; some silver busts, one especially fine Italian work of the 14th centy., beautifully decorated with translucent enamels and Gothic inscriptions, given by Benedict XIII. In the **Capilla del Nacimiento** is a classical *retablo*, and some pictures by Juan Galvan, who painted the cupola in fresco. In the **Sala Capitular** are some paintings attributed to Ribera, and one fine Zurbaran: notice the drapery in the Dead Christ. The pavement of this room is very fine; it is composed of tiles, *azulejos*, made at Valencia in the beginning of the present centy.

Leaving the Seo to the rt. is the vast **archiepiscopal palace**, which was gutted and plundered by the French. Near was the beautiful **Casa de Diputacion**, or Parliament-house, which was built in 1437-40 by Alonso V. The saloons were magnificent, and contained the rich national archives which came down from the earliest period, and the excellent library, while the walls were ornamented with portraits of Aragonese worthies; but almost everything was destroyed by the invaders, and a **Seminario** was erected on the site in 1848. The inscriptions, now removed, are preserved in '*Inscripciones Latinas*,' Gerónimo Blancas, 4to., Zar., 1680.

Opposite the Cathedral of La Seo is the **Lonja**, the Exchange, built in 1551, in the plateresque taste; it is decaying fast. Remark the projecting and enriched soffit of this square brick edifice, and the heads of kings and warriors let into circular frames in a fine Holbein taste; the towers are tiled with white and green *Azulejo*. The interior is noble and solid, and is undoubtedly one of the finest saloons of the Renaissance style which exist in Spain. Look at the gilt *pendentif* ceiling, and Gothic inscription round the

cornice; obs. the Doric columns and the staircase. Next visit

The Cathedral, *el Pilar*, so called from the identical pillar on which the Virgin descended from heaven; the clustering domes outside are roofed with green, yellow, and white glazed tiling, which glitter in the sun; the edifice has been much modernised. These "improvements," begun in 1677, at a period of vilest taste, were planned by the presumptuous Herrera *el Moz*, and were not amended by the academical Ventura Rodriguez, who, in 1753, rebuilt portions, and left drawings for the façade. The building, spacious and lofty, is in details tawdry and incongruous. It is quadrangular, in length about 500 ft., with naves and aisles; the pillar and its image are placed at the end, and is thus inclosed, like the house of the Virgin which the angels moved from Palestine to Loretto. The interior is unpleasing. The poor frescoes in some of the cupolas are by Bayeu and Moya; the tomb of the *Duque de Montemar*, a general of Philip V., is the perfection of abominable rococo of 1763. The *retablo* in San Lorenzo is a poor performance of Ventura Rodriguez. The ancient *coro* is fine and of better times; the *Silleria*, 115 elaborate choir stalls, a splendid work of the Renaissance, was admirably carved in oak by Juan Moreto of Florence, in 1542, with subjects principally connected with legends of the Virgin. The superb *reja* is the masterpiece of Juan Celma, 1574. The Gothic Altar Mayor is composed of alabaster from the quarries of Escatron. It consists of 3 grand canopied niches of the richest Gothic, with 7 smaller compartments below. To the l., Santiago as a pilgrim, and San Braulio, who is buried here, keep watch and ward over the whole. The subjects are different events connected with the local miracle. The all-engrossing subject is the "Assumption of the Virgin:" the infinite forms and figures baffle pen or pencil. This, one of the masterpieces of Damian Forment, is certainly the finest thing of the kind in Aragon; but the detestable

new colouring of parts of the cathedral makes this noble old work look somewhat dark and dingy. In the crypt beneath, the canons used to be buried, an arrangement common in the cathedrals of Aragon and Catalonia.

The chapel of the *Pilar* is raised in the centre of the cathedral, and is placed near the altar in the centre of a circular chapel; this oval adytum was designed by Rodriguez; it is surrounded by a silver *reja*, and lamps are always burning before it. It is open on 3 sides, while the roof being perforated admits the cupola above, on which the Virgin's descent is painted in poor fresco by one Antonio Velasquez, 1793, who was not even distantly connected with his immortal namesake. The pavement is of the richest marbles; the *retablo* is much overcharged with statuary and detail; obs., among the medallions, the Descent of the Virgin and the Vision of Santiago, by Rosé Ramirez; and some others by the poor Academician Manuel Alvarez. The *Pilar* is not wholly seen; but at the back there is a hole in the casing through which the devout may kiss the consecrated marble. The material, which, from being covered with dust, looks like wood, is of the purest alabaster, as all may learn for themselves by observing the hand of Santiago, which is constantly cleansed by pious kisses. The marble steps are osculated and worn by unceasing devotion. Inside the silver railing none may enter save kings, cardinals, and the appointed priests—women being expressly prohibited. The holy image itself is small and carved out of a resinous almost black wood. The figure is very ancient; it holds the infant in one hand, and collects its drapery with the other. As a work of art it is a curious and interesting specimen of early Christian sculpture. Oct. 12 is the anniversary of the descent of the Virgin: on that day 50,000 pilgrims have been known to flock into the town and visit the shrine.

This *Pilar* is the consolation and support of the people of Zaragoza in peace and in war. Countless are the

medicants, the halt, blind, and lame, who cluster round the shrine and beg charity for the Virgin's sake. The lamps are hung outside the shrine in order to preserve the "simulacro" from smoke—the "*Fœda nigro simulacra fumo*" to which Horace alludes (III. Od. vi. 4). The 22nd Feb. is a grand lamp-lighting day here. All around the shrine are suspended votive offerings, usually made of wax, in the shape of models of the members afflicted, and healed by the Virgin's intercession.

The **Sagrario** of the **Pilar** is formed in great measure of private gifts, which have been offered rather for the purpose of being sold for the benefit or to be used for the decoration of the temple rather than to be placed on the image itself. Among them are watches, waistcoat-buttons, and inkstands. In 1870 the dean and chapter made a selection of objects of this kind, and of several finely-set diamonds, and sold them by auction. The sale produced about 20,000*l.*, and with this money the cathedral was finished. The South Kensington Museum bought for 400*l.* some of the most remarkable specimens of Spanish goldsmith's work; among them a medallion of gold and rock-crystal, the gift of Henri IV. of France, an enamelled gold "steinker" which belonged to Navarens, &c. Look at a diamond necklace and cross, amongst the finest things of the kind in Spain.

Several interesting objets d'art are kept in the sacristy of the Cathedral; among them is a fine Oliphant, or hunting horn, with carvings of the 13th century; a silver galley of the 16th, and a large quantity of church-plate of different kinds.*

Prints of the **Pilar** and of the Vir-

* Consult 'Esp. Sag.' xxx. 426; 'Fundacion,' &c., Luis Diaz de Aux., Zar., 1605; 'Fundacion Milagrosa,' Diego Murillo, Barcelona. 1616; 'Columna Inmobilia,' Juan Lecana, 4to., Lug-Bat. 1661; 'Base de la Tradicion,' Pab. de Oera. Mad. 1720. For official details, 'Compendio,' and Villafane, Mad., 1740, pp. 406 to 437; 'Historia Cronológica,' Juan Andres, 4to., Zaragoza, 1776; 'Compendio de Milagros,' José Amada, 4to., Zar., 1780. Qui decepti vult, deceptatur.

[Spain, 1882.]

gin's Descent are sold at the door of the cathedral.

§ 4. CHURCHES, LEANING TOWER, OLD HOUSES.

The **Church of San Pablo**, the most interesting after the Seo, is a 13th-century building with E. apse. Obs. its high altar, which is attributed to Damian Forment, but is probably by one of his pupils; this retablo is made of wood, and it is believed he always worked in alabaster. The cupola is painted by Gerónimo Secano. In the **Capilla de San Miguel** is the tomb of Diego de Monreal, Bishop of Huesca (ob. 1607). The ch. dates from the year 1259; the Coro is fitted with stalls executed about the year 1500; there is a Renaissance reja to the E. of the Coro. The fine octagonal steeple, which rises from the N.W. angle of the nave, is of brick: its general effect is very graceful; the glazed tiles which have been used to fill in the brick patterns give it a very Moorish look.

The **Church of Santiago** was built on the site of the house where the Apostle James is said to have lodged when on his tour through Spain. In the **Museo Provincial** at Zaragoza, and **Arqueológico** at Madrid, may be seen some very interesting capitals of columns of the 12th centy. belonging to this ch. The originals are blocked into the wall. It boasts of a *Campana Goda*, or bell cast by the Goths. The retablo of its principal altar represents the Virgin's visit to the saint.

San Miguel is situated near the **Puerta del Duque de la Victoria**. The porch is richly sculptured; in the centre, under a colossal scallop shell, is the figure of the tutelar.

The **Convent of Santa Engracia**, to the l. of the Paseo of Santa Engracia, was destroyed by the French in 1808. This beautiful ch., commenced in the richest Gothic of Ferdinand and Isabel, was completed by Charles V. in 1507. Their life-size statues may be seen there in very good preservation. They were sculptured by Morlanes, and

are the best likenesses which exist of the Catholic kings. The portal in the form of a retablo is filled with sculpture, the work of Juan Morlanes, 1505. Nothing but this portal now remains above ground. The elegant semi-Saracenic cloisters, with round-headed arches, were the exquisite design and work of Tudelilla, and there reposed the ashes of the learned Zurita and Blancas, which, with their splendid libraries, were burnt by the invaders.* The curious subterranean chapel or crypt was rebuilt by the architect Gironza after the French invasion. Three most interesting marble sarcophagi, with figures in relief, may be studied in this crypt: they illustrate the origin of Christian sculpture, and are as early as the 4th or 5th centy. The subjects they represent are similar to those of this period, of which so many exist at the museums of Rome, Marseilles, Genoa, &c.

The **Torre Nueva** in the Plaza San Felipe, is an octangular clock-tower built in 1504, and one of the finest examples of its kind anywhere to be met with. The face of the work is diapered with brickwork patterns and at a distance looks Moorish, but the design and execution is much coarser than in Moorish towers of the same dimensions. This beautiful tower leans some 10 ft. out of the perpendicular, like the towers of Pisa and Bologna; this, however, is not a silly triumph of an architect, but has been caused by the sinking of faulty foundations: its foundation has been recently restored (1860), and the great mass of unsightly brickwork which had been previously erected removed. The tower is now supposed to be secure from further decline.

Obs., among other ancient houses, **la Casa de los Gigantes**, and **la del Comercio** in the Calle Santiago, with its fine azulejos, ceilings, and windows; the **Casa de Castel Florit**; the **Palacio del Conde de Argollo** in the Plaza de San Felipe; and the **Casa Zaporta** (called also "de la Infanta") in the Calle San Pedro, which was built by

* Consult 'Historia del Subterraneo Santuario,' by Leon Benito Marton, fol., Zar., 1737.

the wealthy merchant Gabriel Zaporta in 1550, in the richest cinquecento style. The magnificent staircase has a rich roof, with groups of musicians sculptured in exquisite taste. Obs. the beautifully decorated *patio*, with the fluted pillars, and the projecting medallions with most Italian-like heads.

The old **Ayuntamiento** is in the **Plaza del Sen**. The fine saloon has a lofty sculptured roof supported by 24 columns. The walls are covered with coats of arms and banners.

§ 5. MUSEUM, UNIVERSITY, HOSPITAL, POOR-HOUSE, PROMENADES.

The **Paseo de Santa Engracia** is a well-paved promenade about half a mile long, which terminates at one end by the Plaza de la Constitucion, and at the other by the Puerta de Sta. Engracia, through which is seen a vast expanse of olive-groves, fine houses, and the distant **Sierra de Algairén**. It is the usual afternoon resort.

The **Museo Nacional**, in the old convent of Santa Fé, contains two fine Roman statues without heads, a colossal bust, and several other remains of the Roman period, a good collection of primitive pottery, vases in zones, found at Celsa (Telsa), many important Arabic remains found at the Castle of the **Aljaferia**: some early Christian antiquities, and the sepulchre of Friar Aliaza, who played so important a part in the marriage negotiations of Prince Charles of England. Among many indifferent pictures there are some good paintings on panel of the early Spanish school—a picture by Piombino, the Ascent to Mount Calvary, and a series of pictures of scenes from the life of St. Bruno by Verdusano, an artist of Aragon.

The **University**, in the Plaza de la Magdalena, is a new and uninteresting building: it was built in place of the noble old university which, with its precious library, was burnt by the French during their siege of the city.

The **Hospital General** is one of the

largest in Spain, and is dedicated to the Virgin. The former was burnt by the French, when all the patients were roasted alive.

The *Casa de Misericordia* is a large hospital, or poor-house, in which 800 persons, young and old, are taken in and employed at different trades.

El Portillo is the N.W. gate of the city. Here *Agustina*, the Maid of Zaragoza, fought by the side of her lover—an artilleryman—and, when he fell mortally wounded, snatched the match from his hand and worked the gun herself. Hence she is called *la Artillera*. (Read Byron's 'Childe Harold,' cantos lv., lvi., lvii.) This amazon, although a mere itinerant seller of cooling drinks, vied in heroism with the noble *Condesa de Zurita*, who on a similar occasion, amidst the crash of war, tended the sick and wounded—in looks and deeds a ministering angel.

§ 6. GATES—ALJAFERIA.

Outside the Portillo, 15 min. drive from the Coso, is the *Aljaferia*, the palace of the Moorish kings, or sheikhs, and afterwards the residence of the kings of Aragon. It is an old irregular citadel, and was built by the Moor Abu Giafar Ahmed, Sheikh of Zaragoza, and hence called *Giafariya*: this palatial fortress was assigned to the Inquisition by Ferdinand the Catholic, partly to invest the hatred tribunal with the prestige of royalty, and partly because the strong walls offered a security to the judges after the murder of Arbues. Here also Antonio Perez was confined in 1591, and liberated by the populace. Suchet, having first damaged the palace with his bombs, used it as a barrack; afterwards it became a military hospital, and was degraded into a prison during the civil wars,—hence its present condition. It is a true type of dilapidated Spain, fallen from its pride of place; some *talk* of restoration has taken place, but "no funds"—the old story—has allowed decay to be let alone; nothing has been done. Obs. the once splendid staircase, adorned

with the badges of Ferdinand and Isabel. One room is called *el Salon de Santa Isabel* because the sainted queen of Hungary was born in it in 1271: above hangs, luckily out of reach, and in contrast with present decay, the glorious blue and gold *artesonado* roof with stalactical ornaments. Notice an elegant gallery, and a rich cornice with festoons of vine-leaves: a Gothic inscription bears the memorable date 1492, which was that of the conquest of Granada, and of the discovery of the new world; and the first gold brought from it was employed by Ferdinand in gilding this ceiling. The only thing that remains of the time of the Arabs is a small octagonal mosque. From the esplanade of this palace there is, in clear weather, a very fine distant view of the Pyrenees (*Mont Perdu*, &c.).

The gate of *El Heroismo* is closed. It was so called from the ashes of martyrs which were found on the spot, 1492.

§ 7. EXCURSIONS.

A pleasant drive of about 4 m. may be made to the *Casa Blanca*, a country inn placed near the locks on the *Canal de Aragon*, and which is much frequented by the townsfolk, especially on the festivals of San Juan (June 24th), and San Pedro (June 29th). Take first the road to the hill called *de Torrero*, through a beautiful avenue called *el Paseo de las Damas*: below this, on the 20th Aug. 1710, Stanhope came up with Philip V., who was flying from his defeat at Lérida; but the German allies hesitated to advance, when the English general charged, alone, crying, "This is a day to retrieve *Almansa*," and it did so most effectually: although our troops were footsore and starving, they drove the foe everywhere before them, who abandoned cannon, 63 colours, and everything. The French version was "Here Stanhope *obtient quelques avantages!*" (*Biog. Un.* xliii. 430). Stanhope's first care then was for the disabled French, for "among the

wounded,' said he, "there are no enemies" (Mahon, viii.) The heavy Austrian Charles now entered Zaragoza in triumph, and the crown might have been his, for Stanhope urged an immediate advance on cowed Madrid, but, like our Duke, he was thwarted by the pottering generals of his ally, and mediocre ministers at home.

Ascend the hill to the church. From the pretty public gardens which surround the Ch. of San Fernando, a beautiful view of the city is obtained. To the back of the church is the canal. **El Canal de Aragon** was one of the first to be begun in Europe, as it probably will be the last to be finished. This grand conception was projected in 1528 by Charles V., in order to connect the Mediterranean with the Atlantic; vast in promise, slow in execution, and impotent in conclusion, only 8 leagues were cut by 1546; then the affair languished until 1770, when one Ramon Pignatelli advanced it a few more leagues. It now connects Zaragoza with Tudela, and boats occasionally ply backwards and forwards with passengers. This canal suggested that of the Canal du Midi to Louis XIV., which was begun in 1861, and finished with Roman magnificence. This canal is at present in the hands of a company, and is chiefly used for irrigation.

Go on to **Buena Vista**, $\frac{1}{2}$ m. further to the rt. The view from this point is superb: below in the distance lies the city with the Sierra de Jaca as a background, and the snow-capped **Cabeza de Moncayo** to the extreme l. Follow the canal again through an extensive olive wood to **La Casa Blanca**, crossing the Rio Huerba by the towing-path of the canal. The engineer should examine the skilful manner in which this deep gorge is crossed by the canal. At the **Casa Blanca** Marshal Lannes signed the stipulations for the surrendering of the city.

Now drive back by way of the **Aljferia**, the extensive **Cavalry Barracks**, and the **Plaza de Toros**, entering the city by the **Portillo** gate.

Railways.—To Madrid (Rte. 2); to Barcelona (Rte. 136); to Pamplona (Rte. 163); from Zaragoza to Puente de Híjar (Rte. 148A).

ROUTE 148A.

ZARAGOZA TO PUENTE DE HIJAR.

Zaragoza Stat.
 El Burgo Stat. Pop. 785.
 F. de Ebro Stat. Pop. 2255.
 Pina Stat. Pop. 2828.
 Quinto Stat. Pop. 2529.
 La Zaida Stat. Pop. 377.
 Aralla Stat.
 Puente de Híjar Stat.

ROUTE 149.

ZARAGOZA TO MADRID BY CALATAYUD, ALHAMA [EXCURSION TO PIEDRA], MEDINACELI, SIGÜENZA, GUADALAJARA, AND ALCALÁ. 214½ m.

Two trains daily, in 11 and 14 hrs.

The Railway Station for Madrid is to the S.E. of the town, outside the Puerta del Carmen. The line to Pamplona (Rte. 163) branches at

8¼ m. **Las Casetas** Junct. Stat. Pop. 348. The rly. crosses the River Jalon and the Canal de Aragon.

8 m. **Grisen** Stat. Pop. 351. Obs. the rich olive-plantations, which clothe the country with a sombre verdure all the year round.

5½ m. **Plasencia del Jalon** Stat. Pop. 891. To the rt. is the Llanura de Plasencia, an immense plain: to the l. the country is mountainous.

4½ m. **Bueda** Stat. Pop. 856.

2½ m. **Epila** Stat. A beautiful little town of 3587 Inhab., situated in a well-cultivated district.

2½ m. **Salillas** Stat. Pop. 746.

3½ m. **Calatarao** Stat. Pop. 2075. Many Roman architectural remains have been found here.

3 m. **Riela** Stat. Pop. 2223. Its ch. is surmounted by an elegant stone square tower of a red colour, with octagonal belfry. The country around is beautiful and fertile. Several tunnels are now passed to

6 m. **Morata** Stat. Pop. 1959. Here are several oil and corn-mills.

5½ m. **Morés** Stat. Pop. 648. Obs. a picturesque ruin near this little village.

3½ m. **Paracuellos de la Ribera** Stat. Pop. 921. The peaches and other fruits of this district are excellent. The mineral springs here are famous for cutaneous disorders. In the parish Church a splendid *terno* may be seen, a

very first-rate specimen of ecclesiastical embroidery of the beginning of the 16th century.

Many tunnels, bridges, and ravines are now crossed—18 bridges and 11 tunnels—between the stations of Riela and Calatayud.

8½ m. **Calatayud** Stat. (Buffet). *Inn*: Fonda de la Campana. Posada, tolerable. The city lies to the rt., and is ¾ m. from the station. Pop. 11,299.

Calatayud, the second city of Aragon, is a genuine Aragonese town: it has an imposing look, imbedded among rocks, with its noble castle. The hills are grey, barren, and crumbling, as are the ruined edifices which are built out of them and among them. This city, now dilapidated and dull, is of Moorish origin, as the Arabic name implies, being the "Castle of Ayub," of Job, the nephew of Musa, who, to construct his new frontier town, used up the remains of ancient *Bibilis* as a quarry. [That old Iberian city lay about 2 m. E. at Bambola, and was celebrated for being the birthplace of *Martial*, and the site of a victory gained, A.U.C. 680, by *Quintus Metellus* over *Sertorius*. It was also renowned for its superior steel and streams, "*aquis et armis nobilem*." The fourteen medals coined at *Bilbilis* are enumerated by *Florez* (M. i. 169).] Modern Calatayud must closely resemble ancient *Bilbilis* as described by *Martial* (x. 103): it is cold and cheerless, being exposed to the blasts of the dreaded *Moncayo*, *Mons Caunus*, *Calvus*. This bald sierra, a mass of schists, slaty rocks, and limestone, divides the basins of the Ebro and the Duero, and, being a detached elevation, catches the clouds, and remains to this day the dwelling of *Æolus* and *Pulmonia*, as in the days of *Martial* (i. 50, 5).

Martial himself, although an Aragonese by birth, was in truth rather an *Andaluz gracioso*. He went to Rome, where he neglected business, and took to writing epigrams and composing *seguidillas*, like his countrymen *Salas* and *Quevedo*. The characteristics of his style are well summed up by his

friend Pliny in his 'Epistles' (iii. 21), as partaking *salis et fellis*, of salt, *sal Andaluza*, and gall; dirt might have been added. Martial toadied Domitian, by whom he was knighted, when alive, but the *caballero* abused the emperor when dead. He took disgust at being neglected by Trajan, his *paisano*, and returned to Spain after 35 years' absence, whence he wrote an account of his mode of life to Juvenal, which—rude as it was when compared to the luxuries of Rome—he asserted that he preferred to that of the Eternal City, exclaiming like a true Spaniard, who is wretched out of Spain, '*sic me vivere, sic juvat perire*' (xii. 18).

Calatayud has two *Colegiatas*. One, el *Santo Sepulcro*, was built in 1141, and originally belonged to the Templars: the altar of the *sepulcro* is made of the marbles of the province. The second, *Santa Maria*, once a mosque, has an elegant cinquecento portal, erected in 1528, by Juan de Talavera, and Esteban Veray; it has a lofty belfry, but the interior is disfigured with stucco-work of bad taste. There are a few second-rate pictures by Aragonese artists. The pavement, put down in 1639, is of a marble called *Claraboya*, which resembles the Parian; the belfry is octangular, as is common in Aragon and Catalonia.

The Dominican Convent has a glorious *patio* with three galleries rising one above another; obs. a portion of the exterior enriched with pseudo-Moorish work, like the prisons at Guadalajara, although, when closely examined, it is defective in design and execution; seen, however, from afar, it is rich and striking.

The city arms are truly Celtiberian, "a man mounted without stirrups and armed with a lance:" such a charge occurs constantly on the old coins. A cross has been placed in his other hand, and the motto "*Bilbilis Augusta*" subjoined.*

* Consult the local histories, '*Tratado del Patronato*,' Miguel Martínez del Villar, 4to., Zaragoza, 1698; and '*Elogio*,' by Jerónimo Escuela, Alcalá, 1661.

Calatayud has a theatre, a *Plaza de Toros*, and several pretty *paseos* and *alamedas*. Its environs are very fertile, and its hemp is considered to be equal to that produced in Granada. The red wines grown in the *Campos de Carriena* (about 25 m. distant) are considered the best in Aragon. Visit the caves in the rocky hills once inhabited by Moors; also some curious stalactite caves near the city on the *Camino de la Soledad*. A pleasant excursion can also be made to the ruined *Castillo del Reloj*.

A railway is planned and will shortly be carried out from *Val de Zapan* to *San Carlos de la Rapita*, from which a branch will connect the main line by the coal-mines of *Utrillas* with *Calatayud*, *Teruel*, and *Sagunto*.

After leaving Calatayud, the rly. traverses a rich and fertile plain to 4½ m. *Terrer Stat.* Pop. 1013.

3½ m. *Ateca Stat.* Pop. 3213. This little town is embellished with a church, the tower of which is Moorish, and a handsome town-hall.

7½ m. *Alhama de Aragon.* Pop. 1278. The mineral springs of this valley are highly recommended in cases of gout, stone, gravel, and chronic rheumatism. These springs were called by the Romans *Aquæ Bibilitanæ*: the two founts (*viejos* and *nuevos*) which are now most in use were first discovered by the Moors. *Inn*: *Las Termas de Matheu*, 30 r. to 40 r. a day. *San Fermin* and *San Roque* more reasonable. Season commences in June, and terminates in September; but the establishment, which is provided with every comfort, and is excellently well managed, is open all the year round. Opposite the establishment, on the other side of the river, there is a lake of gaseous water, upon which asthmatic patients cruise about in boats.

[A delightful excursion may be made from here by carriages or omnibus to the monastery of *Piedra*. This Benedictine monastery was bought by the present proprietor after the confiscation of conventual estates in 1839. What was left of the building has been con-

verted into a good Hotel, charge 34 r. a day. The scenery is most beautiful. There are twelve cascades, one of which is 150 ft. high; caves with stalactites, and happily the scenery is left to its wild simplicity and effect. The artificial breeding of fish has been carried out there with great success. Abundant springs of water in the sheltered bottom supply a series of lakes swarming with trout of all sizes, and salmon in the first stage of the experiment. While the temperature at Alhama is warm, the traveller may find in the shady glens of Piedra much that will interest him, and may vary the temperature at his convenience by climbing the mountain, or seeking the moister atmosphere of the waterfalls. The church is not devoid of interest, and in one of the chapels in the adjoining forest, 2 miles off, is a curious altar of the 13th century. The fine relicario at the Academy of history at Madrid, came from this Monastery.*]

4½ m. **Cetina Stat.** Pop. 1160. Obs. the embattled fort, which once protected this village: now it is decaying fast.

4½ m. **Arisa Stat.** Pop. 1553. This little hamlet is placed on the border of Aragon: the houses are built of red stone.

The Rly. now enters upon the arid and desolate plain of Castile.

14½ m. **Arcos de Medinaceli Stat.** Pop. 1118. Obs., on the top of a hill, a ruined castle and the remains of a Roman arch.

[A short walk from Arcos is the little town of **Huerta** (a garden). It possesses the remains of one of the finest Bernardine monasteries which Spain has ever possessed; it was built on the site of a palace of Alonso VIII. (in 1142-7), and was the scene of his amours with the dark-eyed Jewess **Rachael**, of her tragical death, and his bitter repentance. Part of his stables remain, but the rest of the

* For further details, read 'Descripcion del Monasterio de Piedra,' to be bought on the spot.

edifice has been much altered. There still exist, however, two noble cloisters: the one with a double colonnade is most elegant. Obs. also the *silleria del coro*, and the stall of the abbot. Near the high altar was buried **Rodrigo Ximenez de Rada**, the warlike primate, who fought at *las Navas de Tolosa*; his ashes now repose at Toledo. The convent was also the burial-place of **el Santo Sacerdote**, **Martin de Finajoia**, and others of his family; of **Perez Martinez**, **Manriques**, **Muñoz**, and others who died fighting the Moor during the 13th and 14th centuries.]

10 m. **Medinaceli Stat.** Pop. 1182. This town, of 1800 Inhab., is not a "city of heaven" either metaphorically or really, but simply the "city of Salem;" it was once the strong frontier hold of a Moor of that name, and, accordingly the scene of many conflicts between the Moors and the Christians. Here died the celebrated **Al-Mansúr** "the victorious," the Cid of the Moors, born 938, died 1002, and the most terrible enemy of the Christians. **Medinaceli** is built beneath a steep hill, and presents a most picturesque appearance as seen from the rly.; it gives the title of duke to the noble family **la Cerda**, the rightful heirs to the crown of Spain; **Fernando**, the eldest son of **Alonso el Sabio** (called *la Cerda* from a peculiar tuft of hair on his face), died during his father's lifetime, leaving two children by **Blanche of Bourbon**. These infant Dukes of **Medinaceli** were dispossessed by their uncle **Sancho el Bravo**, but they and their descendants long continued to claim the crown upon every fresh coronation, and to be fined a small sum *pro formá*: the family tomb is in the parochial church.

13 m. **Alcunza Stat.** Pop. 379. The river **Henares** is seen to the l. of the line.

3½ m. **Sigüenza Stat.** Pop. 4497. **Fonda de Ventura**, tolerable. **Casa de Huéspedes**. This, the chief town of a district possessing fine plains and plenty of water, might, with proper

cultivation and roads, be made the granary of Spain. The city is said to have been built by fugitives from Saguntum, but the site of the Celtiberian *Segontia* was distant 2 m. from the city of Sigüenza, and it is still called *La Villa Vieja*. The city yet retains a portion of its ancient walls and gates: it is built in the shape of an amphitheatre on the side of a hill, sloping down the valley of the Henares: the upper town is steep, with its height crowned by the episcopal palace of *alcasar*, for the bishop of Sigüenza was once its temporal lord or *señor*.

The Gothic Cathedral is a fine substantial building of first-rate interest, and well preserved, and, as Mr. Street suggests, undoubtedly the work of Spanish artists. The date of its foundation is unknown, but it was restored by King Don Alfonso after he had taken Sigüenza, Toledo, and Medinaceli from the Moors. It was dedicated on the 19th of June, 1102. The two western steeples are of the very plainest possible character, pierced with narrow slits, which dimly light the interior of each tower. The buttresses are of enormous size: the western door is round-arched: the simple façade between the two towers has a medallion of the Virgin giving the *Casulla* to San Ildefonso, placed over the central portal. The interior is striking, especially the 24 noble clustered piers which support the middle and highest of the three naves. The original windows generally remain: the rose-window in the south transept is remarkable for the vigorous character of its design, and is undoubtedly one of the finest in Spain. The rich Gothic *silleria del coro* was carved in 1490: the much admired *trascoro*, with red and black marbles, was raised in 1685 by Bishop Bravo, to receive an image of the Virgin which had been miraculously preserved from the Moors. The simple and classical *retablo* of the principal altar was raised in 1613 by Bishop Mateo of Burgos: it is composed of three tiers, of the Ionic, Corinthian, and Composite orders; the bassi-relievi of Faith, Hope, and

Charity deserve notice. Obs., in the *presbiterio*, the recumbent effigy of the first bishop, Don Bernardo, a Benedictine monk, who had taken the habit at Cluny, and who was a native of France. This Bernardo was afterwards created Archbishop of Toledo, and was killed in battle near the Tagus. The relics of *Santa Labrada*, the patroness of the city, are preserved in a niche in the transept: obs. the details of the *retablo* above the tomb: the sculpture represents the saint as ascending to heaven, whilst the founder, Bishop Fadrique, of Portugal, kneels in a highly wrought niche below.* In the chapel dedicated to this saint there are six beautiful pictures on panel, Italian style of the beginning of the 16th century. In the chapel of *San Marcos* there is an interesting triptych of the end of the 15th century, composed of 28 compartments containing pictures on panel, with ornamentation in gold. They appear to be by early Spanish artists. A Gothic inscription, which is concealed by the altar, runs round the lower part. The chapel is very dark, and must be seen with artificial light. The chapel of *Santa Catalina*, near the door which opens to the market-place, contains flags taken from the English in 1589. It was dedicated to St. Thomas of Canterbury, a few years after his martyrdom, by Bishop Jocelyn, who came over to Spain with Queen Leonora. Obs. a delicate plateresque portal and *reja*, and some superb sepulchres with recumbent figures; e.g. of Martin Vasquez de Sosa; Sancha, his wife; Martin Vasquez de Arce, 1485; and a fine armed Knight of Santiago. Notice that of the Bishop of Canaria, Fernando de Arce, ob. 1522: the prelate lies at full length on the *urna*. Another sepulchre, of older date, fills the centre of this assemblage of monumental art. In the sacristy of this chapel may be seen an altar composed of different pictures on panel. Obs. the portal of one of the chapels to the

* See her Dife, 'Discurso de la Vida, &c. de Santa Labrada,' Diego E. Gonz, Chantus y T'lauri 4to., Mad., 1806.

north side, one of the most curious specimens, and most admirably combined, of Gothic, Moorish, and Renaissance styles. The adjoining **Capilla de San Francisco Xavier** has also a picturesque portal, and in the semi-circular chapel is the tomb of Bishop Bravo, with a fine crucifix. The portal to the *sacrista* or *sagrario* is in best plateresque, and in the same style is the wood-carving inside, while the *relicario* is filled with statuary and minute sculpture, and the *reja* is excellent. It contains some interesting chalices ornamented with enamel, and a silver temple and stand for the monstrance, fine work of the 16th century: the jewels in the centre are very fine. In an adjoining room are two sculptures representing the Crucifixion, which are worth seeing. Look in the sacristy at a large piece of ancient gold-tissue. The **Sala Capitular** is covered with good Flemish tapestries. An Italian triptych which is worth noticing hangs in this chapel. The Gothic cloisters, with delicate windows and enrichments, were finished in 1507, by Cardinal Bernardo Carvajal, and were paved in the last century by Bishop Bullon, who disfigured the general character with his coat of arms. Examine the doors and contiguous chapels.

The church of San Vicente is Romanesque, but much injured. On the *Epistola* side of the high altar is a picture on panel of the Virgin, by Morales.

The Geronimite **Colegio** was founded by one of the Medinaceli family, who lies buried in the transept, ob. 1488. Obs. the tomb of Bishop Bartolomé de Risova, ob. 1657, and the classical cloister of Tuscan and Doric. Sigüenza has pleasant walks on the river-banks, which were laid out by Bishop Diaz de la Guerra, for the bishops have been signal benefactors to their city: they raised the aqueduct, which crosses a glen below their palace, and supplies the town, and is a work of truly Roman intention, solidity, utility, and grandeur. The Gothic castle over the town is uninteresting.

10 m. **Baides Stat.**

4½ m. **Matillas Stat.** Here are the ruins of a castle.

7 m. **Jadraque Stat.** Pop. 2000. Large quantities of fruit are sent from this neighbourhood to Madrid. [10 m. to the N., at the foot of the Sierra de Pela, are the celebrated silver-mines of **Hiendelaencina.**]

8 m. **Espinosa Stat.** Pop. 415. To the l. obs. a fine oak forest, which belongs to the Duke of Osuna.

8½ m. **Humanes Stat.** Pop. 1042.

6½ m. **Yunquera Stat.** Pop. 1013. Obs. to the l. the ancient convent of San Francisco.

7½ m. **Guadalajara Stat.** Pop. 8371. Buffet. Inn: Fonda del Moro, Calle del Barria; Casa de Huéspedes, de Dn. Eugenio Cañas, Calle Major baja, both indifferent. *Travellers are recommended to visit Guadalajara from Madrid, and not to sleep there.* This ancient poverty-stricken city was the *Arriaca* of Antoninus, the *Caraca* of Ptolemy and Plutarch, the *Wála-l-hajarah* (river of stones) of the Moors. The town, especially when seen from San Antonio, outside the walls, rises in a fine jagged outline with crumbling battlements, while the gardens of the Mendoza palace hang over a wild ravine.

Guadalajara was reconquered from the Moors by Alvar Fañez de Minaya, whose mounted effigy the city bears for its arms. The readers of old ballads will be familiar with this relative and right-hand of the Cid, to whom he gave his precious sword (Duran, v. 154.) Alvar was a fierce *guerrillero* of that exterminating age, and, like his master, spared neither age nor sex, hewing the infidel to pieces; hence the Moorish annalists never mention the name "Albarhanis" without adding "May God destroy him!" (Moh. D., ii., Ap. 32). The feudal lords of *Guadalajara* were the Mendozas, the Mæcenas family of the Peninsula. Visit their palace (*Palace of Duke del Infantado*), built in 1461, in which the great Cardinal Mendoza, Rex Tertius, died. The style is an admirable example of *Mudejar* architecture; the capricious and artistic designs are coarsely exe-

cuted, yet as a whole it is very striking. The façade is studded with projecting knobs, while an ample armorial shield, with satyrs for supporters, crowns the portal: high above runs an elegant row of Moorish windows, from whence François I. beheld the tournament given him by the Duque del Infantado, whose magnificent hospitality is described by eye-witnesses.* The then duke lived in almost royal state; his retinue, body-guard, &c., are detailed by Navagiero. On entering the house the *patio* is singularly effective, albeit not of the most correct taste; over the arcades are strange sculptured lions, with heads like hedgehogs, and a profusion of scrolls and shields, and the ball ornament. The splendid *artesonado* ceilings, being out of reach, mock with their gilded magnificence the indigent misery of the walls below, and the *azulejos* retain their Primiticcio designs. Obs. the ceilings in a saloon which overlooks the garden, and another which bears the arms of England, with the Tudor badges and supporters. The *Sala de Linajes*, once the saloon of the genealogies of the proud Mendoza, was long ago converted into a magazine. Obs. the huge chimney-pieces, and especially that in the long gallery, which François I. so much admired, and Nuñez de Castro has described in bad verse. This palace was completely gutted by the French. It is now in tolerable good preservation, and made use of as a school for the orphan sons of officers.

Next visit *San Francisco*, with its simple imposing outside. It was cruelly ill-used in the civil wars, having been turned into a fortress, as it commands the town; founded in 1200 by Doña Berenguela for the Templars, it was rebuilt in 1393 by the Admiral Mendoza. Obs., in the *Capilla de los Davalos*, a sweet statue of a sleeping female holding the cordon of the tutelar; here youth and beauty have met with an untimely end, cut off in their prime.

* See 'Hechos de Alarcon,' x. 302, fol., Mad., 1665; and *Historia de Pescara*, viii., ch. 3, Zaragoza, 1562.

Now descend into the *Panteon*, where reposed the ashes of the Mendozas, the brave, the pious, the learned, and the magnificent. The sepulchre, worthy of their goodness and greatness, rivalled in rich marbles those of the Medici at Florence and of the Escorial. Begun in 1696, and finished in 1720, at the then enormous cost of 180,000*l.*, it contained twenty-eight tombs, and among them that of the duke who had befriended François I.; but his ashes, in 1809, were cast to the winds by the French, who also broke the precious marbles into pieces. Infantado, after their expulsion, long left the vault purposely unrestored, as a mute but eloquent record of revolutionary philanthropy.

Near the Mendoza palace is a pseudo-Moorish brick building, now used as a prison: opposite is the College of Engineers, once a royal manufactory, a French scheme of Philip V., who wished to force Spain, a naturally agricultural country, into making bad and dear wares.

Next visit the *Plaza de Santa Maria*, and obs. the picturesque arcades of *San Miguel*, once a mosque, with its colonnaded entrance, round buttress pillars with pointed heads, horseshoe arches, machicolations, and herring-bone patterns under the roof. An inscription states that it was consecrated as a *Christian Ch.* in 1540. The *Ch. of San Esteban* has the Toledan circular apsis, and rows of arches on the exterior, and presents a curious jumble of styles. Alvar Fañez, the Cid's right-hand companion in 79 battles, lies buried inside, with many other ancient knights of good family. In the *Museo* amid some bad pictures, obs. the fine tomb of Doña A. de Mendoza, brought from the convent of Lupiana. The *Casas Consistoriales* built in 1585, have a good gallery and balcony.* The River Henares is crossed by a bridge built in 1758 on Roman foundations.

* There is a 'Historia,' &c., of Guadalajara, collected partly by Fernando Pecha, a Jesuit, but published under the name of Alonso Nuñez de Castro, fol., Mad., 1633; consult also *Antigüedad de Guadalajara*, Balr. Campuzano, fol., Mad., 1661.

[*Excursions* can be made from Guadalajara to

(a) *Lupiana* (Pop. 614—6 m.), with its once celebrated monastery of *San Bartolomé*, the first founded in Spain for the order of St. Jerome. It was the work of Diego Martinez in 1330. The fine Gothic cloisters were built by the primate Carrillo in 1472.

(b.) The baths of *Trillo* (Pop. 798—30 m.), pleasantly situated on l. bank of the Tagus, see Rte 2: a diligence service during the season. The *hospederías* afford decent accommodation for visitors. The nine hydrosulphate springs of Trillo are perhaps the most efficacious in Europe for rheumatic disorders, St. Vitus' dance, epilepsy, ophthalmia, &c. Season commences in June and terminates in September.]

6½ m. *Azuqueca* Stat. Pop. 422. Near here the Marquis de Sierra Bullones (General Zabala) has a country seat.

8 m. *Alcalá de Henares* Stat. Pop. 14,241. *Inn*: *Fonda del Universo*, *Alcalá de Henares*. The place looks imposing when seen from afar, with its old walls, its conical roofs, and its towers. It has a theatre, a *plaza de toros* and two pretty *alamedas*.

Here was born the immortal Cervantes, who was baptised in the ch. of Sta. Maria, Oct. 9, 1547: and also Antonio Solis, the historian of South America. The house in which Cervantes was born is marked by an inscription in the wall.

The old city, *Alcalá la Vieja*, was built on the *Cerro de San Julian del Viso*, and was called *Complutum*, quasi *confluvium*, from the junction of rivers. It was taken by Alonso VI., who was encouraged by a vision of the Cross in the air, which was seen by the Archbp. Bernardo, a sharp-sighted Frenchman, to whom the monarch granted all the lands near the sight of his vision; the place soon grew under the fostering protection of the Toledan primates, and indeed is their creation. Bernardo built a hermitage on the hill of *la Vera Cruz*, "the true cross," to which

a *retablo* was given in 1492 by Pedro Gumiel. This worthy architect of *Alcalá* is generally called "the honourable," *el Honrado*, because his works never exceeded his estimates. The Archbp. Tenorio erected the wall and bridge in 1389; but the greatest benefactor was Cardinal Ximenez (or Cisneros, as he is generally called by Spaniards), who, having been educated here, remembered in his day of power the school of his obscure youth, and raised it in 1510 to be a university, as Wolsey, imitating him, tried to do at Ipswich. He endowed it most magnificently, but the funds have been sadly sequestered and robbed. It once had 19 colleges, and 38 churches, and was so amply provided, that Erasmus perpetrated a pun on *Complutum* by calling it *Πανπλουτον*, from the abundance of wealth, and the "*cumplimiento*" of all learning. Ximenez, disgusted at Ferdinand's suspicious ingratitude, retired to *Alcalá* after the conquest of Oran, and devoted his time and income to his new building. During his regency he amassed much treasure, with all of which, when Charles V. reached Spain, he endowed his university, saying, "had an angel asked me for it before my sovereign's arrival, I should have thought him a devil; and should he ask me again for it now, I should think so still." *Alcalá* became to Salamanca, what Cambridge is to Oxford; and François I., who, when a prisoner, spent here 3 days of continual festival, being welcomed by 11,000 students, remarked that "one Spanish monk had done what it would have taken a line of kings in France to accomplish." The celebrated *Polyglot Bible* was printed here (in 6 vols. folio, 1514-17), hence it is called the *Complutensian*. Ximenez, its projector, spared neither pains nor cost, and lived to see the last sheet in type; but after his death Leo X., warned by Card. Pole of the danger to which the Tiara might be exposed, in thus letting the people "search the Scriptures," delayed the publication until 1522, and then limited it to 600 copies. The expense of the edition exceeded the then most enormous sum of 52,000 ducats; three

copies only were printed on vellum, one for the Vatican, one for Alcalá (now moved to Madrid), and a third, which was bought by Mr. Standish for 522*l.*, and afterwards bequeathed to Louis Philippe, is now in the fine library of the Duc d'Aumale; the text, in Hebrew, Greek, Latin, and Chaldaic, is not very highly esteemed by Biblical critics. The MSS. employed by the editors of the Old Testament of the Polyglot were carefully transferred from Alcalá to the University Library at Madrid. The MSS. made use of in preparing the New Testament had been borrowed from the Vatican Library, and were restored to that collection again. A catalogue of the MSS. by Dn. José Gutierrez and the investigations made by Dr. James Thomson on this subject will be found in an 'Account of the Printed Text of the Greek New Testament, with Remarks on its Revision upon critical Principles.' By James Prideaux Tregelles, LL.D. Bagster, 1854. Ap. to sect. i. p. 12. The old story of the parchments having been sold to a rocket-maker is true, but it was only the covers of the MSS., when they were re-bound.

Alcalá is now a poor and ignorant place, for the removal of the university to Madrid has completed its literary ruin. It is a shadow of the past, and latterly has been left in sad abandonment. Visit the *Colegio Mayor de San Ildefonso*, which Ximenez began in *Tapia*, and when Ferdinand objected to the humble material, replied, that it became him, a creature of the dust, to leave marble for his successors. Hence the inscription, "*Olim lutea nunc marmorea.*" The San Ildefonso was sold to one *Quinto*, who began pulling it down for the sake of the materials. When the body of Ximenez was found, the corporation bought back the desecrated walls with an intention of preserving the site as a sepulchre for their former benefactor. The original University was designed by Pedro Gumiel, and finished in 1583 by Rodrigo Gil. The façade of three storeys, with statues, is constructed

with marble of a beautiful ivory colour, with a grey granite basement: the cordon of St. Francis is symbolic of the founder's name and order. There are 3 *patios*; in the Doric, Ionic, and Berruguete style: that called *el Trilingue* was completed in 1557. The chapel built by Gil de Ontañon is magnificent: here the rich Gothic is tinged with Moorish decoration, *azulejos y lienzos*. Obs. the fretted arches under a matchless *artezonado* ceiling, with ribbed panels and Alhambra stars.

The *Paraninfo*, the grand saloon, or hall of former ceremonials (so called from the professor who presented candidates for degrees): look at the exquisite plateresque upper galleries; the lacunares of the *artezonado* roof are very rich. Near the entrance door may be seen the last picture painted by Carducho—a St. Jerome. Ximenez died at Roa, near Valladolid, Nov. 8th, 1517, in his 81st year, broken-hearted at the ingratitude which Charles V. showed, like his grandfather, towards an old and faithful minister.

The *Episcopal Palace*, with square towers and leaden spires, on which many primates have laboured, is still unfinished: it occupies the site of the old alcazar, of which a massive tower yet remains: the plain solid exterior contrasts with the beautiful courts and decorations inside, wrought in a warm-coloured marble. The windows of the first *patio* resemble those by Berruguete in the *Alcazar* of Toledo; the second *patio* is plateresque, with rich cornices and balustrades, and was built by the primates Fonseca and Tavera: the exquisite carved ceilings and plateresque staircase and façade to the garden deserve notice. This building has been restored at a considerable expense, and since 1861 has been devoted to the *Archivo Histórico*: papers proceeding chiefly from the Inquisitions of Toledo, and most interesting as throwing light upon horrors hardly to be believed which happened at the terrible trials of the Tribunal: and those belonging to the Public

Offices in Madrid of an historical character, have been collected here. The archives are open daily to the public, and amateurs will find civil employés who will show them autographs and other literary curiosities. Alcalá was repeatedly sacked by the French: hence the churches and convents are now plateless, pictureless, and desolate. In the **San Diego** is the grand sepulchre and recumbent statue of the primate Alonso de Carrillo, ob. 1542. The principal ch., el **Magistral**, is Gothic. It has an excellent *reja* by Juan Francés, and an elaborate *illeria del coro*. The Cardinal lies buried here; his effigy, clad in pontificalibus, reposes on a most superb raised *urna*, the masterpiece of Dominico el Fiorentino. The epitaph records the great commissions of this friar, general viceroy, and cardinal. The *reja*, or balustrade was wrought by the Vergaras, father and son, 1566-73; the rich cinquecento ornaments struggle between Pagan and Christian devices: examine it well, although the inscription invites the traveller to admire the virtues of the deceased in preference. Here lies also Pedro Gumiel, *el Honrado*, now forgotten and dishonoured.

The tutelary saints of Alcalá are *Justo* and *Pastor*, who were put to death Aug. 6th, 306, when aged 7 and 9 years.*

The only convict female establishment in Spain is at Alcalá: 800 women are employed in work of different kinds.

[The mineral-baths of *Loeches* (Pop. 865) are distant 1 mile. Accommodation indifferent: diligence service during the season—15th June to 15th Sept. The waters are strongly impregnated with sulphate of magnesia, and are recommended for rheumatism and all kinds of skin-diseases. The diligence takes travellers to

* Ribadeneyra (ll. 444) gives all details; see also Prudentius (Per. iv. 41); consult also 'Vida y Martirio,' A. Morales, Alcalá, 1568; 'Monumentos de los S. M. Justo y Pastor,' J. F. Andres Ustarroz, Zaragoza, 8vo., 1644. For local history, consult 'Historia, &c., de Compluto,' Miguel de Portilla y Esquivel, Alcalá, 1725-28.

the **Nuevo Bastan**. The Palace and Dominican Convent, to which the Conde Duque de Olivares retired when disgraced by Philip IV., may be visited; he died here in 1643. The *Church*, in the Herrera style, bears his arms and a statue of the Virgin on its front. He is buried in the ch., which is plain, and stripped of its famous Rubens, now in the Grosvenor Gallery, London.]

6½ m. **Torrejon de Ardoés** Stat. Pop. 1971.

Not far from the station is an estate belonging to the Duke of Osuna, called **La Alameda**, to visit which a ticket from the *administrador* at Madrid is necessary.

The river Jarama is now crossed to 2½ m. **San Fernando** Stat., where is a royal chateau in ruins (not worth seeing) and park.

4½ m. **Vicalvaro** Stat. Pop. 1895. Here the stone is obtained with which Madrid is paved.

2½ m. **Vallecas** Stat. Pop. 3124. Obs. to the l. an isolated hill crowned with a small chapel; it is called the **Ermita de los Angeles**, and marks the centre of Spain. The Rly. to Alicante now branches l., and the custom-house magazines (called "docks") are seen to the rt.

4½ m. **MADRID** Terminus. Omnibuses and cabs to the **Puerta del Sol** and every part of the town (see Rte. 2).

ROUTE 150.

ZARAGOZA TO HUESCA AND PANTICOSA.

97½ m.

Zaragoza. See Rte. 148.

The line to Barcelona is retraced to 14½ m. **Tardienta Stat.** Pop. 1481. Thence the Branch Rly. traverses a level and well-cultivated country to 7½ m. **Vicien Stat.** Pop. 276. Thence to

23½ m. **Huesca Stat.** *Terminus.* *Inns:* Fonda de la Union, in the Calle de Zaragoza, 30 r.; Fonda de España, Calle de San Victoriano, 2 r.—diligences leave these Hotels daily for Panticosa; Casa de Huéspedes, del Sol; none good. Omnibus from the station. *Casino* in the Coso; strangers admitted on presentation of their cards. *Café* in the Coso. Pop. 11,536.

*Theatre.**Plaza de Toros.*

This *chief town* of its province is the see of a bishop, suffragan to Zaragoza, and the residence of the usual provincial authorities. Huesca is a fine specimen of an old Aragonese city: its antiquity is very great. Originally called *Ileosca*, it became the capital of the Vascitani, and was afterwards chosen by the *guerrillero* Sertorius as the seat of a university (founded A.U.C. 677), ostensibly for the education of noble youths, but in reality to hold them as hostages to ensure their fathers' allegiance. The Romans, unable to subdue Sertorius by fair fight, set a price on his head, which induced Perpenna, one of his officers, to plan his assassination, which he effected (A.U.C. 680) by murdering his chief at a banquet. The city under Sertorius had become an important place. Under the Romans it became a municipium, and was called "*Urbs victrix*

Osca." Roman *Osca* was destroyed by the Moors, but afterwards rebuilt by them. It was recovered by the Christians in 1096, after a siege of 2 years, and an obstinate defence. The see of Huesca, which dates from the 6th centy., was restored by Don Pedro I. in 1096.

The **Cathedral**, a beautiful Gothic edifice, was designed in or about 1400 by Juan de Olotzaga, a Biscayan architect. It was not completed until 1515. It is well placed on the spacious **Plaza de la Seo**, where many fine buildings are grouped. The W. doorway is said by Cean Bermudez to be the work of the original designer.

This fine middle-pointed doorway is studded with rows of large statues of Apostles, &c. Above the portal the tympanum has the Virgin and Child in relief; on the sides are sculptured the Adoration of the Kings, and the Saviour appearing to the Magdalen. Higher up, under a sort of canopy, is a carved model of the cathedral as originally designed by Olotzaga. There are two other old doorways worthy of notice. The interior consists of a nave and aisles of four bays in length, with chapels between the buttresses. The *reredos* behind the high altar is finely carved in alabaster: it is the masterpiece of Damian Forment, 1520-1533. Each of the three compartments into which it is divided is elaborately carved with figures in high relief. The subjects are "Christ bearing his Cross to Mount Calvary," "The Crucifixion, and "The Descent from the Cross." Obs., in the basement at the sides of the altar, the medallion portraits of the artist and his wife. The *Reja* at the W. end of the choir is modern. Descend (*with tapers*) into the *subterranean chapel* of the Lastanosas, constructed by the coin-collector, Don Vicencio Lastanosa. Obs. the full-length portraits of himself and brother, a canon; Don Vicencio lies clad in armour as engraved in his book: the epitaphs on the two marble sarcophagi below were written by himself. Obs. the *retablo* of the little altar: it is of black marble, with

twisted columns and *pietre dure*. The N. cloister is the oldest portion of the ch., but has little to interest the general observer except some curious old tombs corbelled out from the walls. Obs. especially the monument erected, in 1522, by Damian Forment, in memory of one of his pupils, and the tomb of *Ordas*, a knight, whose escutcheon is carved with a bell. Notice a silver *Custodia* in the Græco-Romano style, the work of José de Velazquez of Pamplona, 1601, and a great quantity of finely worked church-plate, the greater part of the best Spanish Renaissance style. These objects are kept in a fine carved wooden press in the sacristy. Ascend the *belfry tower* for the glorious panoramic view.

The Church of San Pedro el Viejo is of earlier date than any part of the cathedral. Its consecration is said to have taken place in 1241. Mr. Street thinks that, "judging by its style, it" (the design) "can hardly be later than the middle of the 12th centy., with the exception of the raised vault of the lantern, which was finished, however, before the consecration."* The ch. consists of a nave and aisles of four bays. Its hexagonal tower is placed near the N. transept, whilst the cloister occupies the S. side of the edifice. The W. doorway is filled up. The *retablo* of the high altar dates 1603. In one of the chapels are the remains of Justo and Pastor, the two children who were martyred by Dacian at Alcalá de Henares. The dilapidated but still very interesting *cloister* contains several arched recesses for monuments. The capitals of the columns are very remarkable. Obs. a curious Roman sepulchre and several early Christian ones, some of which bear inscriptions as early as 1200, and also six enormous stone coffins, each resting on the backs of lions: their dimensions are—depth 2 feet; length 7 feet.

The Episcopal Palace occupies the site of a former mosque.

The University (which, in reference

* Vide 'Gothic Architecture in Spain,' by George Edmund Street, F.S.A., London, 1865, p. 365.

to the ancient one, bears the name of *Sertorio*) was founded by Don Pedro IV., in 1354; it is now closed. The patio with Doric pillars is fine.

The Palacio de los Reyes de Aragon is now a college. Below it is a vault, *la Campana* (the "bell"), so called from the following incident. In the year 1136 King Ramiro II., being thwarted by his turbulent aristocracy, consulted Frotardo, abbot of San Pedro de Tomeras: the learned priest, who either had read Ovid's 'Fasti' (ii. 704), or possessed naturally a Tarkinian instinct, was walking in his garden when the royal messenger arrived, and simply, by way of answer, cut off with his stick the tallest cabbage. Ramiro thereupon summoned his grandees to consult on the casting of a bell, which should be heard all over Aragon: and as each man arrived singly, he cut off his head, casting the bodies into the vault; they were afterwards taken out, and buried in San Juan de Jerusalem, a curious old church said to have been consecrated in 1241, and which once belonged to the Templars. Visit the rooms inside. Obs. the curious old nails to which the tradition is that the heads were hung. In the Colegio de Santiago, opposite to the bishop's palace, there is an interesting collection of pictures, which have been collected and presented to Huesca by the late distinguished antiquary Don Valentin Carderera, a native of Huesca. They are mostly specimens of early Spanish painting; many of them are by artists of the locality.

In the Ch. of San Lorenzo there is an interesting silver shrine containing relics, and in a passage near the sacristy two good early Flemish pictures.

A railway is planned from Huesca to the French frontier, which will pass through the following stations: Alerre, Esquedas y Plasencia, Ayerbe, Lapeña, Anásigo, Caldearenas, Lartas y Horna, Sabiñánigo (Station for Baths of Panticosa), Taca, Villantía, Canfranc, French frontier.

Excursions from Huesca.—(A.) A pleasant ride can be taken to the **Monasterio de Monte Aragon**, 3½ m. from the town. It is now in ruins. Obs., in a kind of crypt, the tomb of *Alonso el Batallador*. Notice also a *retablo* let into the deserted chapel, which was formerly in the cathedral cloister.

(B.) Another ride can be made to the **Ermita de San Miguel de Foces** (4 m.), which contains some ancient tombs, and some singular arched work. The views obtained of the bold mountain chain to the N. are superb.

[(C.) A *diligence* leaves Huesca daily for the baths of Panticosa, during the season—the summer months—in 16 hours. A stoppage of one hour is allowed at **Jaca** for dinner. The country traversed is exceedingly picturesque. The following villages lie on the route:

Huesca. Pop. 11,536. The road leaves the town by **Esquedas** and **Plasencia**, shortly afterwards the village of

Ayerbe is reached. On the hill above are the remains of the old family mansion of the house of *Ayerbe*. The road descends into the valley following the course of the river **Gallego**, until, at 37 kilometres beyond, the fine Bridge of **Murillo** is crossed. The road continues on the right side of the river to

4 kil. **Mallos de Riglos.**

5 kil. **Santa Maria de la Peña**, situated at the foot of two high mountains at the junction of the **Sabin** and **Gallego** rivers. The road passes through the hamlets of **Anranigo** and **Bernués** and ascends **Monte Oroel**, from the summit, 1070, there is a fine view of **Jaca**, backed by the snowy heights of the Pyrenees.

21 kil. **Jaca**, see Rte. 152, p. 562. (Here the road to France branches off by **Canfranc**, **Aspe**, **Urdoes**, **Oloron**, &c.)

Leaving **Jaca**, the road continues through a fertile plain by **Cartilana**, crossing the river **Aurin** to

Biescas. Pop. 1261. Posada near the bridge, decent. This is a good sporting quarter. It is divided by the

river **Gallego**. In the quarter of **San Pedro**, there is an interesting old house which belonged to the family of *Acines*. The parish church of **San Salvador** is most interesting, it was built by the Knight Templars. After leaving **Biescas** the scenery increases in grandeur, and charming Swiss-like views are obtained. On the right is the picturesque sanctuary of **St. Helen**, built in 1253. It is a great resort for the country people of the neighbourhood, who come here to drink the waters and picnic at the sanctuary. Passing the village of **Saqués** the new bridge is crossed, and fine woods at the junction of the **Gallego** and **Caldares**. The river is crossed by the bridge **Escarilla** to **Panticosa**, 1217 m. above the level of the sea. 10 kilometres beyond is the bathing establishment of Panticosa.

8½ m. **Panticosa.** A small *Diligence* brings travellers who have come on horseback from **Gabas** and the French frontier to the Baths of **Panticosa** in an hour and a half. Pop. 609. *Inns*: There are *Establishments* open during the bathing season (15th June to 30th September). Of these **La Casa de la Pradera**, an hour and a half's drive from the village, is the best; rooms from 8 to 36 r., for meals a separate arrangement. The others are **La Española**, dining at table d'hôte, 24 to 40 dining in a separate room; **La Francesa**, charges 20 r. per day. These Establishments are 3 m. from the village, and are approached through the rocky gorge **el Escalar**. The baths lie ensconced in a romantic hill-locked valley, severed from the world by granite ranges, whose soaring peaks are capped with eternal snow. **Panticosa** (8500 feet above the sea-level) is one of the highest inhabited spots in the Pyrenees. The bathing accommodation has been much improved of late years. Two of the springs are sulphurous, and two saline. The volume of mineral water is considerable. The principal *Paseo* is near **la Casa de Abajo**. The waters are remarkably efficacious in cases of diseases of the throat and the early stages of

consumption, epilepsy, gout, scrofula, and in all nervous diseases, and are visited yearly by a very large number of visitors.

Travellers wishing to go to Pau from Panticosa must ride to the French frontier and order a carriage to meet them at *Gabas*, 20 francs; sleep at *Gabas*, and drive in 7 hours to Pau over a good road.

Antonio Fanlot has the best mules at *Panticosa*, and is thoroughly to be depended upon.]

ROUTE 151.

ZARAGOZA TO BARBASTRO AND BAGNÈRES DE LUCHON. RAIL, DILIGENCE, AND HORSEBACK.

The Rly. to Barcelona (see Rtes. 148 and 143) must be taken as far as 7½ m. *Selgua* Stat. Thence by a branch railway, once a day, to

6½ m. *Barbastro*. *Inn*: *Fonda de la Zaragozana*; *Calle de Monzon*, decent. Pop. 7958. This ancient city is placed on the tiny river *Vero*, which is crossed by three bridges. Visit its *Cathedral* (placed in a little square) and notice the façade of its principal doorway, its hexagonal pointed tower, its fine *retablo* in the style of *Damian Forment*, and several paintings by *Antonio Galceran* (1588). In the *Calle del Rio Ancho* is a house with a Gothic window. In the *Calle del Coso* there is a balconied house, the façade of which is formed of Renaissance columns.

Barbastro has a *Casa de Misericordia*, an important educational establishment (Spain, 1882.)

ishment (dedicated to *St. Vincent de Paul*), a little theatre, a bull-ring, a tennis-court and hospital, and several pleasant promenades.

There is a diligence leaving at 10 P.M. for *Graus*, arriving at 5.30 A.M. 1 hr. 30 m. *Graus*. Pop. 3235. Here is a very ancient church.

1 hr. 10 m. *Besians*.

30 m. *Santa Liestra*. Pop. 495.

2 hrs. *Morillo de Liena*.

45 m. *Campo*. Pop. 786. Surrounded by high mountains.

30 m. *Seira*. Pop. 362.

1 hr. 30 m. *Chia*. Pop. 428. The road now becomes very bad.

1 hr. 15 m. *Sahaun*. Pop. 896.

Hence to the *Chapel of Nuestra Sra. de Guayente*, and

30 m. *Benasque* or *Venasga*. *Inn*: *Posada de Pedro Farras*.

This little town, of 1750 Inhab., was the Roman *Vercelia*. It is situated on the *Rio Esera*, 3800 feet above the sea-level. Visit its old castle, its Gothic *Church of Santa Maria*, and the *Calle Mayor*, where are several ancient houses. The picturesque valley of *Benasque* is 20 miles in length. The views of the *Maladetta* are fine.

There are two bridle-paths between *Benasque* and *Luchon*; the one by the *Puerto de Benasque*, the other by the *Puerto de la Gleyre*. The former (which is the finest) leads up the valley of the *Esera* to that streamlet's source. Thence to the Spanish

2 hrs. 30 min. *Hospicio de Benasque*.

The road now descends, crossing the French frontier to the

1 hr. *Hospice Français*. The magnificent forest of *Charuga* is now traversed, and soon the road improves.

Bagnères de Luchon. *Inns*: *Hôtel de Londres*, best situation; *Hôtel d'Angleterre*, good; *Hôtel des Bains*, comfortable, excellent *cuisine*; *H. Richelieu*. Charges high during the season (June, July, and August).

English Church. N.B. Contributions for its support are much required.

Physician. *Dr. Lambron*.

Guides: *Dominique Sors Argarot*, No. 53, *Allée d'Etigny*; *Laffont* (père et fils). Excellent ponies may be hired,

and the *quality* of the horse is often of more importance than that of the guide. About 300 horses and ponies are kept for hire.

Bagnères de Luchon is a well-built town of 9508 Inhab., consisting of two streets: the *Allée de la Pique*, which leads to the river, and the *Cours d'Etigny*, which is shaded by a triple row of trees, and contains the principal Inns and best lodging-houses. At its S. end are the **Baths** (Etablissement Thermal); they stand at the foot of a precipitous wooded hill called **Super Bagnères**. The mineral waters (which issue at the juncture of the slate and granite strata) are sulphurous, saline, and ferruginous, and are especially recommended in rheumatic and cutaneous disorders, paralysis, &c.: they are used internally, as well as in the form of baths. The fountains are at the back of the baths. A pleasant walk ($1\frac{1}{2}$ m.) may be made to **Castel Viell**, a romantic spot which formerly guarded the mouth of the gorge to the S. Near this "*ancient castle*" is the principal ferruginous spring.

Excursions can also be made to the **Cascade of Montauban**, on the E. side of the valley; to the lake of **Seculejo**, to the summit of the **Pic de Monné** (5 hrs.), to the summit of the **Pic de Baca-nère** (black cow), 7080 feet above the sea-level, whence the **Maladetta**, **Nethou**, **Pic du Midi**, **Vignemale**, and mountains of Catalonia may be seen.

Railway from Luchon to Montrejeau (24 m.), a stat. on the rly. to Toulouse; also to Bagnères de Bigorre. (See Murray's *Handbook for France*.)

ROUTE 152.

ZARAGOZA TO JACA, WITH EXCURSION TO THE MONASTERY OF SAN JUAN DE LA PEÑA.

Take the train to Huesca (see Rte. 150); thence a daily diligence to Jaca in 9 hrs.

Jaca. Inn: Casa de Huéspedes of Mariano Pueyo, the diligence stops there. Pop. 3792. This ancient town is the see of a bishop, suffragan to Zaragoza. It is surrounded by a wall with 28 turrets and 7 gateways. The massive **Cathedral** was founded by King Ramiro in 814; the pillars are enormous. The tutelar is *Santa Orosia*, whose body is deposited in a silver case in her chapel. The **Capilla de San Miguel** has a fine plateresque portal, with foliated columns and medallions in high relief. The **Capilla de Su Majestad** contains a grand tomb of a bishop, mitred and canopied. The **Capilla de la Trinidad** contains a noble marble retable executed in the style of Berruguete.

Ancient Jaca was taken by the Romans under M. P. Cato, A.U.C. 195; it afterwards became the capital of its district, and was surrounded by a wall, a portion of which is yet preserved. It subsequently fell into the hands of the Moors, from whom it was wrested in 795 by Don Asnar, by the aid of the women of the place. The Moors fled, leaving behind them the heads of four of their kings, i. e., sheikhs, which Jaca quarters on her shield to this day. The site of the battle, called *Las Tiendas*, is still visited on the first Friday in May, when the daughters of these Amazons go through a sham fight. A church

also was raised on the site dedicated to *la Virgen de la Victoria*, 2 m. on the Navarre road.

Jaca is interesting to the constitutional antiquary, as its *fuero* (municipal charter) is reckoned among the earliest in Spain; it dates from the Moorish expulsion, and was confirmed in 1063 by Sanchez Ramirez. In Jaca also was held the first parliament on record.

The city has the title of *la muy noble, muy leal y vencedora*, but it surrendered at once to the French in 1809, as it did to Mina in 1814.

The old castle of Jaca, during the Peninsular War, was repaired and strongly garrisoned by the French under Lomet.

[Near Jaca are the mines and pine-forests of Oruel, and the Monastery of San Juan de la Peña. The road leads through the village of Santa Cruz, near which is an ancient Romanesque church, with a lofty square tower, and 3 tiers of double-arched windows : obs. the portal and the wheel and lettered devices ; and inside the grotesque capitals, billet mouldings, and 2 plain tombs : also the roof of the *Sala Capitular*. Hence about 3 m. by a vile road, with glorious pines and scenery, to the convent.

The Benedictine Convent de la Peña, is built near the ancient Aragonese city of Pano, founded in 760, and destroyed soon afterwards by the Moors.

The foundation of the convent was after this wise : a hunter named Voto, while riding after a stag, came so suddenly on the chasm under which the building now nestles, that the fore-legs of the galloping steed hung over the gulf. In this dilemma Voto invoked St. John, and the horse became fixed, hanging in mid-air. Voto then dismounted, and descending into the cave found the stag dead from the fall, and by its side a deceased hermit, on whose stone pillow was inscribed his name, "Juan," and a statement that he had there founded a chapel to the Baptist. While all this was going-on, Voto's horse remained

suspended over the abyss. Voto, on his return to Jaca, persuaded his brother to turn hermit, and both of them subsequently lived and died in the cave." The position of the convent somewhat recalls the rock-built temples of Petra. The Pantheon lies on the side of the hill amid pine-groves. In this primitive sanctuary—an early Escorial—a long line of Aragonese kings have been interred. The church is placed under an overhanging rock, which serves as a roof to the mausoleum : you enter by a vestibule, adorned with the arms and names of the royal deceased. In the *Capilla de San Victoriano*, obs. the curious capitals representing scenes in the life of the Saviour. Here, on March 13th, 1071, was celebrated the first Roman Mass performed in the Peninsula ; Cardinal Hugo de Candido, legate of Alexander II. was the celebrant, and King Sancho Ramirez was present in person.* It was in this convent that the early patriots drew up the so-called *Fueros* of Aragon.

This convent has been burned twice ; the last time, it is said, by the monks themselves, in order that a new monastery should be built for them in a drier locality. A gamekeeper who lives at the monastery accompanies travellers round.]

For route from Jaca to Canfranc, see succeeding Rtes.

* For details, consult 'Historia, &c., San de Juan de la Peña,' by its abbot, Juan Briz Martinez, fol., Zaragoza, 1620.

ROUTE 156.

CALAHORRA TO THE BATHS OF ARNE-
DILLO. 17 m.

For Calahorra, see Rte. 160.

From Calahorra (Pop. 7723), there is a regular diligence service to Arnedo (Pop. 3672) and thence during the season (15th May to 15th September) a daily diligence to the Baths.

The road passes near the town of Autol (Pop. 2477) and through

10 m. **Arnedo**. Pop. 3762. A little town built on the banks of the **Cidacos**. Thence the newly constructed carriage-road traverses the valley of the **Erce** to

7 m. **Arnedillo**. *Imm*: el Establecimiento, a large and well-conducted house, containing 40 bedrooms: board and lodging 25 reals a day. There are also several comfortable *Casas de Huespedes* in the village, where decent accommodation can be obtained for 20 reals a day.

Arnedillo (Pop. 1300) is a well-frequented spot, built at the base of **Monte de la Encineta**, whence issue the saline waters. The following diseases are benefited by the usual course of baths—stone, gravel, gout, rheumatism, scrofula, neuralgia, and paralysis. Vapour-baths, as well as warm baths, are given.

ROUTE 157.

ALFARO TO SORIA. 54 m. DILIGENCE.

Alfaro. See Rte. 160.

A daily diligence runs between Alfaro and Soria, in connection with the trains from Pamplona. Alfaro (Pop. 5638) is an ancient town on the river Albama. Visit its **Collegiate Church**, a fine brick edifice of the 17th centy., and obs. the *coro*.

Following the valley of the Alhama, the route next passes through the village of

10 m. **Corella** (Pop. 5453), situated in a fertile plain on the l. bank of the Alhama.

2½ m. **Cintruenigo**. Pop. 2970. A road here branches rt. to the Baths of Fitero (see the following Rte.)

15½ m. **Agreda** (the Roman *Græcubis*. Pop. 3006). Here are mansions of the Count of Ayamonte and the Marquis of Velamazán. The river **Queiles** is crossed by a single arched bridge; it is carried underground, as at Granada, with a plaza, a fountain, and a *casa consistorial*, over it. Notice the front of the **Casa del Ayuntamiento**, carved with elaborate bassi-relievi. The **Iglesia Mayor** rises with a slim spire: it is remarkable for its battlemented balustrade of enriched brickwork. Obs. also the fine front of its *high altar* and its *cloisters*. Agreda vies with Avila in its sainted **Maria de Jesus**, an abbess of the convent here.*

7 m. **Matalebreras**. Pop. 558.

8½ m. **Aldealpozo**. Pop. 205.

* Read her biography by José Ximenez Semantego, 4to., Madrid, 1720. See also Geddes' 'Tracts' (ed. London, 1730), vol. iii. p. 141.

5½ m. **Fuensauco**. Soon after leaving this hamlet, the **Duero** is crossed by a fine bridge.

4½ m. **Soria**. Pop. 6111. This ancient city is still surrounded by walls built in 1290. It was surrendered to Castile by Aragon in 1136, and subsequently ceded to the famous Talbot by Don Pedro *el Cruel*, about the year 1630, in reward for his services, but our brave countryman could never obtain possession. The *Alcazar* is now a ruin. Soria is one of the towns in Spain in which a great number of buildings of the 12th and 13th cents. may be met with; they have been very little visited or described. The ecclesiologist will find in this locality specimens of the highest interest. The Romanesque façade of **Santo Domingo** is in the same style, although of inferior ornamentation, as Notre Dame de Poitiers. The cloister of the convent of **San Juan**, near the river, is very fine. Obs. the interlaced arches and curious capitals. The cloister of the *Colegiata* and part of the interior is also interesting. One of the arches of the wall to the r., which is dated in the second half of the 13th cent., demonstrates how long Romanesque architecture was employed in Spain. The portals of the ruined church of St. Nicolas are worth a visit, and there is hardly a church in the town which is without some reminiscence of this period. Obs. the balustraded house of the Conde de Gomara. The Church of **San Pedro** is a fine edifice in the Doric style. Its *stilleria del coro* should be noticed, also a "Descent from the Cross" said to be by Titian. Visit the celebrated sanctuary of **San Saturio**, built amongst the rocks in the vicinity of the town. [5½ m. N. of Soria, may be visited the ruins of Numantia, which with Saguntum was so celebrated in ancient history. The ruins of streets, houses, tombs, &c., which are now found, are not those of the pre-Roman city, but of a second, or even third town which was built over the ruins of the first; for the antiquities which are found are all of the period of the Roman emperors.]

Railway in construction to Calatayud.

ROUTE 158.

ALFARO TO THE BATHS OF FITERO.

14½ m.

A regular diligence service connects Alfaro with the baths during the *temporada* (1st June to 30th September).

The route as far as

11½ m. **Cintruenigo** is described in the preceding Rte.

Leaving Cintruenigo, the road follows the l. bank of the **Rio Alhama** to 3 m. **Fitero**. Inns: two decent *posadas* in the town, and *El Establecimiento* (2¼ m. from the town), where clean accommodation can be obtained for 25 reals a day.

Fitero (Pop. 2868) is a pleasant little town divided into two quarters, the old and the new. It lies in the midst of a fertile plain watered by the river Alhama. The sources of the two *saline* springs are 2¼ m. from the town. The bathing accommodation is well arranged, and the marble baths clean and comfortable. Nervous affections, gout, chronic rheumatism, and lumbago are said to be much benefited by a course of treatment here.

Visitors may return from Fitero by diligence (3 times a week during the season) to Tudela Stat. on the Zaragoza and Pamplona Rly. (See Rte. 163.)

ROUTE 159.

ALFARO TO THE BATHS OF GRAVALOS.
21½ m.

A regular diligence service (*vide* preceding *Rte.*) connects Alfaro with Fitero and Gravalos during the *temporada* or bathing season.

The route as far as

14½ m. Fitero is described in the preceding *Rte.*

The newly constructed road leads from Fitero in 1 h. to the Baths of

7 m. Gravalos. Pop. 1300. *Inns*: El Establecimiento, poor; also 2 *posadas*, where clean beds and decent accommodation may be obtained.

The Baths are about ¼ m. from the village, and are supplied from *cold sulphurous* springs. Scrofulous disorders, rheumatism, and skin-diseases are here treated with great advantage to the patient.

ROUTE 160.

ALFARO TO MIRANDA DEL EBRO, BY CALAHORRA, LOGROÑO, AND HARO, RAIL. 90½ m.

1 train daily, in 4¼ hours.

The rly. branches from the line between Zaragoza and Pamplona soon after leaving the stat. of Alfaro.

3½ m. Alfaro Stat. Pop. 5368. This very ancient town is washed by the *Alhama*. Visit the *Colegiata* (built of brick), a 17th-centy. edifice, and obs. its fine *silleria del coro*. The *Casa del Ayuntamiento* in the Plaza Mayor may also be observed.

5½ m. Rincon de Soto Stat. Pop. 1300. Delightfully placed on the rt. bank of the Rio Ebro.

8½ m. Calahorra Stat. *Inns*: Posada de Juliana; Posada de Espinosa; both tidy and reasonable in their charges—excellent Navarrese wine.

Calahorra (Pop. 7723) is the *Calagurris Nasica* of the Celtiberians. This most ancient town rises on a gentle slope, which is watered by the river *Cidacos*, which empties itself close by into the Ebro. The main ascent leads to the *plaza*.

The district of Calahorra is one of the most fertile in Spain, and produces fruits and vegetables of excellent qualities. A large industry and exportation exists of these fruits and vegetables preserved in tin cans.

Ancient Calagurris rivalled Numantia in heroic and desperate resistance to the Romans, who—under Pompey—besieged it, A.U.C. 678, without success. It was, however, taken four years afterwards by Afranius, after a famine so dreadful that it passed into a proverb: husbands are said to have eaten their wives, and mothers their children. Of ancient Calagurris some portions still remain, and the sites of the *circus maximus*, the *aqueduct*, and of a *naumachia* can still be traced. Calagurris was the birthplace of Quintilian, and of Aulus Prudentius, the first Christian poet, who has left us a hymn written in honour of the city tutelars.

Modern Calahorra blazons on her shield "two naked arms fighting with swords, from which sparks issue," in reference to a vision which Hannibal beheld when he captured the city. The crest is a woman wielding a sabre in one hand, and a naked arm in the other, with the motto, "*Prevaleret con-*

tra Cartago y Roma." The Cathedral is very ancient; it occupies the site (on the margin of the river) where the city tutelars, *Emeterio* and *Celedonia*, were decapitated (in the year 300). It was raised to a see in 1045 by Gracia VI. conjointly with Santo Domingo de la Calzada. The original edifice was almost destroyed by one of those inundations to which the city is still subject. It was restored in 1485 by *El Maestro Juan*. The additions beyond the transept are 17th and 18th century work. The principal portal and façade, as well as the chapel of the *Epifania*, were altered in the time of Philip V. Visit the *Casa Santa*, where the tutelars are said to have been imprisoned. Their heads, upon being thrown into the Ebro after decapitation, floated away together into the sea, and having coasted Spain and passed the straits, worked themselves up to Santander; they attracted the attention of a sailor (St. Andero) who brought them to shore. The bodies themselves remain at Calahorra, where they are the object of a pilgrimage on the 31st of August.

12½ m. Alcanadre Stat. Pop. 1425. Near this stat. is *el Campo de la Matanza*, where a battle was fought with the Moors. Obs. also vestiges of the *Roman aqueduct* which supplied Calahorra with water. [Near here is the village of Agoncillo (Pop. 700), where are the ruins of the ancient city of *Egon*, and two ancient castles.]

Between Alcanadre and Agoncillo the rly. runs close to the Ebro by the *Ermita de Aradon* and *San Martin*. This line was constructed with great difficulty.

Leaving Agoncillo (Pop. 753) the rly. crosses the Rio Leza by an iron bridge.

12½ m. Recajo Stat.

5½ m. Logroño Stat. Inns: *Fonda de Cármen*; *Fonda de Pedro Colis*; both of them clean and tolerably comfortable.

Cafés: de los Leones; de las Delicias.

Casino: Sociedad de la Iberia; visitors admitted for 14 days upon presentation by a member.

Logroño (Pop. 13,888) is the *Julia Briga* of the Romans. It is placed on the Ebro, in the centre of a fertile hill-enclosed plain, on the confines of Old Castile, Álava, and Navarre. It is the chief town of the province, the residence of civil and military governors, &c. It has a theatre, built in the time of Philip V., a *Casa de Expositos*, a handsome hospital, and several convents.

Its Parroquia is said to have been built by order of Constantine the Great. It is dedicated to *Santa Maria la Redonda*; its two W. spires are somewhat overloaded; the *coro* has some good carving and some frescoes by Joseph Vexis (ob. 1782).

The convent of *Carmelitas Descalzas* is memorable in monastic annals, owing to an ecclesiastical inquiry made in 1737, which disclosed the fact that the monks of an opposite monastery had burrowed a tunnel between the two establishments, by which they were able to visit the sisterhood somewhat unspiritually. This state of affairs continued from 1712 to 1737.

The Bridge over the Ebro deserves especial notice: it consists of 12 arches, and was built in 1138 by the hermit *San Juan de Ortega*, who is now looked upon by the peasantry as a sort of Saint John Nepomucene.* Obs. its huge triangular buttresses, and corresponding recesses, each recess being spanned by an arch. The colossal stone on the parapet of the bridge, 27½ ft. long, must be looked at.

The old Castle is a ruin. The *central street* has porticos ranged at the sides. The *Plaza del Coso* and the *Alameda de los Muros* are the fashionable promenades.

Here the painter Navarrete (*el Mudo*) was born (1526). Here *Espartero* married the wealthy heiress *Doña*

* Vide Murray's *Handbook for South Germany*, Rte. 265.

Jacinta de Santa Cruz, and here again, in 1838, he fixed his head-quarters when preparing to take Estella, then held by the Carlists under Maroto. He ultimately returned to this town after his first exile, and died there. Here the Elliot Treaty of Mercy was signed, April 27, 1838. It was at Logroño that Villalonga executed the General Zurbano (Jan. 20, 1845), and this without any form of trial beyond simple identification. He was executed on the spot where his children had been previously killed.*

Leaving Logroño, the rly. passes the town of Navarrete (Pop. 1768) to the l., at a distance of $3\frac{1}{2}$ m. (See Rte. 26.)

$8\frac{1}{2}$ m. **Fuenmayor Stat.** Pop. 1929. This town is said to have been founded by the family of Ruiz Bazan and others, who came here after the battle of Clavijo, at which Santiago killed 60,000 Moors (more or less). Notice the **Parroquia**, which was built in the 16th centy., and the **Hermitage** dedicated to Santo Cristo.

$6\frac{1}{2}$ m. **Cenicero Stat.** Pop. 2157. Obs., from Cenicero to Haro, the magnificent peak of Mount Lorenzo, 8000 ft. high. To the rt. may be seen the fine range of rocks called Peña Cerraca.

$10\frac{1}{2}$ m. **Briones Stat.** Pop. 3026. Famous for the quality of its wine, which is to a very large extent transported.

$5\frac{1}{2}$ m. **Haro Stat.** Pop. 6353. This prettily placed town is surrounded by a fertile vega, which produces an excellent wine.

$11\frac{1}{2}$ m. **Miranda del Ebro Stat.** (See Rte. 1).

* Consult for this district, 'Memorial de Logroño,' Ferd. Alvia de Castro, fol., Lisbon, 1633

ROUTE 161.

SORIA TO MADRID, BY ALMAZAN AND SIGÜENZA. DILIGENCE AND RAIL. $137\frac{1}{2}$ m.

Soria. See Rte. 157.

The road takes a direction S., following the course of the Duero to $3\frac{1}{2}$ m. **Los Rabanos.** Pop. 462. $2\frac{1}{2}$ m. **Lubia.** Pop. 110. A hamlet on the rt. bank of the Rio Verde. The Duero is soon crossed by an ancient stone bridge.

14 m. **Almazan.** Pop. 2775. Here is a mansion of the Counts de *Altamira*, and a beautiful *Alameda* on the banks of the Duero. The **Parroquia de Santa Maria del Campanario**, which commands the town, has much the appearance of a fortress.

$5\frac{1}{2}$ m. **Cobertorada.**

$5\frac{1}{2}$ m. **Villassayas.**

$5\frac{1}{2}$ m. **Baradona.** Pop. 650. Notice, in its **Parroquia de San Miguel**, an altar bearing an inscription dated 22nd August, 1710, in remembrance of the visit of Philip V. to the ch. Obs., on the ridge of a hill, the ruins of an *ancient Roman fort*. A subterranean passage was discovered in 1820, which is supposed to have communicated with a Roman city, the remains of which may yet be traced in the adjoining **Campo de las Brujas**.

6 m. **Paredes.** Pop. 496.

10 m. **Sigüenza.** Pop. 4497 (see Rte. 149). Stat. on the Madrid and Zaragoza Railway.

From Sigüenza there are two trains daily (in $4\frac{1}{2}$ hrs.) to

85 m. **Madrid.** See Rte. 2.

ROUTE 162.

SORIA TO LOGROÑO. 59 m.

Soria. See Rte. 157.

The route passes near the site of ancient Numantia (N. of Soria), where fragments of antiquity are constantly being discovered.

3 m. **Puente de Garray.** Pop. 326.10½ m. **Almarza.** Pop. 565. It has an ancient *Parroquia*.

The defile of **Figueras** is soon traversed, and thence the road continues to

14½ m. **Lumbreras.** Pop. 875. A little town situated near the *Sierra de Cameros*.7 m. **Villa Nueva de Cameros.** Pop. 460.

6½ m. **Torrecilla de Cameros.** Pop. 1859. Here are several large cloth-manufactories. Obs. a curious *bridge* consisting of one arch. Visit the interesting stalactical *grotto*, situated ¼ m. from the town.

8¼ m. **Nalda.** Pop. 1617. Surrounded by ancient walls, and commanded by the most picturesque ruins of a castle.

The road continues through an uninteresting country, leaving to the l. the villages of **Isla Llana** and **Lardero** (Pop. 1112): thence it descends the valley of the *Iregua* to

8¼ m. **Logroño.** See Rte. 160.

ROUTE 163.

ZARAGOZA TO PAMPLONA, BY TUDELA, AND OLITE. RAIL. 110 m.

2 trains daily, in 6 hrs.

Zaragoza. See Rte. 149.

8 m. **Las Casetas** (Pop. 348) *Junct. Stat.* Thence, branching rt. from the line to Madrid, the rly. proceeds to

2 m. **La Joyosa Stat.** Pop. 263.

6½ m. **Alagon Stat.** Pop. 3052. Its *Church of San Antonio de Padua* is an elegant building. Near Alagon are the ruins of the castle of **Castellar**.

4½ m. **Pedrola Stat.** Pop. 2413.

2½ m. **Luceni Stat.** Pop. 617. Here is a mansion of the Counts *del Fuenclara*.

6½ m. **Gallur Stat.** Pop. 1969.

6 m. **Cortés Stat.** Pop. 1200. Here obs. the palace of the Counts *de Zaldivar*.

7½ m. **Rivaforada Stat.** Pop. 200.

6 m. **Tudela Stat.** *Inn:* *Fonda de Caravaca.* Pop. 9147.

Tudela (*Tutela*) is an ancient town placed on the confluence of the **Ebro** and the **Queyles**. The Ebro is crossed by a venerable-looking stone bridge, built by Don Sancho Abarca de Navarra (*vide* Kings of Navarra). It is built in a very singular manner, crossing the river at a considerable angle to its course, and has a bend like a highly strung bow; it consists of 17 arches of different architectures, and more than 400 yards long. It was formerly fortified by 3 towers. These towers the city bears upon its shield, enclosed with the chains of Navarra.

The fine Gothic Cathedral is dedicated to **Santa Maria**, and was commenced in

1135, and consecrated in 1188. It is, in plan and general design, little inferior to the cathedrals of Lérida and Tarragona. The west front has a large rose-window, and a noble doorway, the capitals of the columns of the jambs of which are all exquisitely carved.* The north doorway is also richly carved. The south door equally rich in sculptural ornamentation. Two large square turrets rise from the west front, one only of which is completed. Another turret rises near the centre of the principal apse, and a modern brick steeple is placed on the N. side. The interior is fine and lofty. The retablo of the high altar consists of 16 distinct paintings, enclosed within a quaint architectural framework. In a chapel to the S.E. are fine black marble monumental effigies of Francis de Villa Espepe (ob. 1423), and his wife Doña Isabel; they lie within a recessed arch, adorned with sculptured subjects and tracery. Visit the *cloisters*, situated on the S. side of the nave. The capitals throughout are elaborately carved with extremely delicate tracery and clustered groups of figures. Obs. also in the cathedral the tomb of Sancho *el Fuerte*, and the chain broken at Las Navas de Tolosa. Tudela was only raised to the dignity of a see in 1783, which was suppressed at the Concordate of 1851.

Tudela was taken from the Moors by Alonso I. in 1114. Here was born the learned Israelite Benjamin, who travelled from 1159 to 1173, and wrote down an interesting account of all he saw and heard.†

The *eels* and *sturgeons* found in the river are celebrated.

There is a *railway* in construction between Tudela and Tarazona.

Leaving Tudela, the road follows the bank of the Ebro, passing the town of Murillo to the rt.

* For an excellent and detailed description of this doorway, together with the rest of the Cathedral, see 'Gothic Architecture in Spain,' by George Edmund Street, F.S.A., London, 1865, p. 395.

† His 'Itinerary' was translated into English (2 vols. 1840) by A. Asher, a learned Hebrew of Berlin.

10 m. Castejon Junct. Stat. Pop. 5638 (Buffet). Here the rly. to Miranda del Ebro and Bilbao branches l.

Diligences for Soria and Baths of Fitero and Gravalos.

5½ m. Milagro Stat. Pop. 1251.

5½ m. Marcella Stat. Pop. 891. Here is a manorial residence belonging to the Marquis de Falces: it contains the *accoutrements* of the famous Mosen Pierres de Peralta, Constable of Castile, who assassinated Archbishop Echevarri of Pamplona at Tafalla, on the 23rd November, 1469. Near Marcella is the Cistercian convent founded by Doña Sancha de Navarra in 1160; it is still in good preservation. [2½ m. from Marcella is the town of Peralta (Pop. 3357), which produces a fine white wine.]

The rly. now skirts the royal domain—*las Bardenas reales*—and passes the Castillo de San Martin, to

4½ m. Caparrosa Stat. Pop. 1848.

Observe after leaving Caparrosa the fine old bridge of eleven pointed arches.

7½ m. Olite Stat. Pop. 4466. Here is a fine ruin of the *Royal Palace*, constructed about the commencement of the 15 centy. as a residence of King Charles III. (called *el Noble*) of Navarre. The Ch. of San Pedro has a tall Gothic tower and spire. The Ch. of Santa Maria has a fine portal, sculptured with figures of the 12 Apostles; the baptismal font is also worthy of notice.

5 m. Tafalla Stat. (poor Fonds). Pop. 5820. Here is also a palace erected for Charles *el Noble* of Navarre. Visit the Ch. of Santa Maria, and notice the fine Greco-Roman retablo by Miguel de Ancheta, which it contains. Notice also the tabernacle in the Doric and Ionic style, ornamented by bassi-relievi: the principal figure is our Saviour, who exhibits His wounded side. Visit the hermitage of Santa Catalina, where the Bishop of Pamplona was assassinated (see above).

5½ m. Guerendiain Stat.

7½ m. Venta de la Campana Stat.

4 m. Noain Stat. Obs., to the rt. (1 m. distant), the 97 arches of the

aqueduct, which was constructed about 1750, by Ventura Rodriguez on the site of an old Roman bridge, to supply Pamplona with water.

PAMPLONA.

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§ 1. HOTELS, CAFÉ, CASINO, THEATRE, BULL-RING, BATHS, POST OFFICE.

7½ m. Pamplona Stat.

Pamplona. Inns: Fonda de Europa, Paseo de Valencia; Fonda de la Plaza; both dirty, but good food—24 to 30 reals per day.

Café: Suizo, near the theatre.

Club: El Casino, over Café Suizo; visitors admitted 14 days free upon the introduction of a member.

Theatre small but comfortable.

Plaza de Toros will contain 8000 persons. Bull-fights during the months of July and August.

Baths: There are excellent warm baths near the Paseo de la Taconera.

Post-office: in the Plaza.

§ 2. HISTORICAL NOTICE.

Pamplona, Pop. 28,463 (Pompeopolis, *Bambilonah*), rebuilt by Pompey 68 B.C. The Moors corrupted its Roman name into *Bambilonah*, hence its present appellation. The city was faithful to its founders, and was therefore alighted by Augustus. It was conquered from the Romans by Euric in 466, and again by the French under Childebert, in 542. The French again destroyed it in 778 under Charlemagne. The city, however, beat off the Moors in 907, and the Castilians in 1138.

The city is denominated *Muy noble, muy leal y muy heroica*, and bears for arms a lion rampant with a sword in

dexter paw. The town is large, and handsomely laid out with a fine **Arched Plaza**. It is the residence of a captain-general (formerly called the viceroy), the see of a bishop, founded in 1130, and it possesses an **Audiencia**.

§. 3. CATHEDRAL.

The Cathedral stands on the upper part of the city (*vide* Street, p. 408) close to the walls. Its plan is both ingenious and novel. It was built in 1397 by Charles III. of Navarre over the older edifice of 1100, which had fallen down. A portion of the beautiful cloisters on the S. side, the chapter-house to the E., and some of the dependent buildings attached to it, belong to this period; they had been built a short time before by Bishop Barbarzana. The W. front is poor, being erected by Ventura Rodriguez about the year 1780. The rest of the exterior is Gothic.* The cathedral is composed of 3 aisles, with the customary choir, as is the fashion in Spain, in the centre; the apse is formed of a receding and 2 advancing angles, a most ingenious and peculiar system. In the centre of the high altar may be seen an ancient image of the Virgin covered with silver plating. It is shown to the public in the afternoon, when the Rosary is said. The *silleria del coro* has some good carvings of saints, patriarchs, &c., by Miguel Ancheta, wrought, it is said, out of English oak. This excellent sculptor lies buried in the cloister. Near the apse are two chapels with good retablos of the 15th centy. At the foot of the ch., to the rt. on entering, are some interesting Romanesque capitals of the older building of the 12th centy. The N. transept door of San José has a fine latch-handle ornamented with serpents. Obs. the fine tombs of Carlos el Noble and his queen Leonor of Castile, at full-length and over-berailed: the king died in 1426. The *rejas* both of the choir and high chapel are excellent. The burial-crypt of the bishops and canons is under the Capilla de Barba-

* See Street, 'Gothic Architecture in Spain.'

zana. Look at the fine tomb of the bishop in the centre.

Now visit the beautiful cloister, 15th-centy. work; it is most admirably proportioned, covered with rich sculptured ornamentation, and a great variety of sepulchres. The effect, with the charming central garden, is most picturesque, and far superior to that of San Juan de los Reyes at Toledo. The elaborate entrance-door of Na. Sra. de la Asuncion is very fine, and is covered with ornamentation. Obs. the iron grilles which screen the Capilla de Santa Cruz from the cloister. They were made from the chains of the encampment of Emir Amumenin at the battle of the Navas de Tolosa, 1212. Read the Gothic inscription in this chapel. Near the gate of the Preciosa, in the cloister, may be seen the tomb of the Conde de Gajes on his war-horse, which was removed in 1813 from Capuchinos. The tomb of General Mina is also there. In the Sala de la Preciosa were celebrated the ancient Cortés de Navarre. A part of the ancient refectory and kitchen of the canons, who formerly lived in a conventual community, is also preserved in the cloisters.

The Sacristy, containing the fine treasures of this cathedral, must be visited. The most important is a splendid Oriental ivory casket, about 15 inches long, covered with carvings of figures, animals, and ornamentation. An inscription in Cufic letters runs round it, and this casket is undoubtedly the most important specimen of Spanish-Arabic sculpture which exists. It is dated A.D. 1005;* it was formerly at Sanguesa, whence it was brought to this cathedral. A silver-gilt reliquary, apparently a model of the Sainte Chapelle, beautifully decorated with enamels, a present from St. Louis. Two gold and rock-crystal crosses, a present from one of the Paleologos, and some fine jewels belonging to the Virgin, Spanish 17th-centy. work.

The cathedral library is tolerable: the view from the window is very fine.

* See Blafio's 'Spanish Industrial Arts.'

The Archivo de Contos, now at the Diputacion Provincial, in the 2nd floor of the Archbishop's palace, contains interesting papers relating to the kingdom of Navarre. The traveller will often see, in the parish church of the cathedral and others in Navarre, the ancient custom of offering of loaves or corn to the manes of the deceased.*

San Saturnino is a Gothic church of the 14th centy. Its south doorway is remarkable—on its right capital are illustrations of our Lord with His Cross, the Descent, the Resurrection, and Descent into Hell. On the l. the Annunciation, Salutation, Nativity and Flight into Egypt. This church and San Nicolas and Santo Domingo have unfortunately been sadly spoilt by modern additions.

The tutelar of Pamplona is San Fermin, whose grand holiday is on the 7th of July; then *Los Gigantes* (images representing Moors, Normans, &c.) visit the town-hall, dance before the cathedral, and then pay their respects to their patron's image at San Lorenzo. This tutelar, born at Pamplona, went to preach in France, and was put to death at Amiens, Sept. 25th, 303.

§ 4. OLD HOUSES, CITADEL, AQUEDUCT, PLAZAS.

There are many family houses, *casas solariegas*, in Pamplona, which the heraldic shields denote; notice especially that of the Espeleta family. In the *Casa de la Diputacion* are some second-rate royal portraits.

The *Ciudadela* occupies an important military position fronting the river. The works were much strengthened in 1521 by Pedro Machuca, by command of Charles V. It was enlarged by Philip II. in 1551. It was in defending the castle which occupied the site of the former citadel that Ignacio Loyola was wounded (1521). Near the gate of San Nicolas is a chapel, founded 1691, on the very spot: its paintings illustrate the event. During

* Consult 'Catálogo de los Obispos,' Fr. Sandoval, fol., Pamp., 1613; and 'Historia de la Yglesia de Pamplona,' Gregorio Fernando Perez, 3 vols. 4to., Madrid.

the tedious progress of his cure he conceived and matured the plan for founding his semi-soldier order for the defence of the papacy. In the *fosse* of this citadel, Santos Ladron de Guevara (one of the first victims of the Carlist struggle) was shot on the 15th October, 1839, for proclaiming Don Carlos at Estella.

The vicinity of Pamplona is of the highest interest to the British soldier. The Duke, after defeating Murat and Jourdan at Vitoria, was obliged to blockade Pamplona, instead of besieging it, in consequence of Sir John Murray's wretched failure before Taragona.

The fountains are well supplied from the noble *Aqueduct*, which was built in a Roman style and solidity by Ventura Rodriguez; the water is brought from the hills of *Francoia*, 9 m. distant. One portion, of about 2300 ft. in length, contains 97 arches of 35 ft. span and 65 in height.

The town is well provisioned; the principal square, *la Plaza Nueva*, now in course of construction, is one of the finest in Spain.

Visit *la Plaza de Abajo*, or market-place, which is well supplied; observe the town-house, the buxom peasant-girls, *las Payesas*, with their long *trenzas*, and the *Boyna* or *Bereta* cap of the males. The river is crossed by several bridges. The fine trees which adorned formerly the public roads and *alamedas* were cut down and burnt by the Carlists in 1875 during the siege. The most fashionable promenade is the *Taconera*.

During the Carlist war of 1875-76, Pamplona was bombarded and besieged several times. Some shells fell on the bishop's palace; fortunately the cathedral did not suffer, nor were the Carlists ever able to take the town.

§ 5. EXCURSIONS TO SANGUESA AND LEYRE.

1. A pleasant excursion may be made from Pamplona to Sanguesa, 21 m. by diligence.

Sanguesa. Pop. 4365. *Inn*: *Fonda de Oronoz*, tolerable. At the entrance of the town, near the bridge, is the **Church of Santa Maria la Mayor**, built in the 13th centy. in a Romanesque style of transition. The doorway is covered with sculptures of the highest interest. On each side, resting on the wall, are six life-size statues; those to the l. are the three *Maries* holding books in their hands. On the book held by the central figure is the following inscription—*Sancta Maria Mater Christi, Leodegarius me fecit*, probably the name of the sculptor or architect. The other three figures are St. Peter, St. Paul, and St. Jude. Over the archway is a good representation of the Last Judgment. The church of San Salvador is interesting; it is early Gothic. The Last Judgment is also represented there. The churches of Santiago, San Francisco, and the *Cármén*, may also be visited.

2. Another interesting excursion which may be made from Sanguesa is to the monastery of *Leyre* (9 m.) on horseback, through the picturesque valley of *Liedena*. The distance is shorter by *Javier* than by the main road. The church of *Leyre* is of Visigothic construction; it has been enlarged and converted into a Cistercian monastery. St. Eulogio mentions having visited it in the 8th centy. The portal is Romanesque, 12th centy. Several most remarkable sculptures are embedded in the wall of the Carolingian epoch. They are the most ancient and curious which exist in Spain of that time. Inside there are remains of sepulchres of the first kings of Navarre, which have been profaned at different periods. Under the presbytery there is a crypt, in which there are several remarkable capitals of apparently the Carolingian period. The monastery is destroyed. Opposite, on the other side of the river Aragon, is the castle of *Javierre*, a feudal construction of the middle ages. St. Francis Xavier was born here; his house has been converted into a church. There is a project to restore this interesting church.

ROUTE 164.

TUDELA BY BORJA TO CASCANTE AND TARAZONA (15 m.), WITH EXCURSION TO VERUELA.—DILIGENCE.

The pleasant drive occupies 2½ hrs. The fine summit of the *Sierra de Moncayo*, 7696 feet high, rises gradually in front out of a rich foreground planted with olives, figs, and vines. [An excursion may be made to the summit of *Moncayo*. 5 hrs. will bring the traveller to the shrine of "Our Lady of *Moncayo*," just below the summit, where there is a "Hospederia," which will afford travellers night quarters and food. The view from the summit is superb. On a fine day the whole range of the Pyrenees may be seen. Two hours before sunrise the mountains appear in silhouette of a deep indigo tint against a bright sky. As the sun mounts, the jagged profile fades away, and in its place stands the glittering crest of snow stretching from the *Pic de Nethou* to the *Vignemale*.]

7½ m. *Cascante*. *Cascantum* hangs over the *Rio Queyles*, which is crossed by two bridges. Pop. 3854. The ch., dedicated to the Assumption of the Virgin, was built in 1476 by *Luiz de Gramond* and *Anton Albizturiz*: the *retablo*, which is one of the few fine things in these parts, was carved in 1596 by *Pedro Gonzalez de San Pedro* and *Ambrosio de Vengochea*; the three divisions contain subjects from the Virgin's life; her Assumption is by *Ancheta*. Obs. the Holy Rood, and the statues of *St. Peter*, *St. Paul*, and the *Magdalen*. The *Sagrario* is enriched with the mysteries of the Passion. A pleasant walk under a covered way leads up to an old church, also sacred to *La Santisima Maria*, in

which is an image called *La Virgen del Romero*, to which "high place" pilgrimages are made. In *Cascante* is a mineral spring, which is beneficial in visceral complaints, notwithstanding its ill-omened name, *La Fuente del Matador*.

7½ m. *Tarazona*, *Turiaso* (Pop. 8183), is a fine old town, rising over a wind-blown plain, and exposed to the blasts of the bleak *Moncayo* in front, and the Pyrenees behind: the trough of the *Ebro* is often misty and foggy; the general view, however, of the river, backed by the pile of buildings, is fine. Here, in olden times, a handful of disciplined Romans routed a Celtiberian army, led by incompetent chiefs (*Livy*, xv. 51), as easily as the French did in our own times. *Turiaso* became a municipality under the conquerors: protected by the Goths, it was celebrated for its steel. It is now the see of a bishop suffragan to *Zaragoza*.

The Gothic Cathedral has a slim spire of brick, worked in patterns. It stands almost alone, at the upper end of a grass-grown picturesque square, with a fountain in the centre. It was founded in 1235, and restored in 1110 by *Alonso I.*, King of *Aragon*. The plan is good: it consists of a nave, aisles, transepts, cimborio, &c. The W. end was probably intended for two steeples, one of which only has been completed. The W. front is modern. The N. transept has a large ugly 16th-centy. porch. The cloisters were built at the beginning of the 16th centy. by *Guillen Ramon de Moncada*. Mr. Street describes them as "a remarkable example of a very rich brick-work . . . of an extremely uncommon style, and withal very effective . . . The delicate traceries which give so much character to the work are all cut in thin slabs of stone, let into the brick-work. Of course such a work was not intended for glazing, and was an ingenious arrangement for rendering the cloister cool and unaffected by the sun."*

* 'Gothic Architecture in Spain,' 1885, p. 380.

The arches of the nave are ornamented with carved flowers. The Cimborio was erected by Canon Juan Muñoz in the 16th centy.: "such a curious and complex combination of pinnacles and turrets built of brick, and largely inlaid with green, blue, and white tiles, is perhaps nowhere else to be seen" (Mr. Street). The buttresses are decorated with enormous coats of arms.

The Church of La Magdalena has a lofty brick tower, which rises very effectively against the clear Spanish sky. Its E. outside end is a valuable example of untouched Romanesque.

The Church of San Miguel (at the further end of the city) is mostly of 14th-centy. work, the N. portal being 13th-centy.

The façade of the town-house on the Plaza is enriched with elaborate bassi-relievi of martial processions. The bishop's palace, *Alcazar de Hercules*, has a grand sala, a patio, and gallery with episcopal portraits. The other antiquities of Tarazona are a Moorish *alcazar*, two old bridges over the Queyles, and a picturesque weir or *Azuda*.*

[From Tarazona it is 2 hours' ride through beautiful scenery to the Abbey of Veruela, the first Cistercian house which was opened in Spain. This monastery has been given to the Jesuits, who have established here a college. It was founded by D. Pedro de Atares, A.D. 1146, and completed in 1151. Twelve monks crossed the Pyrenees under the direction of Bernard, Abbot of Scala Dei, and established themselves here in 1171. The plain walls and fortified towers, with a raised archway in the centre, are backed by a fine hilly outline. The fine W. front of the Abbey Church has a small stone inscribed X P and A O. The exterior of the church is very fine. The in-

terior is simple and massive, with pointed arches and piers, large and well planned. Obs. the altars, especially the *Altar Mayor*, which is arcaded along its front. The chapel to the N. of the N. transept was built by Ferdinand, Bishop of Zaragoza (nephew of Ferdinand *el Católico*). The *cloisters* are entered by a fine Gothic door from the S. aisle. They date from the early part of the 14th centy., and are interesting examples of the epoch. The chapter-house (on the E. side) dates from the earliest foundation. It is divided into 9 bays, and is low and small, but its general effect is very fine. Obs. the *disgraceful manner in which a party of Englishmen have disfigured one of its columns, by cutting their names (date 1860) into the stone.**

ROUTE 167.

PAMPLONA TO ST. ETIENNE DE BAIGORRY,
BY BURGUETE AND RONCESVALLES.
34½ m.

A *diligence* leaves Pamplona daily for Burguete by Villalba, Huarte, Alroz and Aoir.

Roncesvalles is only a short walk from Burguete.

A road is in construction which will shorten the road from Pamplona by Epinal to Burguete.

Leaving Pamplona, the road crosses

* For detailed descriptions of this most interesting abbey, see Mr. Street's 'Gothic Architecture in Spain,' pp. 384-389. Read the charming letters from Veruela written by Gustavo Becquer, 'Obras;' and Augustus Hare, 'Wanderings in Spain.'

* Consult 'Gloria de Tarazona,' 4to., Mad., 1708, a book much attacked by Moret and others; also the life of its tutelar, 'Vida de San Prudencio,' Bernardo Ibanez de Echevarri, 4to., Vitoria, 1753.

the **Rio Arga**, and soon afterwards the **Rio Esteribar** three times.

Huarte. Pop. 748. Through this narrow valley the 3rd division of Wellington's army advanced—July 30, 1813—driving the French to Roncesvalles.

Airroz.

Aoir.

Burguete. Pop. 411. Here a road branches 1. to the **Alduides**, and another to **Orbaicéta**, Pop. 584 (11 m.) where are some government foundries.

The road now enters the rich valley of Roncesvalles to

Roncesvalles (Roscida Vallis). Pop. 64. There is a small clean *Inn*, where a bed may be had. In this small hamlet with a great name visit the **Augustine Convent**, once a celebrated sanctuary. It is dedicated to Our Lady of the Valley, whose image is held in great repute. Obs. the marble tomb of **Sancho el Fuerte**, and his wife the Doña **Clemencia**, also several curious *relics*, amongst which are two links of the celebrated chain captured at **Las Navas de Tolosa**, which had guarded the Moorish chief's tent, and through which the said **Sancho the Strong** had broken.

It was at **Roncesvalles**, in 778, that the army of Charlemagne, with all his peerage, fell. The invasion of the Peninsula by this great Emperor of the West is involved in some obscurity. It would seem that this arbiter of nations was invited to **Zaragoza**, to settle the dissensions of the rival houses of **Abbas** and **Omar**, just as **Buonaparte** interfered between **Charles IV.** and **Ferdinand VII.** Charlemagne gladly raised the banner of the Cross against the Crescent, for the advancing infidel was then the dread of Europe: hence the religious character given by **Dante** to the crusade—

Dopo la dolorosa rotto quando
Carlo magno perde la santa gente.

But the Spaniards and Moors, Christians as well as Mahomedans, were little influenced by the sanctity of the Franc invaders: nay, their hatred of foreign dictation reconciled all previous differences, which were merged in

one common greater loathing of the **Gavacho**, a name said to have then been first applied to the French. In vain did **Alonso el Casto** of Leon make over Spain to Charlemagne, as **Charles IV.** did to Buonaparte. The noble people rose to a man, and found a leader in **Bernardo del Carpio**, the reputed nephew of Alonso; probably both he and **Orlando**, who was slain by him, are, like **Achilles**, the pure creatures of romance, but they truly depict the spirit of the age, and so far are historical. One of the Basque ballads, **Altabizaren Cantua**, is supposed to be of the period itself. Some of the more modern in Spanish are among the finest in any language. The march of **Bernardo** (**Duran**, iv. 154) tells the gathering, the uprising of the nation; the cry (translated) was "*Arm for your independence! Has the Frenchman peradventure already conquered the land? Does he expect a bloodless victory? Never. It may be said of the Leonese that 'they die, but never that they surrender.'*" The enemy were assailed on every hand; their retreat was cut off, and the whole army all but exterminated.

Through this celebrated valley our **Black Prince** led his legions—February 1367—to the victory of **Navarrete**. At **Roncesvalles** **Don Carlos** was proclaimed king, Oct. 12th, 1833, by **Eraso**.

The route now ascends the top of the **Pyrenees** to **Valcarlos**, where the Spanish frontier ends, entering France by **Arneguy** to **San Jean de Pied du Port** (*Inn*: **H. de France**), thence to **Bayonne**. (See **Murray's Handbook for France**.)

ROUTE 169.

PAMPLONA TO LOGROÑO. 47½ m. OR
BY RAIL BY CASTEJON.

This route was formerly one of the grand lines taken by pilgrims on their way to Santiago, and owes its well-kept *diligence-road*, bridges, hospitals, and accommodations, to pious benefactors who wished to facilitate the progress of the devout. Daily diligences.

Leaving Pamplona, the road skirts the citadel and the villages of **Zisur-Menor** (l.), **Zisur-Mayor** (rt.), **Gasolas** (rt.), and **Galar** (l.) to

Astrain. Near this village is the sanctuary of *La Virgen de la Rentega*, which is much visited by the neighbouring peasantry.

Legarda. Pop. 375. Here is a decent *Posada*.

Fuente de la Reina. Pop. 4231. *Inns*: Two *Paradores*, decent. Here a good wine is made. The Convent of **San Juan de Crucifijo**, originally belonging to the Templars, may be visited; it contains the tomb of the grand prior, Juan de Beaumont. The promenades are pleasant.

Mañeru. Pop. 1119.

Estella. Pop. 7782. *Inn*: El *Parador*, decent. This ancient city, the capital of its *Merindad*—is built on the *Ega*, which is here joined by the *Amescoa*. They are both good trout-streams. The ancient Church of **San Pedro de la Bua** is a beautiful Romanesque building. The fine capitals in the ruined cloister, now used as a burial-ground of this church, must be noticed. This cloister is full of poetry and beauty. The doorway is very interesting: it represents the Last Judgment and Last Supper, treated in a very

[Spain, 1882.]

fine and artistic manner. The Gothic churches of **San Miguel** and the **Santo Sepulcro** are worth a visit. In the *Bua de San Pedro* there are several interesting houses of the middle ages. Obs. the palace of the Duke of Granada, now the prison, an interesting specimen of *mudejar* architecture. The brickwork is fine. Obs. the curious carving, representing a tournament. The ruins of the Convent of **San Francisco** form an imposing mass in the background. The *Alameda* is beautifully laid out, being shaded by walnut-trees. The *Paseo de los Llanos* is also an agreeable promenade. Estella was the head-quarters of Don Carlos during the war of 1870-76. It was called 'La Ciudad Sagrada,' and was never taken by the government troops.

[2 m. distant from Estella is the once famous Benedictine monastery of *Ihrache*, where formerly many early books were printed, especially the curious 'History of the Benedictine Order,' by Yepes. The *Church*, an elegant building in the early Pointed style, was restored in 1875 with intelligence by "La Caridad," or Carlist ambulance corps, whose head-quarters were in the monastery, under the superintendence of an English gentleman, J. M. E. The cloisters, which are late Gothic, are interesting. An excursion may be made from here to the village of *Igurquiza*. From the summit of the enormous *Sima*, which discloses a crevice 150 ft. in depth, were thrown spies, by order of the Carlist chief. The perpetrator of these horrible punishments, unworthy of a civilised nation, Jargon, was shot on the same spot.]

The road continues through the *Valle de Araquil*, where the Carlist *Zumalacarre* defeated the *Cristino* forces, commanded by *Valdés*.

Losarcos. Pop. 2132. This is one of the hill-fort cities defended by a *castle* and a *torre del homenaje*.

Viana. Pop. 2820. This ancient city was founded by *Sancho el Fuerte*, in 1219. The Church of *Santa Maria*

is a fine edifice: ascend its tower for the fine view over the surrounding plains.

The road descends from Viana, and crosses the Ebro by a fine stone bridge.

Logroño. See Rte. 160.

ROUTE 170.

PAMPLONA TO SAN SEBASTIAN. 48½ m.

This carriage-route passes through the following villages and towns.

6¼ m. **Krice.**

3 m. **Irurzun Stat.** A rte. here branches l. to Vitoria. Soon the defile of **las Dos Hermanas** is traversed, and then the pleasant valley of Larraun to 6¼ m. **Lecumberri.**

8 m. **Estelu.** Pop. 631. Here is an *Establecimiento*, supplied with sulphurous water, where skin-diseases are advantageously treated.

2¼ m. **Arriba.** The river **Aspiroz** waters the adjoining plain.

½ m. **Atallo.**

6 m. **Lizarza.** Pop. 659. Its *Parroquia* contains a fine retablo. The picturesque road crosses the **Oria** between Lizarza and Tolosa.

4¼ m. **Tolosa.** See Rte. 1.

Hence the rly. can be taken to

11 m. **San Sebastian.** See Rte. 1.

ROUTE 171.

PAMPLONA TO BAYONNE BY ALSASUA.
RAIL. 96½ m.

2 trains daily, in about 7½ hrs.

The rly. makes a great sweep after leaving Pamplona.

Zuasti Stat. After leaving this stat., the river **Araquil** is twice crossed, and a tunnel is passed through to

Irurzun Stat.

Huarte-Araquil Stat. Pop. 917. Near Huarte is the *Sanctuary of San Miguel de Excelsis*, once a place of pilgrimage in great repute. In this church there is a splendid retablo of Limoges enamel, of the 12th century. The centre is occupied by a seated figure of the Virgin, with the Infant Saviour in her arms. On each side are figures of the Apostles. The heads of the figures are in high relief. This retablo stands on the altar of the old primitive Romanesque church, which is built over by the present building.

[On the road from Huarte to San Miguel is the interesting Romanesque church of **Santa Maria.**]

Echarri-Aranas Stat. Pop. 1374. The **Peña de Beriain** is seen to the rt. The surrounding country is watered by several streamlets.

The rly. now traverses a picturesque and fertile country. Obs., in the distance, the chain of the **Sierra de Urbasa.**

Alsasua Junct. Stat. Pop. 2363. See Rte. 1.

The remainder of the route to **Bayonne Stat.** is described in Rte. 1.

ROUTE 172.

PAMPLONA TO BAYONNE BY SORAUREN.

62 m. The *diligence* leaves Pamplona by Puerta San Nicolas.

Villava. Pop. 669. This little town, built on the banks of the *Ulsama*, has an important paper-factory, and an ancient monastery.

Vinarrea.

Sorauren. The vicinity of Pamplona is of the highest interest to the British soldier. The Duke, after defeating Joseph and Jourdan at Vitoria, was obliged to blockade Pamplona, instead of besieging it, the consequence of Sir John Murray's wretched failure before Tarragona. Suchet was thereby left at liberty to co-operate with Soult, and fall on the English flank, but this he was prevented from doing by the usual jealousies between rival marshals. On the 23rd July, 1813, Soult crossed the frontier, having had every possible advantage in choice of time, easy communications, and an overwhelming numerical superiority: he judiciously poured his greatest force on our weakest points, and attacked Byng and Cole at Roncesvalles, who fell back on Zubiri, while Drouet, with 20,000 men, was arrested a whole day at the *Maya* pass, by Stewart with only 1500: the Duke, who was absent at San Sebastian, setting the blunders of others to rights, only heard of the French advance on the night of the 25th. Picton and Cole had retired on Pamplona, and were posted between Sorauren and Zabaldica; had the French pushed on at once, Pamplona must have been relieved, and the Duke's advance into France arrested: the enemy's hesitation induced "Fighting old Picton" to stand firm, and

thus precious time was gained, and the Duke arrived on the 27th; he had ridden from the *Bastan*, almost alone, when he reached Sorauren, and saw at once the real state of things; he pencilled a few wizard orders on the parapet of the bridge, and then galloped up the hill, the French entering the village, "luckily," as he said, "about two minutes" after he had left it. On what trifles do the destinies of nations turn!

The Portuguese brigade, on beholding the Duke ride up, felt fully the inspiring influence, and shouted, *Allá van treinta mil hombres*; such was their estimate of the value of a real "Head," the thing wanting in Peninsular camps and councils. The British army responded with that true English cheer, the certain omen of victory; whereupon the Duke, who could see Soult, remarked, "He will hear that cheer, and, from caution, will hesitate attacking: this will give time for the 6th division to arrive, and I shall beat him." Having made his dispositions, he amused himself with reading the newspapers. Accordingly, Soult, although commanding 25,000 French, hesitated to attack 16,000 English, and thus lost a day, which, as usual lost him.

The next morning, while the Duke was writing to Graham, Soult attacked in force; then the pen was thrown down for the bayonet, and the assailants were repulsed at every point—the 40th, 7th, 20th, and 23rd, charging the superb French masses no less than four times each; Soult gave way, and fled with Mons. Foy, abandoning their almost impregnable positions. The Duke, when he had "settled" Soult, quietly resumed his letter.

Ostiz. Pop. 177.

Olagué. The road now traverses a country planted with fine oaks and chestnut-trees. A track strikes off at the rt. to Roncesvalles; to the l. is Lanz, where the 7th division beat the French, at the same moment that the 6th division defeated them at Sorauren; the Spaniard Morillo co-operating by keeping out of the way, on the hill

of Santa Bárbara, that patroness of Spanish artillery preserving him in safety! The wild mountain-road now enters the **Venta de Arrais**, a roadway cut through the rock.

Almandos. *Inn*: El Parador, decent. Here are several ferruginous springs. The country around is one vast beech-wood. A ravine is crossed by a three-arched bridge constructed of marble; afterwards the river **Marin** is crossed to

Mugairi. Pop. 12,805. Good Venta.

Arrayoz. Pop. 290. The river **Baztan** flows through this fertile neighbourhood.

Irurita. Pop. 920. This ancient town was once inhabited by noble families, as is evident from the numerous armorial bearings carved on the house-fronts.

Elisondo. *Inn*: Fonda de Esteban Fort. This is the central and chief place in the valley of Baztan, the richest territory of Navarre. The inhabitants of this valley are hospitable, and laborious and skilful cultivators of the soil. Its Population is about 12,805. It is 24 m. in extent from N. to S., and 14 m. from E. to W. Ascend the **Puerta de Maya**: from this lofty eminence the country towards Bayonne is displayed as on an opened map. Here the English army cheered when they caught sight of France, like the victorious troops of Hannibal, when they beheld from the Alps that Italy which they were about to invade. But their courage was cooled by the necessity of guarding these bleak and exposed heights, during the long delay occasioned by the siege of Pamplona. This important pass was held, July 25, 1813, by Gen. Stewart, at the moment when Soult attempted to relieve Pamplona. In the town, obs. the square tower of the church, with its four clocks, terminating in a cupola; also an old building called the **Palacio de los Gobernadores** and the **Hôtel-de-ville**, a square building of the 17th centy., ornamented with wooden medallions in the form of imperial eagles, with the arms of the valley carved upon the façade.

Elveta. Pop. 350.

Maya. Pop. 491. From hence the road ascends by the **Col de Maya**, the scene of a bloody combat between the French and English in 1813.

Urdax. *Inn*: Posada de la Toreta. Pop. 596. Obs. the curious old church, black and solid like a feudal fortress; it was formerly the chapel of the monastery of San Salvador, and is still inhabited. At Urdax, Vicente Moreno, of Torrijos infamy (see Rte. 106) was murdered, Sept. 6, 1839. His death, according to the letter of his aide-de-camp, Antonio Acena, was a premeditated crime. Moreno, after the crowning treachery of Maroto, retreated to the French frontier with his wife and family. During a delay occasioned by the failure of a promised escort, he was shot and bayoneted by some soldier of the 11th battalion of Navarre, in the presence of Mendoza, their officer. It is said that he prayed for a confessor and a short grace. "Kill me to-morrow; let me live to-day; but half an hour!" "*Die!*" *exclaimed his executioners; "such mercy as you showed to Torrijos shall be shown to you!"*

The road traverses the l. bank of the Nivelle, and crosses it by the bridge of Daucharinea, which forms the boundary between France and Spain; thence to

Ainhouse. Pop. 750. The first French village.

Espeleta. Pop. 1500. Near here, at Larrasor, is an ecclesiastical college.

Ustaris. Pop. 2450. The birth-place of Count Garat, celebrated in the annals of the Revolution; he is buried in the cemetery. §

Before reaching Bayonne, the road passes the ruins of the **Palace of Marrao**, built by the widow of Carlos II., but which from caprice she never inhabited. In this place Napoleon I. obliged Ferdinand VII. to sign the act of abdication, by which he renounced all future right to the crown of Spain.

The road enters Bayonne near the railway station.

Bayonne. (See Rte. 1.)

SECTION X.

THE BALEARIC ISLANDS.*

MAJORCA, MENORCA, &c.

Few places in the Mediterranean are better worthy of a visit than this group of islands; the scenery is most picturesque, the ground is cultivated with the care usually bestowed on a market garden; the palaces of the ancient nobility contain many objects of art of priceless value, and the mediæval and modern history of the islands is replete with interest, especially to an Englishman.

They lie at pretty nearly equal distances between the coasts of Spain and Africa, 85 m. S.E. of the former; the principal islands are Majorca (or Mallorca), Menorca, Iviza, Formentera, Cabrera, Dragonera and Conejera; the surface of the whole being about 800 sq. m., and the total population 291,939.

The name *Balearic* is generally derived from *βάλλειν*, to throw or cast, from the skill of the inhabitants in using the sling. Owing to their central position between the two continents, these islands passed successively under the sway of the Greeks, Carthaginians, Romans, Vandals and Arabs, from the last of whom they were taken by "The Conqueror," Don Jaime I. of Aragon, in December, 1229, after a desperate resistance. The independent kingdom founded by him was finally merged in the dominion of the Aragonese crown under Pedro IV., and with it became part of Spain.

The soil, particularly that of Majorca, is exceedingly rich and fertile. The principal produce of Majorca is corn, wine, olive-oil, almonds, and caroubs. Orange and lemon-trees are abundant, and the date-tree ripens its fruit. The palm is not now as much cultivated as it was in the time of the Arabs, when Palma, the capital, derived its name from this tree. Except in the centre and south of Majorca and the southern part of Menorca, the islands are hilly and generally well-wooded, but scantily watered.

The climate is on the whole relaxing, but in winter and spring it is very agreeable. In the north part of Majorca, at Soller, Valldemosa, &c., it is very temperate; at Alcudia, owing to the marshes of Albufera, drained by an English company, malaria is very prevalent, but much less so than before the drainage. Snow, excepting on the higher mountain-ranges, is rare, and in summer the heat is seldom excessive, being tempered by the sea-breezes. The thermometer at Palma ranges from 32° to 85°. The ordinary temperature in winter about from 45° to 55°, in summer about 75°. Some people, however, find the heat more unbearable than this might indicate, owing to the immense amount of humidity in the atmosphere. The extremes of heat and cold are rarely of long duration, and may nearly always be avoided by a change of residence within easy distance: this is especially the case at Majorca, which is sheltered from the N. wind by its Cordillera, and refreshed in the hot season by sea-breezes. The *Levante* takes the place of the *Sirocco* of Africa, but is never as oppressive.

The people are robust, and the women especially graceful and handsome. They are hospitable and honest, but not enterprising, having retained much of the primitive character of their Moro-Aragonese ancestors. Their dress is

* Reprinted from "Handbook to the Mediterranean, 1881."

picturesque, but unfortunately it has almost been replaced by the more prosaic costume of the 19th centy.

The men wear wide Moorish breeches, *bufas*, open-breasted silk waistcoats, *guarda pits*, black or white stockings, and rough leather shoes: black cloth jackets, *el sayo*, a coloured sash, *faja*, and a handkerchief tied round the head usually complete their attire. The costume of the women, if less striking, is exceedingly becoming. It consists of a coloured petticoat, a black bodice with low neck and short sleeves, trimmed with silver-gilt buttons or tastefully arranged chains, and a peculiar head-dress, resembling a mantilla, here called *Rebocillo*, or *Volante*, according as it is pointed or rounded on the breast; it is made of net or muslin, covering half the head, and descending to the shoulders behind and half covering the breast in front. This used to be the universal head-dress of the islands 50 years ago; now it is only worn by the peasants. Their hair is worn in a single plait hanging down their back. In the country they protect their heads in summer by large straw hats.

These islands enjoy perpetual tranquillity and freedom from revolution. Banditti are perfectly unknown.

They have given birth to several men of note, amongst whom may be mentioned the *learned* Raymond Lully (Beato Raimundo Lulio), the *antiquary* Cardinal Despuig, the *sculptor* Juan de Marz, the *painters* Mezquida, Ferrando and Bestard, the *missionary* Serra, the *cosmographers* Jaime Ferrer and Valsequa, and the *medieval architect* Jaime Fabre.

The islands constitute a captaincy-general, the seat of which is at Palma; a civil *provincia* of the 3rd class; an *audiencia*; a naval *department*; and they are ecclesiastically divided into two dioceses, of which the sees are Palma and Ciudadela in Menorca. There are 5 towns (ciutats), viz. Palma, Ibiza, Alcudia, Ciudadela, and Mahon, 66 parishes, 14 charitable establishments; and in Majorca 46 *villas*, and numerous little villages.

The traveller must not come here with the idea of obtaining good sport. Game is scarce; it consists of partridges, hares, and rabbits. In the winter, however, woodcock and snipe are tolerably abundant in the marshes of the Albufera. On the principal estates game is strictly preserved.

Means of Communication.—By excellent steamers from Barcelona to Majorca every Wednesday and Friday at 4 P.M. The former lands passengers at Alcudia and then proceeds to Menorca; the latter goes direct to Palma, voyage 14 hrs. They return to Barcelona, from Palma on Tuesday, and from Alcudia on Sunday at 5 P.M.

From Valencia, steamer leaves, Sunday, 4 P.M., and returns Thursday, 4 P.M.

From Alicante, steamer leaves Tuesday afternoon and returns on Sunday, 7 A.M., touching each way at Iviza.

Steamers leave Palma for Menorca every Monday, and Alcudia for the same island every Thursday, 5 A.M.

Occasional steamers, generally crowded with sheep on the return voyage, ply between both islands and Algiers during the summer months.

Although these islands are so easily accessible, they are rarely visited by the tourist, and even the unrivalled harbours of Palma, Alcudia and Port Mahon, do not seem to attract many yachts, yet few places in the Mediterranean are better worthy of a visit.

Means of Travel in the Interior.—A railway exists to Monacor, the second largest town in the island, with a branch to La Puebla, whence a conveyance runs to Alcudia. Diligences run to all the principal places, and excellent mules and donkeys are procurable, on which one can ride in any direction in the most perfect safety, by day or by night; he will neither meet with a policeman nor with the necessity for one. Horses in Majorca are no good, and are rarely used; every one of the 46 *villas* can be reached in a carriage, with the single exception of Lluch.

ROUTE 180.

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a. ISLAND OF MAJORCA.

Majorca or Mallorca, the principal of the Balearic Islands, is about 100 m. from the coast of Spain and 150 from Algiers. It is situated between Iviza and Menorca. Its length is about 60 m., and its breadth 40 m. Pop. 233,627. A chain of mountains running from N.E. to S.W. divides the island into two parts; the coast is somewhat steep and abrupt on the W., the N., and the S.E. sides, but everywhere else it is low and sloping towards the sea. The chief port is that of Palma. In Palma Bay there is good holding-ground, but it is exposed to the S., from which direction, however, bad weather is by no means common. Within it, and close to the harbour of Palma is Porto Pi, small, and rarely used. In the Bay of Alcudia, to the N.E., there is good holding-ground, but it is open to the N. and N.E. The next best anchorage is at Andraitx (the Andrache of the charts); it has good holding-ground, but is exposed to the S.W. Puerto Colom has tolerably good holding-ground, but the bay is small, and exposed to the S.E. Soller is insecure, and exposed to the N. and N.W.

The principal towns besides Palma, are Manacor, Felanitx, Inca, Pollensa and Lluçmayer.

The Riera rises near Puigpuñent and falls into the sea at Palma; there is another small river in the island,

and numerous torrents descending from Lluch, the beds of which are completely dry for the greater part of the year, every drop of water being carefully diverted for irrigational purposes. The absence of fresh water is the only drawback to the lovely scenery of the island.

The manufactures of Majorca are important, and consist of cloth, cotton, goods, rope made from Manilla hemp, a very little silk, brandy; and at Andraitx, soap; it was said at one time to have been celebrated for its pottery (hence *Majolica*), but it is now generally believed that this was introduced from foreign countries.

These islands are cultivated with the greatest care, and nothing strikes the traveller more than the immense skill, labour and patience that have been employed in the construction of terraces in mountainous or uneven parts: one would hardly think that, in some cases, the gain of a few square yards of cultivable soil could repay the cost of works so considerable.

The Mallorquin language is a remnant of the ancient Aragonese; it resembles the Catalan, but the pronunciation is softer than at Barcelona.

As the steamer approaches Palma from the W., the picturesque shores of Deyá come first in sight, followed by the rocks of Valldemosa and Bafalbufar. Steaming onwards, Cape Grosser and La Dragonera are seen

to the l., and **Santa Ponsa** rises in the distance in front. At Santa Ponsa it was that Don Jaime I. landed in Dec. 1229 with his army, and where the great battle was fought which gave Majorca to the Christians. After the battle the king entered a cottage and asked for food; bread and garlic were set before him, after eating which he exclaimed "*Ben Dinat*," "I have dined well." A magnificent modern mansion has been built on the site of the cottage, called **Ben Dinat**. It formerly belonged to the Marques de la Romana, but it has now passed into the hands of the Montenegro family. The Marquis of Bute lived here during his stay in the island.

The beautiful bay of Palma is now entered, enclosed between Cape **Cala Figuera** on the l., and Capes **Enderrocat** and **Blanco** on the rt. Observe on entering, the **Fort of San Carlos** and the Moorish-looking *signal-tower* of **Porto Pi**, built in 1229 by order of Don Jaime. To the l. is the **Castle of Bellver**, backed by the city of Palma, with the village of summer residences, called the **Terreno**, and the faubourg of **Santa Catalina**, in the foreground.

Palma. (Pop. 59,159.)

British Consul: J. Mure, Esq. *Vice-Consul:* B. Constant, Esq.

U.S.A. Consul: Ernest Canut.

Bankers: Messrs. Sans y Pierrar; E. Canut; Gregorio Oliver; Crédito Balear.

Inns: **Fonda de Mallorca**, Calle del Conquistador, good. **F. La Balear**, Plaza Mayor, clean and moderate.

Café Oriente with fair restaurant and apartments above.

The inner harbour is small, but very secure; vessels moor alongside the quays on arrival, so that passengers can walk on shore.

It is difficult for strangers to hire a house, either in town or country, for though villas are abundant, the inhabitants object to let them.

Theatre: **Teatro Principal**, a handsome house; operas in winter.

Casino: **Círculo Mallorquin**, built on the site of the Dominican convent; visitors are admitted.

Plaza de Toros will seat 9500. Bull-fights are given about 4 times a year, but only in the summer months.

Palma is the capital of the Balearic Islands, and the residence of the Captain-General. The first impression of the town is very striking, the most conspicuous objects being the noble cathedral, with its flying buttresses and pinnacled towers, and the beautiful proportions of the **Lonja**, now fully seen, owing to the demolition of the fortifications in front of it. Numerous windmills and summer villas give an air of activity and comfort to the scene, which is certainly not dispelled on a closer inspection. The streets are narrow, winding and not particularly well paved, but they are cool, shady and scrupulously clean. The houses are generally low, consisting of three stories; the upper one an attic, called *porche*, with broad projecting eaves. The city is surrounded by fortifications, but a part of these towards the sea have lately been removed.

Cathedral. This noble building was commenced by Don Jaime I. immediately after the conquest of Majorca in 1232, and completed as far as it goes, with the exception of the W. façade, which is quite modern, in 1601. The style is Gothic. The south façade, with its fine gateway *del Mirador*, is particularly worthy of observation. The W. front is now in course of completion, but in a style hardly worthy of the remainder of the edifice. The windows in the E. end have never been completed, and are bricked up. The N. doorway is a square tower, with long pointed windows and open-work balustrade. The effect of the whole is somewhat marred by its unfinished condition and general truncated appearance. The interior proportions are very fine; it consists of a nave and 2 aisles, the latter separated from the former by 14 octagonal columns on each side, of great height and unusually slender. The large rose-win-

dows above the choir are very fine. The Capilla Real is the oldest part of the building; it was originally constructed as the place of sepulture of the kings of Mallorca, in the centre is a sarcophagus of yellow Majorcan marble, supporting a crown and cushion, containing the body of Don Jaime II.; the sarcophagus was made in 1779. The sacristan will pull out and exhibit the royal mummy, which is enclosed in a coffin with a glass lid. It is clad in royal robes, which an inscription assures us were provided by Queen Isabel in 1852 from her privy purse. The ermine cape is made of white and black cotton, and the rest of the robes could hardly be matched for tawdriness in Wardour Street. A very curious wooden gallery of a Moorish design runs round three sides of this chapel, behind the high altar, but it is generally concealed by the hangings with which the walls are decorated. In the Capilla de Corpus Cristi is the tomb of Torella, first bishop of Mallorca (ob. 1266). The Capilla de San Martin contains war-trophies and shields. The Sacristia de la Capilla de N.S. de la Corona contains the fine Gothic tomb of Bishop Galiana. The Capilla de S. Jerome contains that of *General the Marquis de la Romana*, a hero of the Peninsular war and a personal friend of Wellington: an inscription records that it was erected by a grateful country, and decreed by the Cortés on the 8th March, 1811. There is a recumbent figure of the youthful general, behind is a portrait bust of the Duke of Wellington holding three flags over him. At his head is a figure of the Genius of War (a portrait of his wife), and at his feet two of his children, one as a Cupid. On the sarcophagus is a bas-relief of a general and army in the act of taking an oath on the altar of their country.

Do not fail to ask the sacristan to exhibit the rich contents of the treasury of the cathedral; there is a pair of superb candelabra, containing 16,000 oz. of silver, and worth 6400*l.*, and many other magnificent altar and processional ornaments. In the re-

liquary is an immense monstrosity of gold and silver, a large fragment of the "true cross," studded with a multitude of magnificent gems, and an arm of S. Sebastian, brought from Rhodes in 1623, and which is said to have saved Majorca from the plague in that year; also superb *ternos* and *frontales*, embroidered in silver and gold, and many other objects of interest. Not the least curious is a chair used by the Emperor Charles V. on his visit to Majorca.

The reredos of the high altar was a magnificent piece of Gothic wood-carving; it was removed to make way for the present gilded abomination, but, instead of being destroyed, it was removed to the back of the chapel, where it still exists in a perfect condition. It consists of 7 niches, containing figures of the Virgin and other saints, painted and gilt like illuminated missals; below are 7 bas-reliefs, and above them all manner of sculptured ornaments. The upper part, which formerly belonged to it, is now placed as a screen between the choir and a small elevated sacristy, or chapel, behind it. There is still a hope that this *chef-d'œuvre* may be again restored to its former position.

Close to the cathedral is the **Ancient Moorish Palace**, now the residence of the Captain-General, and the audencia. Within it is the Gothic chapel of *Sta. Ana*, founded by Don Jaime II. In the sacristy are some remarkable altar-frontals and vestments, and a splendid silver casket, one of the finest specimens of silver work in Spain. The view from the tower is very fine.

Ch. of San Francisco, begun in 1281, consists of a single nave, beautifully enriched with marbles of the country and Valencian tiles; it contains the tomb of *Beato Raimundo Lulio*, the great glory of the island, born in 1235 and martyred at Rougie in Algeria; his effigy is here carved in marble. The *cloisters* outside are exquisitely beautiful; at present they are used as residences by numerous poor families; the Government has

lately declared them to be a national monument. The belfry of this ch. is of Moorish construction.

Church of S. Miguel. The oldest in the city, once a Moorish mosque; none of the original building is traceable. It was entirely restored in 1851.

There are many other churches, all containing objects of interest and works of art of various kinds.

The **Casa Consistorial**, or town-hall, was built in the 16th centy. The façade is heavy, but the great feature of the building is the magnificent projecting eave in front, of richly sculptured wood, once, no doubt, painted and gilt; it is divided into compartments by large horizontal caryatides which seem to support the roof. In one of the rooms is a "San Sebastian," by Vandyck; there is also a portrait of Don Jaime the Conqueror; a curious picture of the funeral of Raymond Lully, and a great number of modern portraits of ancient Mallorcan worthies, few of which have any interest to the stranger.

The **Lonja**, or exchange, is one of the most beautiful and interesting buildings in the island, and the only one of any architectural pretensions built for a purely civil purpose. The site was given by Don Jaime in 1233; the building was not, however, commenced till 1426, nor completed till 20 years afterwards. The architect's name was Sagrera. It is rectangular in plan, divided off into 3 naves by 2 rows each containing 8 fluted columns, the convolutions of which are continued as groins on the vaulted roof, a design no doubt suggested by the palm-tree. Exteriously a tower ornaments each of its angles, and 2 elegant slender turrets rise between them at equal distances on each side at the level of the roof; serving as a crowning feature are a series of square windows, finely ornamented with indented battlements. At the bottom of each tower is the large statue of a saint covered with a Gothic canopy. At present it is in a neglected condition, and serves as a magazine for corn; but the Palmesans entertain a hope that it may soon be turned to more worthy purposes.

In the Calle de la Palma is the *House of the Bonaparte family*, a beautiful building, which in its time must have resembled a Florentine palace; the triple-light windows, with elegant slender marble columns and richly sculptured capitals, are worthy of observation.

The legend here is that Hugo Bonaparte went to Corsica in 1411, as governor of the island, which then formed part of the kingdom of Aragon, and certainly the arms existing in Palma are similar to those of the great family.

In the Calle de Zavella is the house where *Charles V.* lived (October 1541), before leaving on his disastrous expedition to Algiers; above one of the windows is his portrait carved in stone. It was originally the property of Count Zavella, a nobleman of this island; now it is occupied by a shoemaker.

There are many very fine private houses; one might almost be tempted to call them palaces. Some of the finest are in the Calle de S. Jaime, which is the especial faubourg of the aristocracy. None, perhaps, contains so many valuable paintings and works of art, antiquities, tapestry, ancient furniture, &c., as that of the Conde de Montenegro, the great-nephew of the Cardinal Despuig, whose collection of antiquities is described further on. But there are many others; and though the present generation does not appear sufficiently to appreciate the riches they possess, they guard them with jealous care.

Few cities are more aristocratic than Palma. The nobility of the island consists of the descendants of the nine great families amongst whom the Conqueror partitioned it, and other noble families: they are popularly called *Butifarras*, "big sausages." This name may also be given to a rich merchant or a vain person; it is very similar to the Italian expression *uno pallone*. Amongst the lower classes may still be noticed the *Chuetas*, or descendants of the Jews forcibly converted to Christianity. Some of them are very wealthy. At one time they were restricted to a particular locality

of the town, but are now permitted to reside where they please. The Hebrew race is held in anything but honour in Palma.

Arts are held in great esteem here, if learning does not flourish as it ought. There are some very remarkable living artists, and the *Academia de las Bellas Artes* serves the same purpose as the South Kensington Museum in London; instruction in every branch of art, decoration, &c., being given gratuitously by native artists. The attendance is between 400 and 500. This school ranks third in importance among European establishments of a similar kind. There is also an Academy of Music, which has lately been established.

The *Borne*, *Rambla*, and the *Ramparts* are pleasant evening promenades; on the first the band plays twice a week, and all the beauty and fashion of the place comes to hear and be seen.

[*Excursion to the Castle of Bellver*, 2 m., carriage 3 frs.; an order must be obtained from the Commandant de Place.

This picturesque fortress stands on a wooded height, 400 ft. above the sea and the town and harbour. It was built by Don Jaime II. It consists of a circular tower of 2 stories, and 2 interior galleries with vaulted roofs, strengthened by semicircular bastions, and surrounded by a double moat. There is a detached tower of a much greater size, *La Torre del Homenage*, communicating with the main building by 2 bridges or arches, one above the other; in the lowest part is a dungeon, *La Olla*, under the level of the moat, to which there is access only by a small hole in the roof. The view from the top of this tower is very fine. The circular *Patio*, with large and airy cells round the upper and lower galleries, is a chef-d'œuvre of its kind.

Bellver is still occasionally used as a state and especially as a military prison. It has been occupied by many persons celebrated in the history of Spain. The most melancholy history attached to it is that of Lacy; a marble slab let into the wall thus

records the circumstances of his death:—"Here was shot His Excellency Lieutenant-General Don Luis Lacy, the 5th July 1817, at 4.50 A.M. Victim of his ardent love of Liberty. The country remembers with enthusiasm his military glory, and laments his virtues. This stone is a small tribute which the City Militia and Liberals of Palma offer to his beloved memory."

Lacy conspired against Ferdinand VII., with a view to bring about a more liberal form of government. He was taken, tried and condemned at Barcelona; but, not daring to execute him there, the king sent him over to Palma to be shot; he did not know of his sentence till the last moment, and during the short period that elapsed between his arrival and his execution, he was confined in the subterranean dungeon, to which he had to be let down by a rope. He was buried in the Dominican convent, where all condemned criminals were interred; but after the establishment of the Constitution, under the same monarch, in 1821, his body was disinterred and carried with great pomp and military honour to Barcelona.

Two other well-known statesmen have been confined here. One Don Gaspar Melchor de Jovellanos, minister to Charles IV., and intimate friend of Lord Holland, sent here by Godoy, Prince of Peace; he was kept prisoner in Majorca from 5th May, 1802, till 6th April, 1808: the other, Martinez Campos, who was confined for 6 months in the room now used as a chapel. Queen Isabella also inhabited the castle during her visit to Majorca in Sept. 1860.

Excursion to the Chateau of Baxá, 7 m., carriage 7 frs. The omnibus to Soller passes close by. A ticket of admission must be obtained from the intendant in town.

The large and important farm of *Bajá* or *Baxá*, belonging to the Count of Montenegro, was called by the Arabs *Erraha*, probably *Er-Rahah*, "The Repose." It is a very large building, in the form of a hollow square, in which grows an immense

Micoucoulier tree (*Celtis Australis*). It consists of the usual 2 stories and an attic, containing a long series of rooms fitted up as a museum of objects of art and antiquity. The traveller who hears that such a museum exists and is worth seeing, will certainly not be prepared to find anything so important as the gallery of Roman antiquities here collected, which many great cities in Europe would be proud to possess.

One of the collateral ancestors of the Conde de Montenegro, the Cardinal Despuig, on the death of Mr. Gavin Hamilton in Rome, 1787, purchased his estate of Arriccio, near Albano, which was known to contain many Roman antiquities. From 1787 till 1796, he carried on extensive excavations, and the objects thus found, together with others which he acquired elsewhere, he sent home to his native Palma.

The collection contains many objects of the highest interest and value; statues and busts of Roman emperors, especially a remarkably fine head of Augustus, and many other objects too numerous to mention. The Cardinal's collection of coins and medals, as well as his library, are in the Palace in Palma.

A priceless historical document will be found on the wall of one of the upper chambers, a geographical chart on vellum, drawn by *Gabriele de Val-sequa* in 1439. At the back is the following inscription, which would lead one to suppose that it belonged to Amerigo Vespucci:—" *Questa ampia perse di Giografia fu pagata da Amerigo Vespucci cxxx ducati d'oro di marco.*" Georges Sand obtained permission to make a copy, and spilt her ink-bottle over it, the stains of which have not been entirely removed.

There are many curious pictures and also pieces of ancient furniture in the house, and in the dining-room a collection of the so-called Majorcan ware. The edifice has an ancient and unused appearance, and one would be immensely relieved by the appearance of a little domestic litter. The more private apartments are papered with circus and theatre

billis, invitations to parties, 'Illustrated News' pictures and postage-stamps. The gardens are very beautiful, and a fine series of ornamental terraces rise along the side of the mountain behind the house.

The private chapel is at the righthand side of the entrance gate; leading from it is an oratory, in which a local Saint, Beata Catalina Tomas, once lived and resisted the temptations of the devils: he is rudely portrayed on the wall, and looks very like an old monk.

Excursion to Valldemosa and Miramar; a 2 hours' drive to the former place. Carriage hire, 18 frs.

The first part of the road crosses the plain of Palma, every inch of which is highly cultivated, and planted with almond and olive-trees. The ground is stony, which enables the proprietors to obtain abundance of materials for constructing enclosure walls. Traces may be seen of the ancient Moorish aqueduct. As the road ascends the mountains, the scenery becomes more picturesque, the olive-trees are a never-ending source of interest from the strange grotesqueness of their forms, walnut and other fruit-trees are mingled with them. The whole hill-sides are cultivated on the most wonderfully constructed terraces; and even the beds of the mountain torrents are, in some places, lined with dry rubble masonry.

Valldemosa (Arab. *Wilayet Moosa*, or village of Moosa), Pop. 1634, is situated in a beautiful and commanding position, well-watered, and cultivated with extraordinary care. Here was an immense Carthusian convent, once a royal palace, but granted to the Carthusians of Valencia by Don Martin IV., grandson of the Conqueror, in 1393. It was finished and consecrated in 1446. The monks must have had a pleasant life here, if one may judge by the size and commodiousness of their cells, to each of which was attached a pleasant little garden. When the convents were suppressed in 1835, the monks were pensioned off on

a franc a day, and their convent was sold for a small sum. It was purchased by a few families, each of which now owns one of the monks' cells, which makes a charming summer residence. One of the wealthiest of these possesses the abbot's rooms, which now form a large and commodious dwelling-house. Here Georges Sand resided during her stay in the island in 1838, and wrote 'Spiridon.' Jovellanos was also confined here before his transfer to Bellver. On the site of what was the ancient chapel, the proprietor has built a handsome ball-room and private theatre, decorated with historical frescoes by the celebrated Palmesan painter, Ankerman. One represents a fight between the old inhabitants of Valldemosa and Moorish pirates; another, Lully engaged in teaching Arabic to the Spaniards at Miramar; a third, the donation of the Palace of Valldemosa to the Carthusians, by Don Martin; and a fourth, the first printing-press set up at Miramar. Above the door the artist has perpetuated an amusing souvenir of his visit to England, and of British Sabbatarianism. Venturing to sketch the Thames from Greenwich Park one Sunday, he was taken to task by a burly official in all the majesty and magnificence of beadledom, while the easel of the astonished Spaniard is surrounded by a crowd of Cockney holiday-makers.

The new chapel of the convent, built to replace that just noticed, is a very large and spacious building, profusely but meretriciously decorated by a monk, Fray Bayeu. The floors and walls of the sacristy are covered with Valencian tiles, exactly similar to those erroneously called "Moorish" tiles at Algiers.

The picturesque *Villa* of Valldemosa is small, and destitute of hotel accommodation. The diligences from Palma run to and from it daily.

Half-an-hour's drive farther on is *Miramar*, where the Austrian Archduke Luis Salvador, son of the late Grand Duke of Tuscany, has arranged a charming retreat. The grounds are picturesquely laid out in a suc-

cession of terraces overhanging the sea, with wonderful views of land and water in every direction. The villa is a comfortable but unpretentious building, and the Archduke has had the good taste to have it furnished entirely in the Mallorcan manner; not a tumbler or wine-glass exists which has not been made in the island; he has also a good collection of ancient furniture and Majolica ware.

This villa is a part (about a quarter) of a college, built in 1276 by Raymond Lully, with the sanction of Pope Joan XXI., for the instruction of 13 monks in oriental languages. Here was set up the first printing-press in Majorca, a very short time after its invention by Guttenberg. Shortly after the martyrdom of Lully this college was abandoned, and the word *Miramar* almost forgotten; its chapel, however, still remained in use: it was dedicated to the Holy Trinity, and the district was generally called *Trinidad*. The chapel has been thoroughly restored by the Archduke, and numerous relics brought from Austria are exhibited there.

It is said that the late Emperor Maximilian visited this place when serving in an Austrian man-of-war, and that he gave the name *Miramar* to his castle near Trieste, as a souvenir of his visit.

Behind the villa some very elegant Gothic pillars have been erected; they formed part of the cloisters of *Sta. Margarita* in Palma, which convent is now turned into a military hospital.

The Archduke, with rare hospitality and consideration, has erected a *Hospederia*, close to his villa, for the accommodation of visitors. All applicants are supplied gratuitously with beds, linen, plates, and everything they may require, except their actual food, which they are expected to bring with them. When there is a demand for accommodation, no traveller can stay here more than 3 days. The Archduke is author of a very sumptuous work on the Balearic Islands, entitled '*Die Balearen in Wort und Bild*,' for private circulation only.

On the hill above this is a hermitage occupied by a few of the last remnants of the once wealthy Majorcan monks, now in great poverty.

Beyond Miramar is the pretty village of Deyá, whence a road to Soller is in course of construction. At present there is an excellent bridle-path; the ride occupies 3½ hrs.

Excursion to Manacor and Artá.
By Rail, 2½ hrs.

Palma.	kil.
Pont d'Inca	4
Marrataxi.	9
Santa Maria	15
Alaró	19
Binisalem	22
Lloseta	26
Inca.	29
Empalme (Junction for la Puebla)	34
Sineu	43
San Juan	46
Petra	54
Manacor	64

Nothing can give the traveller a better idea of the astonishing fertility of the island than a journey to Manacor by the rly.; the land is everywhere cultivated with the utmost skill and intelligence, and is as clean as it could be in the Lothians. The fields are small, frequently surrounded with stone walls, and planted with rows of almond and fig-trees, sometimes with olives, sufficiently far apart to admit of the growth of cereals beneath them. The vines, of course, are by themselves, and they appear very luxuriant. **Manacor** is at present the terminus of the rly., and is the second town, in point of importance, in the island. Pop. 14,906. It has a good hotel, *Fonda de Femenias*, the proprietor of which is obliging and intelligent. Hiring a carriage at the hotel, 1½ hr.'s drive brings the tourist to *La Cueva del Drac*, "Dragon's Cave," a vast stalactite cavern, entered by a narrow passage, on a somewhat retired plateau from the sea. This remarkable place can be visited with the greatest ease. The expedition, for which *Femenias* supplies a competent guide, requires about 7 hrs. for its full accom-

plishment. It is, for ladies at least, a sufficiently arduous one.

Artá. Pop. 5123. 2 hrs.' drive from Manacor is Artá, where is a small *Fonda*, with civil and obliging proprietors, but only rough accommodation. In the *Parroquia* is a copy of the Transfiguration, by Raphael, executed by the Mallorcan artist Mezquida. The neighbouring convent of Bellpuig may be visited by the ecclesiologist. The church, now used as a dwelling-place for peasants, is the only really interesting part of it. Near Artá the antiquary may visit some ancient *tumuli*, placed near a former oak-forest.

The chief object of interest in the neighbourhood is, however, the celebrated *Cave*, about two hrs.' walk from the village, the entrance to which faces the sea. The cave is magnificent. The approach is steep, steps being cut in the limestone rock before the entrance is reached. The natural portal is about 150 ft. high. The stalactites in the recesses are very beautiful. The chambers of the cavern have each their distinctive names: the "Hall of the Organ" is so called from the curious pillars resembling organ-pipes, which, when struck, vibrate with sounds like musical notes. The "Hall of the Virgin," "The Baptistery," &c., are so-called from the fantastic shapes, thought to resemble the Virgin, a baptismal font, &c. In fact there is no limit to the sculptural associations which may present themselves to the imagination of the visitor. The lofty cave of Artá may be taken as a natural Gothic cathedral, whose low-roofed crypt has by a freak of nature been transplanted to the neighbourhood of Manacor. In fine weather, yachtsmen may easily visit it by sea. The anchorage is bad, the best in the vicinity is Port Rey. Arrangements for guides, Bengal lights, &c., should previously be made with *Femenias*, the landlord at Manacor. The fees for guides and illumination are about 15 pesetas.

Excursion to La Puebla, Alcudia and Pollensa.

	kil.
By Rail to Empalme	34
Llubi	39
Mure	43
La Puebla	47

A branch line from Empalme runs to La Puebla, which is the terminus of the rly. in that direction. Carriages meet the trains in order to take passengers to the mole of Alcudia, whence steamers start every Thursday morning for Port Mahon, and every Sunday evening for Barcelona.

Between La Puebla and Alcudia lie the **Marshes of Albufera**, the drainage of which is one of the most remarkable works of a similar nature ever undertaken in Europe. The marsh was purchased, and the work executed by the "Majorca Land Company of London," 1865 to 1871. The resident director at La Puebla is Mr. Henry R. Waring, C.E. The total area of land reclaimed is 5100 acres; the greater part of this being below the level of the sea, the drainage is effected by means of 4 steam-engines. The works also provide for the carriage through the property and discharge to the sea of the two principal torrents of the island, which rise some leagues away in the mountains, and drain one-third of the surface of the island. These are contained in embanked channels, and, having formed a junction in the Albufera, flow, united, to the sea in a water-course 164 ft. wide and nearly 10 ft. deep. There are 20 or 30 kilometres of large canals, 5 to 8 ft. broad, and from 60 to 100 of a smaller section; 30 m. of roads traverse the property, and in dry seasons 60 cubic yards of water per minute are available for irrigation. The land is let to 725 tenants, some of whom pay as much as 6l. an acre rent for it.

The ground around La Puebla, the so-called *Marjales*, is quite the most fertile in the island, and is worth about 200l. an acre. There are not less than 3000 acres of such land, without including that of the English

Company, all parcelled out into small holdings, and cultivated more like gardens than fields. Indeed there is every reason to believe that this district will one day become the market-garden of Paris and London for the supply of early fruit and vegetables.

From La Puebla to the Mole of Alcudia is a drive of 1½ hr. The city is 1½ m. from the sea, and is surrounded by curious old walls, partly Roman and partly Moorish. It is the only other city in the island besides Palma: the title was conferred on it by Charles V. for its fidelity to him.

The Bay of Alcudia, whence the steamers for Mahon and Barcelona start, forms a magnificent harbour, in which the largest fleet can lie in safety. It is perfectly sheltered from the N.W. and S., and only open to the E. The bad-weather quarter is the N.E., when the sea comes through the channel with great violence. The shores are extremely picturesque. In the town are two little Inns, where accommodation can be obtained.

North of this bay is another similar one, that of Pollensa; the town of the same name is an easy drive of 1½ hr. from La Puebla. It is beautifully situated in a large valley, sheltered by high mountains, and amongst the richest vegetation; indeed, perhaps, no more lovely spot can be found in this lovely island. It was the first Roman colony founded in Majorca, and curious remains are constantly being found, both here and in the Albufera, where there appears to have been a considerable necropolis. The ancient Pollentia appears to have been situated close to the modern Alcudia. Here also are the interesting ruins of the Castillo del Rey, on a high hill, descending in steep precipices to the sea. This must be visited on foot or horseback, and occupies about 4 hrs. The traveller may also visit El Calvario, on a hill near the town, whence a beautiful view is obtained.

Excursion to Soller. Pop. 8340.

Inns: Posada de la Paz, the better of the two. Fonda de Pastor. Dil. daily in 4 hrs.

The road is admirably engineered, and passes through a very fertile and highly-cultivated country. At the halfway house of *Alfubia*, observe the ancient Moorish roof of the entrance hall, one of the few remains of Arab art in Mallorca. The town itself is situated in a very sheltered and lovely spot, amidst orange-groves, which, however, like most others in the Mediterranean, have suffered greatly of late years from a disease and from strong, dry winds. The costume of the peasants may be here seen to advantage, especially on the annual festival, the 11th of May.

In the neighbourhood, at *Muleta*, are some unimportant copper and silver mines. Ascend the *Barranco*, a wild mountain gorge, 2 m. from *Soller*, and visit the

Colegio de Lluch, where boys are instructed in singing. 5 hrs.' ride.

b. MENORCA.*

The island of Menorca is the second, in size and the most easterly of the Balearics; its extreme length, W.N.W., is 28 m., and its mean breadth about 10 m. The surface is generally low, except near the middle of the island, where is the elevated peak of *Monte Toro*. The N. shore is indented with numerous coves and harbours, the S. shore much less so. The total area is 260 sq. m.

During the War of Succession in Spain it was determined by Lord Peterborough that the island of Menorca should be occupied by the English for the sake of its unequalled harbour, Port Mahon. Lieut.-General Stanhope (subsequently Earl Stanhope and *Lord Mahon*) and Admiral Sir John Leake proceeded thither in September, 1708. The whole force, including the Marines who served on shore, did not

exceed 2600 men, about one-half of them being English. The artillery in the ships consisted of 42 guns and 15 mortars. The forts surrendered after a sharp attack on the 30th of Sept., during which the brother of the general, Captain Stanhope, of H.M.S. *Milford*, fell at the head of his Marines. Port Mahon was garrisoned by British troops, and its defences strengthened by new works. At the peace of Utrecht it was formally recognised as a British possession, and so it continued till 1756, when, war having broken out between England and France, it was surprised by a sudden and well-concerted attack of the Duc de Richelieu. Admiral Byng, who failed to relieve it, with a greatly inferior force, fell a victim to the public exasperation, and was shot on board the *Monarch* at Spithead on the 14th March, 1757.

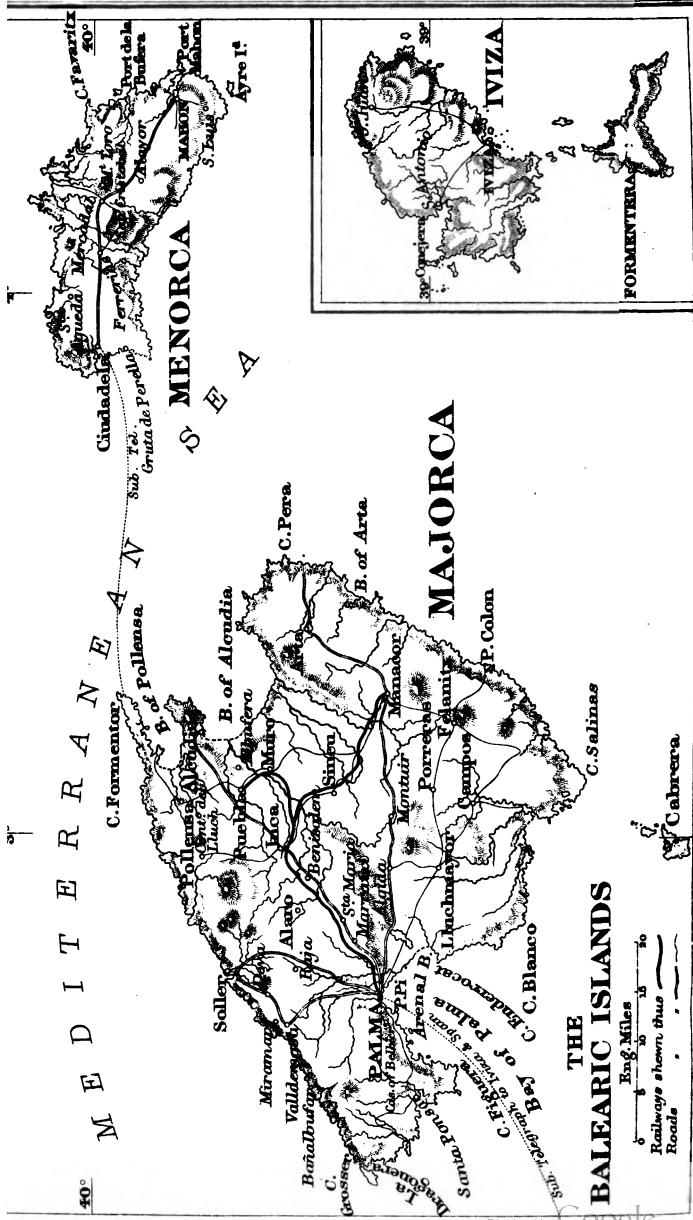
At the peace, 7 years afterwards, Menorca was restored to England, but when war again broke out in 1782, it was besieged by a French and Spanish force, under De Crillon. The Governor-General, Murray, made a gallant resistance, and did not yield till the besieged were reduced to 600 soldiers, while the besiegers had 12,000. De Crillon was rewarded with a grandeeship and the title of Duke of Mahon. It was again captured by the British in 1792, and was ceded to Spain in 1802 by the Treaty of Amiens.

The Port of Mahon is one of the best in the Mediterranean; from its position midway between Africa and Europe it is a valuable harbour of refuge for vessels caught in heavy weather, and its capacity and depth are sufficient for an immense number of vessels of the largest size. Winds from the N. and N.E. sometimes blow over the island with great violence in winter, and may cause vessels in the harbour to ride uneasily at their anchors, and sailing-vessels sometimes find it difficult to enter the narrow passage which gives access to it, with winds from the N.W.; nevertheless the saying, attributed to Andrea Doria, is not without truth, that the

* 'The History of the Island of Menorca, by John Armstrong, Engineer in Ordinary to His Majesty, London, 1756.

Lord Mahon, 'History of the War of Succession in Spain.' London, 1832.

'Historia de la Isla de Menorca,' por Don Rafael Oleo y Quadrado. Ciudadela, 1876.



from 400 to 1200 yds. On either shore there are coves of greater or less extent, with depth sufficient for vessels of any size.

To the left, on entering, is the ruined fortress of *San Felipe*, built originally by Charles V., and repaired and strengthened by Philip II. and Philip IV., captured by General Stanhope in 1708, and so heroically defended by General Murray in 1782. Its utter dilapidation presents a most piteous spectacle, and conjures up painful memories of all the blood and treasure spent in vain for its defence, and of the humiliation which British arms had to endure by twice capitulating within its walls. Five or six tombs on one of its curtains are conspicuous from the deck of a passing vessel, but not a trace of inscription remains to record the names of those who rest beneath.

The following is the account of it given by Armstrong in his interesting work, before its capture by De Crillon. "It is seated on a neck of land between Mahon Harbour and St. Stephen's Cove, and its numerous outworks extend themselves to the shore on both sides. The body of the place consists of 4 bastions and as many curtains, surrounded with a deep ditch hewn out of the solid rock, which furnished stone for the walls. The area is bounded on every side by buildings, consisting of the governor's house, a chapel, guard-room, barracks, &c. In the centre of the square is a pump, to supply the troops with rain-water from a large cistern, and the whole square is well paved and kept clean.

"Over the flat roofs of the arched buildings is a spacious rampart, affording an extensive prospect to the eye, and the bastions have guns mounted on them. The communication from the lower area to the top of the rampart is by a pair of stairs. The whole body of the place is undermined, and very serviceable subterranean works are contrived in the rock, and communicate with one another wherever it is necessary. In one of these are deposited the remains of Captain Philip Stanhope, commander of the *Milford*

ship of war, who acting on shore as a volunteer, under his brother General Stanhope, at the siege of this castle, was, on the 28th day of September, 1708, unfortunately killed, after he had given signal proofs of an undaunted courage.

"The chapel, which is reserved for the service of the Church of England, is the least adorned of any in the whole island; for, as the Spanish governors constantly resided at Ciudadela, it received but little improvement in their time, and our governors living altogether at Mahon, it has been equally neglected by us. It still serves as a burying-place, and an elegant Latin inscription has been put up here in memory of Brigadier Kane,* whose body lies near it. This gentleman was many years in the Government of Menorca, and is universally acknowledged to have been one of the best officers of his age, and one of the most deservedly beloved men that ever lived. Mr. Kane made a noble road, that extended from St. Philip's Castle, the whole length of the island, to Ciudadela.

"There is a great number of large guns mounted towards the entrance of the harbour, besides those that point to the land, which would require the service of a vast many artillery people on occasion, as indeed the various works demand a very considerable garrison to dispute them with an enemy.

"Of the utmost advantage to this place are certainly the capacious galleries that are cut out of the rocks, and extend under the covert-way throughout all the works, as I think. This was an undertaking equally necessary and expensive, for otherwise the people must have been torn to pieces by the splinters of stone in time of action, as well those off duty, who had no cover to secure them, as those who were obliged to expose themselves. But these subterraneans afford quarters and shelter to the garrison, impenetrable to shot or shells.

"On the point of land to the E. of

* A duplicate of this, with a bust of the General, is in Westminster Abbey. The slab here has long since disappeared.

the castle is Charles Fort, built by the Spaniards, and of little consequence as it now stands. The grand battery lies down at the water's edge and has a high stone wall for the protection of the gunners, who ply their ordnance through a long range of embrasures. This is the common burying-place of the garrison. The Queen's redoubt is the most advanced of all the works toward the country, on the side where it stands. On the other side of St. Steven's cove is the Marlborough, a very chargeable work."

It is incomprehensible that, after the first capitulation to the Duc de Richelieu, the English could have continued to fortify and strengthen an untenable position, exposed to attack on every part of the land face, while on the opposite shore of the harbour, on the peninsula of *La Mola*, was one of the strongest positions which it is possible to conceive. The authorities were well aware of this, as Armstrong says: "Cape Mola is esteemed capable of being rendered an almost impregnable fortress. This advantageous situation has not been wholly overlooked, for, since we have had the island in our possession, some considerable works have been taken in hand, though they were never perfected. St. Philip's growing in extent and number of out-works to be a great place, and having cost an immense sum of money to make it so, it was judged too good to be demolished, and thus Cape Mola came to be slighted."

The Spanish are wiser; an enormously strong work, named Fort Isabel II., is being constructed there, to command the entrance to the harbour; it was commenced many years ago, suspended for more than 20 years, and now the works are being pushed forward with feverish activity, and immense sums are being expended on them. The greatest reluctance is exhibited to permit any foreigner to inspect them.

The elevated peninsula of *La Mola*, to the rt. of the harbour on entering, is connected with the mainland by a low isthmus, dominated by precipitous rocks, as if created for defence. The

highest point is 256 ft. above the sea.

The sea-faces all round, except just opposite Fort San Felipe, are rugged, inaccessible cliffs, curiously fringed with a line of detached rocks, none of which are more than 50 yds. from the shore.

Continuing to run up the harbour, we pass on the rt. *Lazaretto Peninsula*, the extreme point of which is called *Philipet*, where was a battery to cross fire with San Felipe. It is connected with the N. shore of the harbour by an isthmus 60 ft. broad. There are large buildings on it, in which infected vessels can land and fumigate their cargoes. It is one of the only two in Spain, the other being at Vigo. As many as 200 vessels have been known here at a time.

To the N.W. of it is the smaller *Quarantine Island*, where vessels undergo a quarantine of observation during 3 days, when their bill of health is merely suspected and not foul. The buildings on it are much older than the lazaretto, and many a plague-stricken vessel from Barbary and the Levant has been obliged to purge its quarantine here.

The traveller sailing up the harbour will not fail to be struck with the careful manner in which the rocky soil is cultivated; every yard is made the most of, and crops are raised on land which appears to have not more than a few inches of fertile soil.

Opposite the quarantine island is the clean and quiet village of *Villa Carlos*, called, during the British occupation, *George Town*. The square is surrounded by deserted barracks, built for the accommodation of the British troops. It is situated on a small peninsula between *Cala Corp* and *Cala Fons*, or *George Cove*.

About the middle of the port lies the *Hospital Island* or *Isla del Rey*; the latter name given in consequence of its having been the landing-place of Alfonso III. of Aragon, when he conquered Menorca in 1287. Armstrong calls it *Bloody Island*. The hospital buildings were constructed by the English, and are now used by the

military. The French, during the operations against Algiers, were permitted to use them for the sick of the expeditionary force.

On the mainland to the rt. is the French cemetery, where those who succumbed were buried, and next to it is the English Protestant cemetery, used at the present day.

There is another small island above it, called *Ratas* or *Rats' Island*, a corruption of *Isla Redonda*, or round island.

A very prominent object on the hill to the N. of this is the large villa of *San Antonio*, called on the charts *Golden Farm*, a line between which and the S. buoy at the entrance of the harbour indicates the direction of the channel.

Beyond, on the l., is the deep indentation called *Cala Figuera*, or *English Cove*, at the head of which there is a large cotton factory, employing about 300 women. Rounding the point of the same name, we come abreast of the city of Mahon. In front is the *Arsenal*, and connected with it by a draw-bridge is what was once the rugged islet of *Pinto*, now an eight-sided plane, covered with buildings, and surrounded by a sea-wall, alongside of which there is 18 to 24 ft. of water.

Mahon (Pop. 15,300).

British Vice-Consul: Gabriel Segui, Esq.

American Vice-Consul: Pedro B. Vales.

Inns: No regular hotels, but some fairly good and very clean *Casas de Huéspedes*, viz:—

Fonda Jaques, Calle de Castillo No. 2.

Fonda de Mariana, C. de Anuncivay.

La Central, C. de la Arravalet.

Means of Communication.—A Spanish steamer arrives here every Tuesday from Palma, and returns on Wednesday morning. Another from Barcelona, touching at Alcudia in Majorca, arrives on Thursday, and returns by the same route on Sunday morning, reaching Barcelona on Monday morning. A steamer of the *Cie. Valéry Frères et Fils* touches here on its way between Algiers and Marseilles, and *vice versâ*, once a fortnight.

Means of Travel in the Interior.—A diligence runs daily between Mahon and Ciudadela. Excellent carriages drawn by mules are to be hired, and the mules and donkeys of Menorca, for riding, are celebrated. The whole island is covered with a network of roads, some of which are as good as are to be found in any country.

Mahon was known to the ancients as *Portus Magonis*, after Magon, its Carthaginian founder, but which of the generals of that name is not quite certain. There is even a tradition that Hamilcar and his wife visited it, and that during that time Hannibal was born here.

It is now the capital of the island, and stands on the S. side of the harbour, from the head of which its centre is distant not more than half a mile. It is built on an eminence rising almost from the water's edge; the houses along the quay, with their sloping roofs, look almost like buttresses to support the mass of rock and buildings which towers above them.

No doubt the glory of Mahon has departed; the period of the British occupation, when money circulated more freely than it has ever done since, was that of its greatest prosperity; and the general use of steam has decreased the necessity of its port as a winter station. In former days, not only the English, but the French, Russian and Spanish fleets used to winter here, to the great advantage of its commerce. Until lately 2000 or 3000 troops were always stationed here, now there is only a single regiment. All these sources of wealth have disappeared, and the harbour is generally empty. The place is very quiet, and few signs of commercial activity are visible; still one cannot say that it looks deserted or forlorn. The houses are well built, comfortable, scrupulously clean, and look as if they had all been white-washed yesterday: the streets are steep and roughly paved, but there is neither mud in winter nor dust in summer, and the people look as clean and respectable as their dwellings.

There are no fine palaces here as at Palma, and no Butifaras to live in

them, but there is an air of homely comfort about the town, quite unknown in the larger island. This is mainly owing to the ground-floors being occupied, and the doors and windows in warm weather being left wide open, instead of opening into an inner court concealed from public gaze.

Nothing astonishes one more than the profusion of finely-cut stone everywhere; the poorest cabins are made of it, and it is used even for such purposes as wayside walls, and the copings of farm enclosures. It is white, soft, easily worked with a saw or axe, and becomes very hard after exposure. Considerable quantities are exported to Algiers. This and shoes, sent in great quantities to South America and the Antilles, are about the only exports of the island.

The sport in Menorca is good; there are partridges and rabbits, but no hares, and in the season woodcock and snipe. The plague of flies, so trying in many parts of the Mediterranean, and vermin, are unknown, and the island does not contain a single noxious animal.

It is curious to see how some English traditions have lingered here: almost every house has sash-windows, and shutters folding back into the wall, probably the worst system ever contrived for a warm climate. Carpenter's tools bear English names, such as screws, screw-jacks, &c. Little boys playing at marbles, cry "in," when a marble enters a hole, "out," when it comes out, and "stop, please," when the game is won. Marbles are played exactly as they are in England, and a game of fives is called *Jugar á Ple* (Play). One of the best plums in the island is called *prunus de never saw*. The origin of this is as follows: Governor Kane used to go every day to the market; and one day an old woman showed him a plum, and asked him what they called it in England: he replied, "I never saw it." From that moment till the present that particular variety has been known by no other name than *Never saw*. Many varieties of fruit are still called by Kane's name, which was greatly loved. One of the most curious expressions

is that of "ashes to ashes," which is constantly repeated, apropos of anything but its legitimate meaning, just as the French use "dame" or "ma foi."

The kindest feeling is entertained towards everything English; and as the Islanders always consider themselves *Menorcans*, and not Spanish, and invariably use their own language, in preference to the Castilian, a large proportion of them would be only too glad to see it back in the hands of its old masters.

Mahon was anciently surrounded by a wall, but only a very few fragments now exist, such as the arch and tower at the extremity of Calle de S. Roque.

The fashionable promenade, especially on Sundays and Thursdays, when the military band plays, is the *Paseo de Isabel II.* On one side is the parade-ground, and beyond it the barracks built by the English. The *Alameda* is on the quay near the head of the harbour.

The Churches are not very interesting. The largest one, *Santa Maria*, has a remarkably fine organ. That of *Sta. Maria del Carmen* belonged to the adjoining Convent of Carmelites, which was unfinished at the suppression of those bodies, and now serves as a gaol, and as quarters for the civil guard. Neither of these institutions is of much use here, where there is no crime, and no robberies more serious than those perpetrated in orchards by juvenile reprobates.

The Convent of *San Francisco* is occupied as a foundling hospital, admirably managed by the Sisters of St. Vincent de Paul. There are foundlings here as elsewhere, but not a single beggar in the island.

There are no public *Museums*, but there are three private ones of considerable interest. Don Juan Pons y Soller has a fine collection of Roman and other antiquities found in Menorca, and better knowledge of the subject than any one living—which is always at the disposal of his friends. Don José Oliver has some good pictures and many curious antiquities and other objects. Don Francisco Cardona has a valuable collection of the Natural History of the

Island, chiefly entomological and conchological specimens, which are quite complete. All of them are most ready to show their collections to strangers.

The inhabitants wear no distinctive costume. They have, however, some very curious customs. One may be cited: at the ball which follows every village fête, each dance is sold by public auction, and the highest bidder has the right of choosing any girl present as his partner, and of inviting such of his friends as he may please, to participate in the dance.

Excursions in the vicinity of Mahon.

TO THE TALAYOTS OF TREPUCÓ, CORNIA, TORELLÓ, AND TALATÓ DE DALT.

Beyond all question, the most interesting objects in Menorca are the extraordinary so-called megalithic monuments, or Talayots (from *Atalayar*, to mount guard), which are very different from those of a similar character found in any other part of the world, even from the Nurhags of Sardinia, which have the nearest resemblance to them.

More than 200 groups exist in various parts of the island, but, with a very few exceptions, these are all found S. of the road leading from Mahon to Ciudadela. The reason of this distribution is a purely geological one: in the S. part of the island the rocks are all of the tertiary formation, yielding the greatest abundance of good stone, which gets harder by exposure to the atmosphere; in the N. they are Devonian, yielding friable schistose stone, of no value for building, which very speedily disintegrates, and is therefore unsuited for structures intended to be of a durable character. They are of great variety, but, generally speaking, in each typical group are found:—

1. A large tumulus of roughly dressed stone, the *Talayot* proper.

2. A bi-lithon, or altar, composed of two immense monoliths, erected in the form of a T, carefully dressed, called *Altar* or *Taula*, altar or table.

3. A sacred enclosure, generally of a certain number of huge upright

stones, with smaller ones between them, surrounding the altar.

4. A small megalithic habitation in or contiguous to the enclosure.

This disposition varies greatly, many of the tumuli having no altars at all, but none of the altars exist without the presence of a tumulus, and sometimes the whole are enclosed within cyclopean walls, as if forming a fortified position.

The tumuli vary greatly in size. They are generally in the form of truncated cones, from 12 to 20 metres in diameter; very few have been opened, and none of them systematically examined, but some have become so far dilapidated as to reveal the existence of interior chambers, sometimes central, sometimes circular passages. In a few, openings have been noticed, on or near the ground-level, in others near the top.

It can hardly be doubted that the primary object of these tumuli was to provide a place of sepulchre for illustrious personages; but it is by no means impossible that the convenience of the living was also consulted: they were no doubt used as watch-towers, as their modern name implies, to signal the approach of the enemy; and not only to give warning of impending danger, but to supply a refuge from it. They could hardly have been erected for this special purpose: in many places they are too numerous and too near each other to render this probable. In one or two there is evidence of an interior staircase, not, however, of a spiral form, and many have exterior staircases or sloping ramps.

They are always found in places where an immense number of loose stones naturally exist, and where larger blocks can easily be excavated on the spot. The ground is so rocky, and vegetable soil so scant, that farmers at the present day are in despair at the difficulty of getting rid of them. This has given rise to the system of cultivation in very small fields, surrounded by high and massive stone walls; of terracing the ground wherever there is a declivity, and of building miniature tumuli round every tree.

Even with all this the stones cannot be got rid of, and lie in immense heaps in every field. The erection of a large tumulus, therefore, was not a mere piece of barbaric extravagance. It provided an imperishable monument for the person whom it was intended to honour, and it got rid of an immense mass of loose stone which greatly impeded agriculture.

Tumuli, wherever found, have a strong family resemblance, the T-shaped altars, however, are much more curious. But even these cannot be considered as quite unique. There is a strong affinity between them and the altar found in one of the Maltese sepulchres at Mnaidra (see Ferguson's 'Rude Stone Monuments,' p. 420, Pl. 181). There the altar is small, and enclosed in one of the chambers of a larger shrine; here it is much larger, and enclosed, if not in a chamber, within a circle of upright stones. There is another point of resemblance between the Maltese and the Menorcan monuments. The entrance to the chamber in which the Maltese altar stands is composed of one large monolith, supported by two pillars, each consisting of a large monolith and a smaller stone above, forming a rude capital. A very striking example of this style of construction is found at Son Saura, near Ciudadela (see p. 604).

We do not presume to fix the date of these monuments,—their origin, no doubt, was in very early antiquity,—but there is abundant evidence to prove that succeeding races adopted and improved upon the types which they found in existence. Not a single stone implement of any kind has been found in Menorca, and most of the Roman remains which we have seen in the various collections here, have been found in the immediate vicinity of these so-called megalithic remains. This does not perhaps prove much: where the soil contains hardly anything but stones of all sizes, an implement of the same material might easily escape detection, and it is quite possible that the Romans utilised existing monuments, leaving their bronze and pottery articles in them.

It is quite certain that the constructors employed bronze or some other metal. Most of the stones seem roughly hammer-dressed, and in some of the altars mortises and tenons have been cut as carefully as if the work had been executed by an ordinary mason of the present day; but they had no idea whatever of a vault or arch depending on a keystone.

One fact is very curious. The Menorcans, even now, are in the habit of constructing just such tumuli as the Talayots for the use of their cattle, though of smaller stones. In the distance they present an appearance not at all unlike the older structures.

All the Talayots which we shall now proceed to describe are in the immediate vicinity of Mahon, and can be visited in the course of a single drive of 3 or 4 hrs.

The Talayot of Trepucó. This is the nearest to the town of Mahon, and is situated near the road to San Luis, but amongst a perfect labyrinth of stone walls, and not very easy of access. The tumulus is one of the largest of all, and has an outside stair, but no appearance of an entrance or interior chamber.

When the Duc de Crillon was marching to attack Colonel Murray at Fort San Felipe, he converted it into a fortified position by building a redoubt around it, which remains unchanged.

A short distance to the S. is a remarkably fine bi-lithon or altar; the width of the upright block is 2.80 m., its thickness 0.40 m., and its height above the ground 2.35 m., but it is much encumbered at the base with debris. The horizontal slab is 3.67 m. long, 1.50 m. broad, and 0.65 m. thick. No remains of the sacred enclosure are visible, probably the stones were taken to build the redoubt.

At a distance of about 200 metres to the E. is another and smaller tumulus.

Talayot of Cornia. About 3 kil. from Mahon, a little retired from the road between it and San Clemente. This is a tumulus 80 metres in circumference at the base, and 44 at the top. It has an entrance almost on the

level of the ground, from which a flight of steps ascends into the interior, but it is so blocked up by the falling in of the superincumbent masonry that its direction cannot be traced. There was also an exterior stair.

Talayot of Torelló, not far from the last, which it much resembles, except that it wants the exterior ramp. It has an aperture like a window in the upper part. Its diameter is about 14 metres, and the dimension of the window 1·10. x 1·65 m.

Talayot of Talató-de-Dalt in the property of Don José Alberte.

The tumulus is 60 metres in circumference, and 9 in height. There is a trace of an exterior staircase, but none of an entrance. It has the usual sacred enclosure, with an altar of great size. Evidently fears were entertained regarding the equilibrium of the horizontal slab, and measures were taken to prop it up. A large block, of the same length as the pedestal, surmounted by a smaller stone, intended as a wedge, are leaning against the table at an angle of 45°, touching it by a mere point, affording it no support, and seeming to maintain themselves in position, in defiance of all the laws of gravitation. One would be inclined to doubt the purpose for which they were prepared, were there not an example of an altar supported by exactly two such stones at the Talayot of Torre Trencada, near Ciudadela, where they are erected vertically along the middle of the upright shaft. Perhaps the points of contact were greater at one time, and the stone has become disintegrated since.

Just beyond the limits of the enclosure is a megalithic habitation, hardly above a yard in height. The walls are of rough stone; in the centre are two rude columns, surmounted by broader circular slabs, which support the blocks used for the roof. This was probably intended for the ministering priest.

DRIVE TO SAN LUIS AND SAN CLEMENTE.—Pass by the Catholic cemetery of Nuestra Señora de Gracia, of the usual Spanish style, where all the bodies are buried in vaults. There is an old and rather curious ch., full of

ex-votos, chiefly of a nautical character, as Our Lady of this ch. is supposed particularly to favour seamen. Attached to the cemetery is a hall, where the bodies are obliged to be laid, with a cord, communicating with a bell, attached to the arm, in case of a trance. Everything necessary for the patient's comfort is ready, should such be the case. The body cannot be buried till decomposition sets in. The bell has never yet been rung.

A visit to the Talayot of Trepucó (q. v.) may be joined with this drive.

Enter the beautiful new road bordered with trees, which leads from Mahon to San Luis, the favourite winter promenade. At 4 kil. from Mahon is the cleanest of villages, San Luis, built by the French during their domination. The façade of the ch. bears the arms of France, and the inscription, "Divo Ludovico Sacrum dedicavere Galli, AN. 1671." Observe a curious Moorish tower in the village. Now drive to San Clemente (5. kil.), another cleanest of villages, and so back to Mahon (6 kil.).

Between San Clemente and Mahon may be visited the Talayots of Torelló and Cornia (q. v.).

DRIVE TO THE VILLAGE OF VILLA CÁBLOS AND THE RUINS OF SAN FELIPE (see above).—In fine weather this may be done by boat more pleasantly. Just under the tombs at Fort San Felipe is a basin hewn in the rock, where the boat can lie, and a postern leads thence, through excavated galleries, into the body of the place.

EXCURSION TO CIUDADELA.

An omnibus runs every afternoon; takes 7 hrs. Fare, 4 frs. Carriage there, and back the third day, 50 frs.

The road still used is that made by Governor Kane; but a new and extremely fine one is in course of construction, and is used in some of its sections. Governor Kane is the "General Wade" of Menorca. He traced his roads principally with a view to military operations, and this one was intended rather to cut the island into two equal parts, and thus permit his troops to march to any part

of it, than to secure the shortest access to Ciudadela.

It is a good old-fashioned road, with plenty of ups and downs and windings, and without any of those scientific gradients, that almost tempt one to believe that the straight line is *not* the nearest way between two points.

On leaving Mahon, shortly after passing the end of the harbour, an obelisk is seen on the l., bearing a long Latin inscription, dated 1802, recording that the road was constructed by Kane in 1720, and subsequently restored by General Fox, the last Governor. This is said to have been erected by the Spaniards at the final cession of the island.

The first part of the road is the least picturesque. The land is all cultivated in small fields with high stone walls, the most rocky patches being allowed to retain their original scrub of lentisk, wild olive, &c. The country is thickly dotted with farm-houses, all as clean as constant care and whitewash can make them. They are generally occupied by the farmers, but the owner reserves to himself a few rooms where he can come to spend a part of the year if he pleases. The usual terms are that the owner provides the land and pays the taxes, the tenant provides the seed and finds the labour, the profit and loss of the live-stock is shared between them, and so is the final out-turn of the harvest.

12 kil. Alayer (Pop. 5000).

A rather picturesque and well-built town, where a considerable garrison was kept during the British occupation. It is situated at a little distance off the main road, and at the junction of the two is the village cemetery, and a monument to commemorate the visit of Isabel II. in 1864.

While the omnibus stops here a few minutes, it will be worth the traveller's while to go into any of the peasants' houses, and convince himself that in no other part of the world do the lower classes live in greater comfort and even luxury. A man who has only a franc and a half a day as wages, and a little bit of garden, has a large and commodious house, well furnished, ex-

quisitely clean, and always with a spare bed for a stranger, on which a prince might sleep. The character of the people is in exact harmony with their surroundings. They are polite and hospitable, crime is unknown, and, their hygienic conditions being so favourable, they are healthy and long-lived. It is difficult to write of them without exaggeration, and using too many terms of admiration for the good and wholesome life they lead.

There are many Talayots in this neighbourhood. That best worth visiting is

The Talayot of Torralba, about half an hour's drive E. of the town, on the property of Don Diego Salort. It is a large tumulus of about 30 metres in diameter, with a trace of exterior ramp, but none of interior chamber. Armstrong, who visited it about 1739, says: "It has a cavity at the base, the entrance of which is to the S., and easily admits of a man to enter it, but, as I was assured beforehand that nothing curious was to be discovered, I did not provide myself with lights."

There is also the usual sacred enclosure, with its altar and habitation; the upright shaft of the former has a protuberance down the middle of one side, and in the centre of the horizontal slab there is a deep, regular, square cavity, as if intended to hold the blood of the victim. The priest's (?) habitation is supported on several pillars of rough stones, increasing in size as they ascend, so as to diminish the size of the final covering-slabs. The entrance is much obstructed, and is difficult to find, or to enter when found.

There is another vaulted building close to it, evidently of a later period, as the masonry is more carefully dressed; and a third and more remarkable one, which has been filled up and concealed with stones, by the incredible vandalism of the proprietor, because his cow fell into it! This is a well, with a spiral staircase round its interior circumference, consisting of 200 steps, all finely cut out of the solid rock; a spring of clear water was at the bottom. It was probably of Roman construction.

After leaving Alayor, the country becomes much more picturesque and undulating, and runs through woods of ilex and Aleppo pine, the only trees indigenous to the island. These woods are rare in the S. part of the island, but cover large tracts in the northern half.

Mount Toro is now the conspicuous object in the landscape, with the two lower hills to the E. of it, **Locaitx** and **La Rocca**. The first is a conical hill, the highest in the island, 1150 feet above the sea, crowned by the ruins of an Augustine convent. The ch. is still kept in a good state of preservation, and is daily visited by many of the neighbouring peasants. Its fête is the Sunday nearest to the 16th of May in each year, when many thousand people make a pilgrimage to it. Should the traveller feel disposed to pass a day there, he will find a room available, and the sacristan's wife will be able to provide him with food. The view is very fine.

18 kil. **San Carlos**. The ascent of Toro is generally made from this point by people coming from Mahon. There is a carriage-road till within an easy walk of the top. A little farther on is an old lead-mine, one of several in the island, which have never paid the expense of working them.

19 kil. **Mercadel** (Pop. 2701). This village is about the centre of the island, and is a very convenient place from which to make excursions, especially amongst the Talayots, which are very numerous to the S. There is a small and simple auberge, kept by Madame Eulalia, where the traveller will be well treated; board and lodging, including wine and unlimited attendance, may be had for 4 francs a-day. At the entrance to the village is the western road for the ascension of Toro, and to the l. one to **San Cristóbal**, where are some of the finest and most curious Talayots.

In this neighbourhood a section of the new road is finished, and is used by the diligence.

26 kil. **Ferrerias** (Pop. 1081). So called from the soil being impregnated with iron; the Arabs are said to have

worked the iron-stone which is found all over the district.

At some distance beyond, to the rt., is a hill, crowned by the Moorish tower of S. Agatha, the last fortress owned by the Arabs in the island. It consisted originally of seven stories, which were reduced to two by the proprietor, because he found the upper ones too windy! The country still continues for some miles picturesque and well-wooded, until, nearer Ciudadela, it becomes flatter, and greatly resembles the part between Mahon and Alayor. On the l. of the road may be seen many Talayots, which will be described hereafter.

45 kil. **Ciudadela** (Pop. 7846).

Inn of Feliciano Friay. Excellent rooms, table not so good. 5 fr. a-day.

This was the capital of the island when it was surrendered by the Moors, and it remained so till the arrival of the British at Mahon. It is the second largest city, and the see of a bishop. It is situated near the N.W. corner of the island, on an inlet so narrow that even a small vessel can hardly beat up to the town in fine weather. It was formerly enclosed within a bastioned wall, but that is now in process of demolition, to admit of the extension of the town.

The streets are very quaint; some of them with rude arcades, probably the work of the Moors. It contains many large and handsome houses, belonging to the ancient nobility; one of them, which would be considered a fit residence for a duke in London, was lately sold for 1000l.

There is a large **Cathedral**, but so dark that one can hardly see anything within. The old Augustine convent is used as an *ecclesiastical seminary*.

In the Paseo is the quaint old *palace* built by Alfonso III. of Aragon, now occupied by the civil guard; and in the centre a *monument* to commemorate the defence of the town against Algerine pirates.

Excursions in the Neighbourhood.

Visit to the Talayots of **Nau de Tudons**; **Torre Llafuda**; **Torre Trencada** and **Hostal**.

The above are the most important in the immediate vicinity, but there are many more. As they are somewhat difficult to find, the traveller had better apply to the Alcalde, Don Gaspar Saura y Carveros, for the services of one of his employés to act as guide. These can all be visited during the course of a morning's drive.

Nau de Tudons, 4 kil. from town.

This is perhaps the most remarkable monument in the island, and the best specimen of a group very different from the ordinary type. It resembles, in appearance, an inverted boat, and recalls the description given by Salust* of the Numidian habitations or *Mapalia*, *Ceterum adhuc Numidarum agrestium, quæ Mapalia illi vocant oblonga, incurvis lateribus tecta, quasi navium carinæ sunt*. This will be better understood by the illustration. It is built of carefully dressed stones, some of great size, more than 3 metres in length; the fore part, corresponding to the bow of the vessel, is roofed in with a single slab 4 m. × 2 m.

Torre Llafuda.

This is one of the boat-shaped Talayots: the base is square, and the rest of the perimeter is curved; but whether it consists of a segment of a circle, or two separate curves, it is impossible to determine. This tumulus had a large interior chamber, with the opening on the square side.

The sacred enclosure is a much more elaborate one than in any of the other Talayots which we have examined. It has one large bi-lithon, in good condition; the end of the upright slab fits into a groove in the horizontal one. There is another, smaller, which has lost its equilibrium, and has been propped up with some loose stones; and there are the remains of two others. Some very large blocks are lying scattered about amongst them. Near this enclosure is a rampart of stones, in the thickness of which are two habitations, and a covered passage leading outside of the enceinte into the country. There appears to have been quite a megalithic city, or forti-

fied position, here, as enclosures and menhirs are scattered about in every direction. There are also two large and spacious caves.

Torre Trencada, about 10 kil. from Ciudadela. The tumulus appears, as far as can be judged, to be boat-shaped, certainly with one side a straight line, and the remainder of the perimeter curved.

Close to it is one of the usual sacred enclosures, containing a very fine altar. The upright stone is 2·00 m. wide, 2·50 m. high. On the horizontal slab a groove has been cut to receive the end of the upright one; but there has been some miscalculation, and, the former not having been in proper equilibrium, another upright stone, 0·65 broad, has been erected in the middle of the larger one, and wedged tight by a second smaller one. These two stones are identical in form with the two inclined ones at Talató de Dalt, near Mahon, and their presence here proves conclusively that the others were intended for a similar purpose. There is a small habitation within the enclosure. A little farther off there is a very low tumulus of small stones, quite unlike a Talayot, beneath which is a cave excavated in the rock, the roof being supported on pillars and arches. It has a much more modern look than the others.

In a field on the opposite side is a single monolith, standing upright, 2·50 m. in height, 0·68 broad, and 0·45 m. thick.

Hostal. A group of three contiguous rather small Talayots, representing the 3 angles of an equilateral triangle; about a kilometre from Ciudadela, and the nearest to that town.

One of them is of special interest, as it has become considerably dilapidated, and the interior arrangement is most distinctly visible. At about half the original height from the ground an entrance gallery, 70 centimetres wide, 1·00 m. broad, and 3·00 m. long, conducts to a circular gallery running all round the building. The dimensions are 1·00 m. broad, and 2·25 m. high; it thus encloses a circular mass of rough stone masonry 5·00 m. in diameter.

* Bellum Jugurthinum.

All three Talayots appear as if there had been exterior ramps, but it is difficult to state with certainty whether this was the case.

There are traces of sacred enclosures; and in one the remains of an altar, small in size, to correspond with that of the tumuli. There are remains of several habitations and subterranean galleries, and, at a short distance, a large cave excavated from the rock, containing several chambers, communicating with doors and windows.

Visit to Son Saura and Son Carlá.

Son Saura is one of the largest and finest properties in the neighbourhood, about 10 kil. from Ciudadela, with a fine house and beautifully laid out gardens. Water is raised, by means of 2 windmills, into 2 immense reservoirs for the irrigation of the garden.

In a field beyond the garden, nearly a kilometre from the house, are two megalithic monuments. One is a dolmen, or some such structure, consisting of a large horizontal block, supported on two pillars, each of which consists of a large upright monolith and a smaller stone as a capital; at the side is a large cubical block of stone, placed as if to facilitate mounting to the top. This may have been an altar, or the entrance to an enclosure; the only thing of the kind resembling it, as far as we are aware, is the entrance to the chamber containing the altar at Mnaidra in Malta. Close to it is a bi-lithon, but with a much smaller top, and a much narrower shaft, than usual.

On returning, the traveller should examine the Talayot of Son Carlá, with its enclosures of *cyclopean walls* and *galleries*.

Excursion to the Caves of Perella.

About ten kilometres from Ciudadela are the Caves of Perella, full of beautiful stalactites. There are three, close together but not connected. In one of them, after passing through an ante-chamber 200 metres in length, we come to a lake of fresh water 30 metres square and a metre deep. The property belongs to the son and

daughter of Colonel Fraser, A.D.C. to the last British Governor of the island, who married a lady of this city: he afterwards lost an arm in the Egyptian campaign, and died at Mahon.

Excursion to Son Morell.

At Son Morell, 8 kil. N. of the city, in a property belonging to the Alcalde, is a street of megalithic rock-cut dwellings, on each side of a narrow valley. Each one has several chambers, and they are decorated with rudely-cut cornices and sculpture.

The other islands of the group are less likely to interest the general traveller.

c. Iviza.

Iviza, or Ibiza was called by the Romans *Eburus*. It has 18 little towns, of which Iviza is the most important. It stands on elevated ground at the W. side of the port, and is picturesque fortified. The inhabitants of this island are very different from those of Menorca: much less friendly to strangers, and violent and turbulent amongst themselves. Their costumes are most picturesque. Their principal industries are the manufacture of salt and charcoal. There are considerable pine-forests on the islands, and two excellent roads to S. Antonio and Sta. Eulalia.

d. Formentera lies $6\frac{1}{2}$ m. S. of Iviza. Its name is derived from *Fruentum*, on account of the excellent corn which it produced. (Pop. 1700.)

e. Cabrera (*Goat Island*), an almost uninhabited tract of land, 3 m. long by 4 m. broad, with an old castle. Here 8000 French prisoners were placed by the Spaniards after the capitulation of Bailen in 1808, when, owing to the absence of provisions, more than half the number perished of hunger. It has a splendid and perfectly sheltered harbour.

f. Dragonera, an almost deserted island, where cormorants and puffins abound.

g. Conejera (*Rabbit Island*), as its name suggests, swarms with those animals.

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HANDBOOK ADVERTISER, 1882-83.

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GLASGOW, 1882.

JAMES THOMPSON,
General Manager.

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GLASGOW, May 1882.

W. J. WAINWRIGHT, General Manager.

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JOHN NOBLE, General Manager.

DERBY, 1892.

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COLOGNE, January, 1882.

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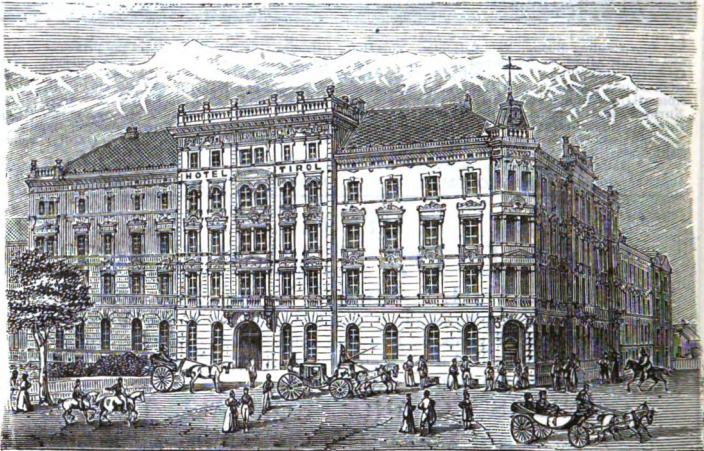
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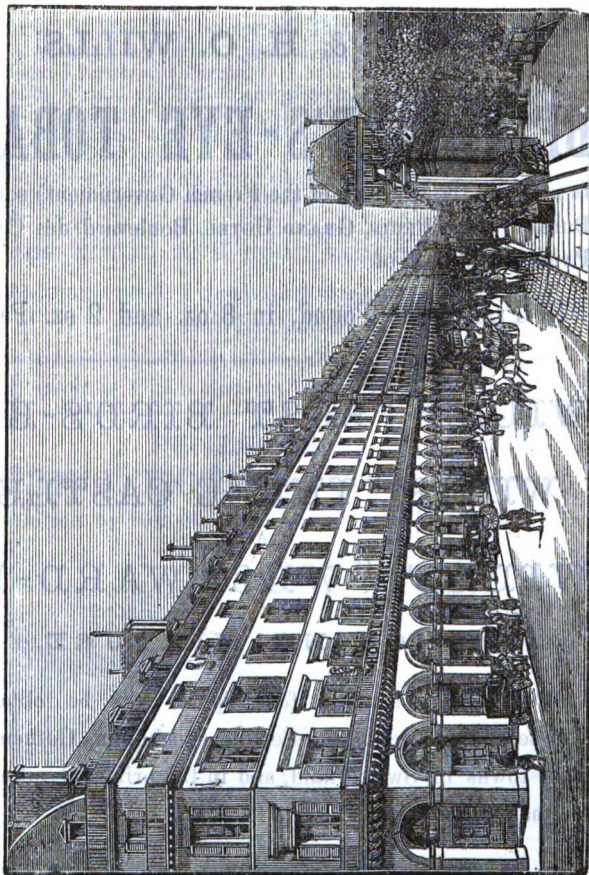
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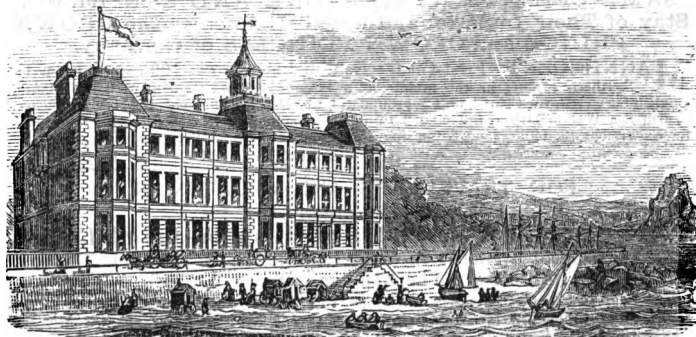
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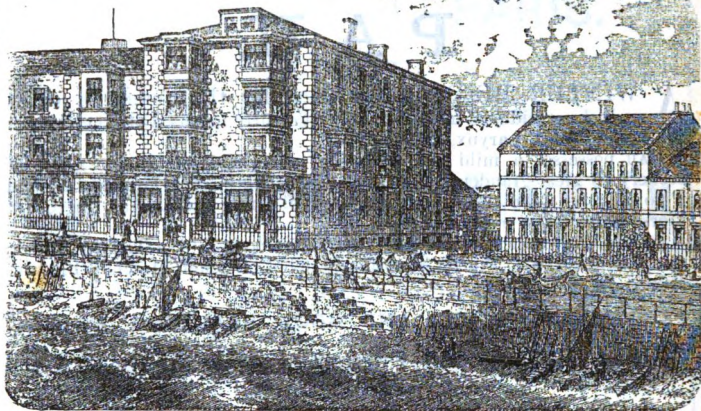


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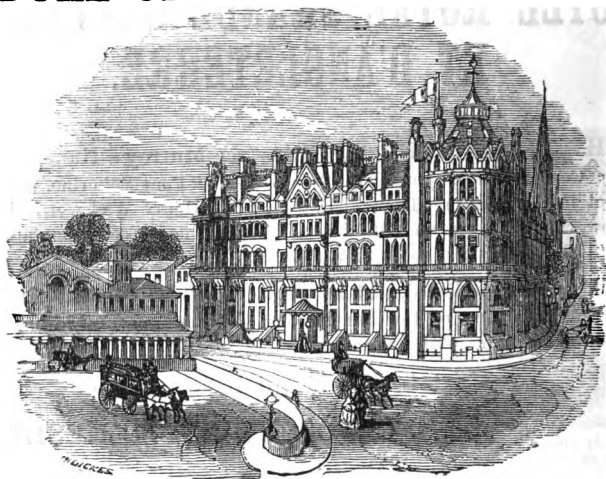
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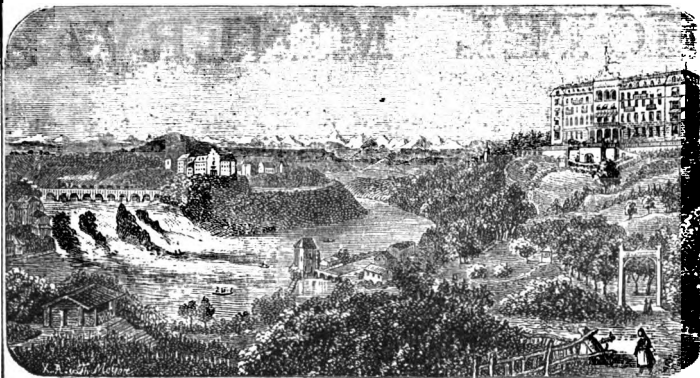
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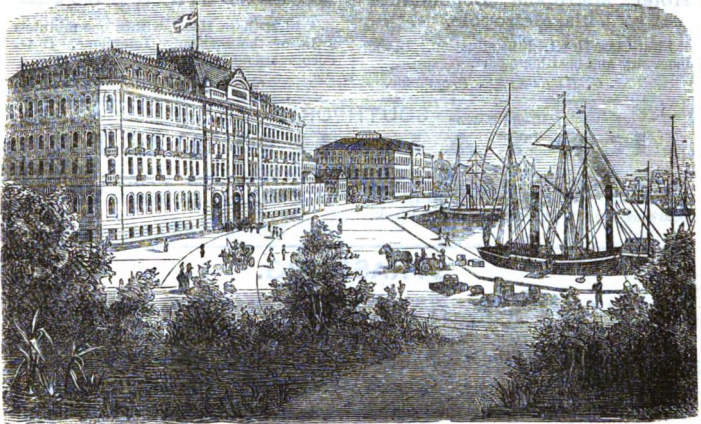
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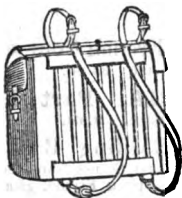
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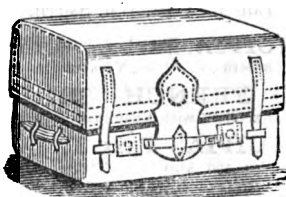
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