undulating country, on the 1. bank of the Guadalquivir. It was taken from the Moors in 1264, and granted by Sancho el Bravo to Guzman el Bueno (Tarifa, p. 225). 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 Andalucia. Visit the English Hospital of St. George, which Godoy plundered. From Sº Lucar, Fernando Magallanes embarked, Aug. 10, 1519, on the first circumnavigation of the world: the Victoria was the only ship which returned, Sept. 8, 1522, Fernando having been killed, like Captain Cook, by some savages in the Philippine Islands. Now Sº Lucar is an ill-paved, dull, decayirig place. Popº 16,000. The best inn is the Fonda del Comercio; the best café is El de Oro, on the Plazuela. The mayor tailors are good; Juan Hoy, Pablo Mesa, and Vicente Tarnilla are the best. Sº Lucar exists by its wine trade, and is the mart of the inferior and adulterated vintages which are foisted off in England as sherries. The mansanilla wine is excellent and very cheap; the name describes its peculiar light camomile flavour, which is the true derivation, for it has nothing to do with the town Mansanilla on the opposite side of the river. It is of a delicate pale straw colour, and is extremely wholesome; it strengthens the stomach, without heating or inebriating like sherry. The Andalucians are passionately fond of it. The want of alcohol enables them to drink more of it than of the stronger sherries; while the dry quality acts as a tonic during the relaxing heats. It may be compared to the ancient Lesbian, which Horace quaffed in the cool shade:

"Hic innocens pocusa Lesbii
Duces sub umbrā."

This mansanilla, mixed with iced water, and still better with Agraz, is an excellent companion to the cigar. The Alpistera biscuit is the real thing to eat with it. Make it thus: to one pound of fine flour (mind that it is dry): add half a pound of double-refined, well-sifted, pounded white sugar, the yolks and whites of four very fresh eggs, well beaten together; work the mixture up into a paste; roll it out very thin; cut it into squares about half the size of this page; cut it into strips, so that the paste should look like a hand with fingers; then dislocate the strips, and dip them in hot melted fine lard, until crisp and of a delicate pale brown; the more the strips are curled up and twisted the better; the alpistera should look like bunches of ribbons; powder them over with fine white sugar. Excellent mansanilla is to be procured in London, at Messrs. Gorman and Co.'s, 16, Mark Lane. Drink it, ye dyspeptics!

The climate of Sº Lucar is extremely hot: here was established, in 1806, the botanical Garden de Aclimatacion, in order to acclimatize S. 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 pasha. The vengeance of the Spaniard is Oriental; it never forgives or forgets; it is blind even to its own interests, retaliating against persons and their works even when of public utility.

Sº Lucar is no longer the point of embarkation. It is now about a mile up the river at Bonanza, so called from a hermitage, Luciferi fanum, erected by the S. American Company at Seville to Nº Sº de Bonanza, or our Lady of fine weather, as the Pagans did to Venus—sic te Diva potens Cypri. Here is established a Dogana, where packs of hungry tide and, bribe-waiters examine luggage and look out for pesetas. The district between Bonanza and Sº Lucar is called Algaida, an Arabic word meaning a deserted waste, and such truly it is:
the sandy hillocks are clothed with aromatic brushwood, dreary pines, and wild grapes. Here the botanist may fill his vasculum. The view over the flat *marisma*, with its swamps and shifting sands, *arenas voladeras*, is truly desert-like, and a fit home of birds and beasts of prey, hawks, stoats, robbers, and custom-house officers. M. Fénelon, in his 'Telémaque' (lib. viii.), describes these localities as the Elysian Fields, and peoples the happy valleys with patriarchs and respectable burgesses.

We now embark on the river for Seville, which is distant about 80 miles. The voyage is usually performed in six to eight hours, and in less when returning down stream:

- La Puebla ........................................................................................................... 14½ L.
- Coria ...................................................................................................................... 2
- Gelbes .................................................................................................................... 4
- San Juan de Alfarache ........................................................................................... 4

The smoke of the steamer and actual inspection of the localities discharges the poetry and illusion of the far-famed and much over-rated Baetic of classical and modern romance. This river is thus apostrophised by poets:

- *Bētis de olivas y flores coronado,*
- *Que en amorosa y placida corriente*
- *Tu liquido cristal al occidente*
- *Llevas de hermosas ninfas rodeado.*

"Thou Baetic, crowned with flowers and olives, and girdled by beauteous nymphs, wastest thy liquid crystal to the west, in a placid amorous current." Andalucians seldom spare fine words, when speaking of themselves or their country; but the Baetic, in sober reality and prose, is here dull and dirty as the Thames at Sheerness, and its Paradise as unpicturesque as "the Flats" or the "Isle of Dogs." The turbid stream slowly eats its way through an alluvial level, which is given up to herds of cattle and aquatic fowls: nothing can be more dreary: no white sails enliven the silent river, no villages cheer the desert steppes; here and there a *choza* or hut offers refuge from the noon-tide sun. This riverain tract is called *La Marisma,* and in its swampsague and fever are perpetual. These fertile plains, favourable to animal and vegetable life, are fatal to man: the miserable peasantry look like those on the Pontine marshes, yellow skeletons when compared to their fat kine. Here in the glare of summer the mirage of the desert are complete, and mock the thirsty sportsman. On the r. hand, in the distance, rise the mountains of Ronda. The Guadalquivir is the "great river," the *Wāda-l-Kebir* or *Wāda-l-adhem* of the Moors, and traverses Andalucia from E. to W. The Iberian name was Certis (Livy xxviii. 16), which the Romans changed into Baetis, a word, according to S. Teresa, who understood unknown tongues (see Avila), derived from Baeth, "blessedness," but she had revelations which were denied to ordinary mortals, geographers like Rennell, or philologists like Humboldt and Bochart, who suspects (Can. i. chap. 34) the origin to be *Lebītis* ad Paludes, the number of swamps with which the Baetic terminates, *Libystina lacu* of Fest Avienus (Or. Mar. 280). The Zincali, or Spanish gipsies, call it *Las Bares,* the "great river." It rises in La Mancha, about 10 L. N. of Almaraz, and being joined by the Guadalimar, flows down to Ecija, where it receives the Genil and the waters of the basin of Granada: the affluents are numerous; they come down from the mountain-valleys on each side. Under the ancients and Moors it was navigable to Cordova, thus forming a port nella to that district, which overflows with oil, corn, and wine. Under the Spanish misgovernment, these advantages were lost, and now small craft alone with difficulty reach Seville. Soult proposed to re-open the navigation to Cordova; and in 1820 a Spanish company, following up the hint, was formed, which prepared admirable plans on paper, and a tax laid on tonnage of shipping to carry them out. The money is levied of course, and spent by the commissioners on their own benefit; however, recently some show
of moving has been made. The river below Seville has branched off, forming two unequal islands, La Isla Mayor and Menor. The former was the Kaptal of the Moors, and Captel of old Spanish books; this the company have cultivated, and have also cut a canal through the Isla Menor, called La Cortadura, by which 3 L. of winding river are saved. Foreign vessels are generally moored here, and their cargoes are conveyed up and down by which 3 L. of wind-ing cargo are are conveyed up and down in barges, whereby smuggling is admirably facilitated by the custom-house officers. At Coria are made the enormous earthenware jars in which oil and olives are kept: these tinajas are the precise amphorae of the ancients. The river now winds under the Moorish Hisnu-l-fai'aj, or the "Castle of the Cleft," now called Sa Juan de Alfarrache; and then turns to the r., and skirting the pleasant public walk stops near the Torre del Oro, gilded with the setting sun, and darkened by custom-house officers and receivers of the odious derecho de puertas.

ROUTE III.—CADIZ TO SEVILLE, BY LAND.

<table>
<thead>
<tr>
<th>Route</th>
<th>Distance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sa Fernando</td>
<td>2 L. 8 Q.</td>
</tr>
<tr>
<td>Puerto real</td>
<td>4 L. 4 Q.</td>
</tr>
<tr>
<td>Puerto de Sa Maria</td>
<td>6 L. 6 Q.</td>
</tr>
<tr>
<td>Xerez</td>
<td>8 L. 4 Q.</td>
</tr>
<tr>
<td>Va. del Cuervo</td>
<td>12 L. 2 Q.</td>
</tr>
<tr>
<td>Pa. de la Viscaina</td>
<td>13 L. 1 Q.</td>
</tr>
<tr>
<td>Torres de Alocaz</td>
<td>15 L. 4 Q.</td>
</tr>
<tr>
<td>Utrendo</td>
<td>19 L. 3 Q.</td>
</tr>
<tr>
<td>Alcalá de Guadaira</td>
<td>21 L. 2 Q.</td>
</tr>
<tr>
<td>Sevilla</td>
<td>23 L. 2 Q.</td>
</tr>
</tbody>
</table>

This is a portion of the high road from Cadiz to Madrid; the whole distance is 108 L. The Caris y Ferrer diligences are the best, as all expenses are included in the fare. N.B. Buy the 'Manual' by Antonio Gutierrez Gonzalez. There is some talk of a railroad, but festina lente is a Spanish state axiom. The journey is uninteresting, and often dangerous: leaving Xerez the lonely road across the plains skirts the spurs of the Ronda mountains, which always have been infested with mala gente, Moron being generally the head-quarters of some ladrones. Here the renowned Jose Maria ruled absolutely nearly ten years (see Quar. Rev. cxxii. 378), in the same localities and after the same fashion as his prototype Omar Ibn Háfsun did under the Moors (see Moh. D., i. 186; ii. 130-401). Smuggling and the mountain country favour these wild weeds of the rank soil; as soon as one is put down, two spring up: primo avulso non deficit alter, aureus: Un tal Navarro now rules in Jose Maria's stead.

The best plan of route from Cadiz to Seville is to cross over to the Puerto by steam and take a calea to Xerez, paying one dollar: the drive is pleasant, and the view from the intervening ridge, La buena vista, is worthy of its name; the panorama of the bay of Cadiz is a perfect belvedere. From Xerez drive in a calea to Bonanza, about 3 L. of wearisome road, and there rejoin the steamer. The inns at Xerez are bad: that of San Dionisio, on the Plaza, is only tolerable. The calseros and arrieros usually put up at La Pisa de Consolacion; but small comfort is there. The diligence Parador is better.

Xerez de la Frontera, or Jerez—for now it is the fashion to spell all those Moorish or German guttural words, where an X or G is prefixed to an open vowel, with a J: e. g., Jimenez, for Ximenez, Jorge for Gorge, &c.—is called of the frontier, to distinguish it from Jerez de los Caballeros, in Estremadura. It was called by the Moors Sherish Filisín, because allotted to a tribe of Philistines. The new settlers from the East preserved the names of their old homes, and their hatred of neighbours. It rises amid vine-clad slopes, with its white-washed Moorish towers, blue-domed Colegiata, and huge Bodegas, or wine-stores, looking like pent-houses for men-of-war at Chatham. It is supposed by some to have been the ancient Asta regia Caraciana. Some mutilated sculpture exists in the Co. de Bizochores and Co. de los Idolos, for the Xeresanos
call the old graven images of the Pagans, idols, while they bow down to new sagradas imagenes in their own churches. Xerez is a straggling, ill-built, ill-drained, Moorish city, with a popn of 32,000. Part of the original walls and gates remain in the old town: the suburbs are more regular, and here the wealthy wine-merchants reside. Xerez was taken from the Moors, in 1264, by Alonzo the learned. The Alcazar, near the public walk, is very perfect. It belongs to the Duque de San Lorenzo, on the condition that he cedes it to the king whenever he is at Xerez. Observe the Bermujete façade of the Casas de Cabildo, erected in 1575, the façade of the churches of Santiago and San Miguel, especially the Reto, and Gothic details of the latter. The Colegiata, begun in 1695, is vile churrigueresque; the architect did not by accident stumble on one sound rule, or deviate into the commonest sense. The legends and antiquities of Xerez are described in 'Los Santos de Xerez,' 4to., Seville, 1671. Xerez is renowned for its Mafos; but they are considered of a low caste, muy-cruzes, crudos, raw, when compared to the Majo fino, the muy coco-coco, the boiled, the well-done of Sevillo. These phrases are as old as Martial, "nunquam sic ego crudus ero" (iii. 13). A double-done attorney he calls "scriba recoccus." The Majo Xerezano is seen in all his flash glory at the fair times, May 1 and Aug. 15. He is a great bull-fighter, and a fine new Plaza has recently been built here. His requiebros are, however, over-flavoured with sal Andaluca, and his jaleos and jokes rather practical: Burls of manos, burls of Xerezanos. The quantity of wine is supposed to make these valientes more boisterous, and occasionally ferocious, than those of all other Andalucians: "for all this valour," as Falstaff says, "comes of sherris." They are great sportsmen, and the shooting in the Marisma is first-rate. Parties are made, who go for weeks to the Coto de Da. Añia and del Rey (see p. 106).

The growth of wine amounts to some 400,000 or 500,000 arrobas annually. The arroba is a Moorish name and measure: it is a quarter of a hundred: 30 arrobas go to a bota, or butt, of which from 8000 to 10,000 of really fine are annually exported. This wine was first known in England about the time of our Henry VII. It became popular under Elizabeth, when those who under Essex sacked Cadiz brought home the fashion of good "sherris sack." The wine is still called on the spot "Seco," whence some, who see Greek etymologies in Spanish names, derive Xerez from Ξερος, dry. The word in old English authors was spelt "Seck," and in French "Sec," and was used in contradistinction to the sweet malvoisies and pajretes of Xerez. The Spaniards scarcely know sherry beyond its immediate vicinity. More is drunk at Gibraltar, as the red faces of the red coats evince, than in Madrid, Toledo, Salamanca, and Valladolid. Sherry is, in fact, a foreign wine, and made and drunk by foreigners; nor do the generality of Spaniards like its strength, and still less its high price. Thus, even at Granada, it is sold as a liqueur. At Seville, in the best houses, one glass only is handed round, just as only one glass of Greek wine was in the house of the father of even Lucullus (Plin., 'N. H.' xiv. 14). This is the golpe medico, the chasse. This wine is also called "vino gine-roso," like the "generosum" of Horace. The first class is the "Vino seco, fino, oloroso y generoso." It is very dear, and costs half a dollar a bottle on the spot. Pure genuine sherry, from ten to twelve years old, is worth from 50 to 80 guineas per butt, in the bodega, and when freight, insurance, duty, and charges are added, will stand the importer from 100 to 130 guineas in his cellar. A butt will run from 108 to 112 gallons, and the duty is 5s. 6d. per gallon. Such a butt will bottle about 52 dozen. The reader will now appreciate the bargains of those "pale" and "golden sherries" advertised at.
can it much signify whether the process be natural or artificial: all champagne, to a certain degree, is a manufacture.

The callida junctura ought to unite fulness of body, a nutty flavour and aroma, dryness, absence from acidity, strength, spirituosity, and durability. Very little brandy is necessary: the vivifying power of the unstinted sun of Andalucia imparts sufficient alcohol: this ranges from 20 to 23 per cent. in fine sherries, and only 12 in clarets and champagnes. In the case of sherry the explanatory lecture is long, and is illustrated by experiments. The professor is armed with a piece of hollow cane tied to the end of a stick, which he dips into each butt; he is followed by a sandalled Ganymede with glasses; every moment it is echamos una canita; every cask is tasted, from the raw young wine to the mature golden fluid, from vino de color, vino devuelto, oloroso fino, añejo solera, amontillado pasado, up to seco reaño. Those who are not stupified by drink come out much edified. The student should hold hard during the first samples, for the best wine is reserved for the last, the qualities ascending in a vinous climax; reverse therefore the order, and begin with the best while the palate is fresh and the judgment sober. The varieties of grape and soil are carefully described in the 'Ensayo sobre las variedades de la Vid en Andalucia,' Simon Rojas Clemente, 4to., Mad., 1807, an excellent work; also in the 'Memorias sobre el Cultivo de la Vid,' Esteban Boutelou, 4to., Mad., 1807: both these authors were employed in the garden of aclimatacion at San Lucar. Suffice it briefly to observe, that the best soil, the albariza, is composed of carbonate of lime, silex, clay, and magnesia. The vineyards, cotos, have a peculiar look: they are fenced in with canes, caños, the arundo donax, or with the aloe: they are watched carefully when ripening, being liable to be eaten by men and dogs—Niñas y viñas son mal a guardar. The
The prime vineyard of the Xerez district belongs chiefly to the Domecq firm, and is called the Machamudo; the Corrascal, Barlana alta y baja, Los Tertios, Cruz del Husillo, Anina, S. Julian, Mohichele, and Carraola, are also deservedly celebrated, and their produce fetches high prices. There are nearly 100 varieties of grapes, of which the Lisan or Palomina blanca is the best. The greatest care is used in the vintage: when the grapes are put into vats, layers of gypsum are introduced, an ancient African custom (Pliny, 'N.H.', xiv. 19). "There's lime in this sack," says Falstaff. The fine produce is called fino, the coarser basto; this latter is sent to Hamburg and America, or is used at San Lucar in manufacturing cheap sherries neat as imported. To give an idea of the extent of the growing traffic, in 1842 25,096 butts were exported from these districts, and 29,313 in 1843. Now as the vineyards remain precisely the same, probably some portion of these additional 4217 butts may not be quite the genuine produce of the Xerez grape; in truth the ruin of Sherry wines has commenced; numbers of second-rate houses have sprung up, which look to quantity, not quality. Many thousand butts of bad Niebla wine are thus palmed off on the enlightened British public after being well branded and doctored; thus a conventional notion of sherry is formed, to the ruin of the real thing; for even respectable houses are forced to fabricate their wines so as to suit the deprived taste of their consumers, as is done with pure clarets at Bordeaux, which are charged with Hemitages and Benicarló. Thus delicate idiosyncratic flavour is lost, while headache and dyspepsia are imported; but there is a fashion in wines as in physicians. Formerly Madeira was the vinous panacea, until the increased demand induced disreputable traders to deteriorate the article, which in the reaction became dishonoured. Then sherry was resorted to as a more honest and wholesome beverage. Now its period of decline is hastening from the same causes, and the average produce is becoming inferior, to end in disrepute. Fine, pure old sherry is of a rich brown colour. The new raw wines are paler; in order to flatter the tastes of some English, "pale old sherry" must be had, and the colour is chemically discharged at the expense of the delicate aroma. There are many varieties of wine: that which once was almost accidental, a tusus Bacchi, the amontillado, is so called from a peculiar, bitter-almond, dry flavour, somewhat like the wines of Montilla, near Cordova: it is much sought after, and is dear, as it is used in enriching poorer and sweetish wines. Formerly about 5 per cent. of fine wines might be calculated on as running amontillado, by the secret processes of nature unaided by and independent of art: now it is whispered that the same results can be produced by artificial means. Another artificial mixture, called madre vino, is made by reducing wines, by boiling into a decoction; with this inspissated stuff younger wines are reared as by mother's milk: a butt of this, when very old, sometimes is worth 500L., and it is almost as strong as brandy.

The sweet wines of the sherry grape are delicious. The best are the Moscadel, the Pedro Ximenez, so called from a German vine-grower, and the Pajarete; this term has nothing to do with the pajaros, or birds which pick the most luscious grapes, but simply is the name of the village, the pago, pagareto, where it was first made.

In order to dissipate the fumes of all these delectable drinks, the traveller may visit the Cartuja convent, about 2 miles to the E. This once magnificent pile is now desecrated. The finest of the Zurburan pictures are now in the Louvre, having been bought by Louis Philippe; some few others, the refuse, are in the Museo at Cadiz. It was founded in 1477 by Alvaro Obertos de Valeto, whose bronze figure in armour was engraved before the high altar: Andres de Ribera, in
the time of Philip II., added the Doric Herrera portal: the more modern façade is very bad. This Cartuja was once very rich in excellent vineyards, and possessed the celebrated breeding-grounds of Andalucian horses. The decree of suppression, in 1836, destroyed, at one fell swoop, both monk and animal. The establishments have been broken up, and the system ruined. The loss of the horses will long be felt, when that of the friars is forgotten. Here, in the indiscriminate suppression, the good and bad have been scheduled away together.

Below the Cartuja rolls the Guadalete. A small hill, called el real de Don Rodrigo, marks the head-quarters of the last of the Goths: here the battle was terminated which put an end to his dynasty (see p. 223). Lower down is el Portal, the port of Xerez, whence the sheries are embarked for el Puerto.

The Guadalete, from the terminating syllables, has been connected, by those who prefer sound to sense, with the Lethe of the ancients. That, however, is the Limia, near Viana, in Portugal, and obtained its oblivious reputation because the Spanish army, their leader being killed, forgot on its banks the object of the campaign, and disbanded most orientally each man to "his own home."

The Limae, or Limia, was the furthest point to which Brutus advanced: his troops trembled, fearing that they should forget their absent wives. Florus (ii. 17. 12) records this unmilitary fear. Strabo (iii. 229) observes that some called the Limia Beuawéa, which Casaubon happily amends əflaurwəwəs, the Fluvius Oblivionis of Pliny, Mela, and Livy. The Roman name of the Guadalete was Chrysos, and golden is the grape which grows on its banks: it is that fluid, and not what flows between them, which erases from bad husbands' memories their absent dames. The name Chrysos is said to have been changed by the victorious Moors into Wad-el-leded, El rio de deleite, the river of delight (E. S. ix. 53); but this is a very doubtful etymology, and the Moorish name really was Wada-ilekah. A wild bridle-road through Arcos communicates with Ronda (see R. xviii.).

The Camino real, on leaving Xerez, skirts along a dreary waste, La Llanura de Caulina; it is well provided with bridges, by which the many streams descending from the mountains to the r. are crossed.

Utrera, Utricula, during the Moorish struggle, was the refuge of the agriculturists who fled from the Spanish talas, and border forays. It is inhabited by rich farmers, who rent the estate around; vast flocks are bred in these plains, and those fierce bulls are renowned in the Plaza. Pop. 6500. The streets are kept clean by running streams; the Posada is decent. Utrera, in a military point, is of much importance. The high road from Madrid to Cadiz makes an angle to reach Seville: this can be avoided by marching from Ecija direct through Arahal. The Parroquia has a Berruguete portal. The saints of Utrera have long rivalled the bulls: the Virgen at the Convento de Minimos, outside the town, N.E., is the Palladium of the ploughmen. There is a short bridle-road to Seville, by which Alcalá is avoided and left to the r. Consult 'Epílogo de Utrera,' Roman Melendez, 4to, Sevilla, 1730.

Alcalá de Guadaira, Alcala, the "castle of the river Aire," was the Punic Hienippa, a "place of many springs." It is also called de los Panaderos, "of the bakers," for it has long been the oven of Seville: bread is the staff of its existence, and samples abound.

Roscas, a circular-formed rust, are hung up like garlands, and hogazas, loaves, placed on tables outside the houses. "Panis hic longè pulcherri­mus!" it is, indeed, as Spaniards say, Pan de Dios—the "angels' bread of Esdras." Spanish bread was esteemed by the Romans for its lightness (Plin. "N. H." xvii. 7). All classes here gain their bread by making it, and the water-mills and mule-mills, or atahonas, are
never still; women and children are busy picking out earthy particles from the grain which get mixed, from the common mode of threshing on a floor in the open air—the era, or Roman area. The corn is very carefully ground, and the flour passed through several hoppers in order to secure its fineness. Visit a large bakehouse, and observe the care with which the dough is kneaded. It is worked and re-worked, as is done by our biscuit-makers: hence the close-grained caky consistency of the crumb. The bread is taken into Seville early every morning. Alcalá is proverbial for salubrity. It always escapes the plagues which so often have desolated Seville; it is freshened by the pure Ronda breezes, and the air is rarified by the many ovens. There is a tolerable posada. Of course, all travellers will make an excursion to this place from Seville, and spend a day. They will meet with every kindness from our valued friend Mr. Williams, the English vice-consul, who has here large olive-farms: for local information consult the "Memorias Historicas de Alcalá"; Leandro Jose de Flores, Duño. Sevilla, 1833-4.

The castle is one of the finest Moorish specimens in Spain: it was the land-key of Seville. It surrendered Sept. 21, 1246, to St. Ferd., the garrison having "fraternised" with Ibn-l'Ahmar, the petty king of Jaen, who was aiding the Christians against the Sevillians, for internal divisions and local hatreds have always been the causes of weakness of unamalgamating Spain.

The Moorish city lay under the castle, and no longer exists. A small mosque, now dedicated to San Miguel, on whose day the place was taken, remains; this was made a barrack by the French. Observe the tapia walls, the subterranean corn granaries, masmoras, the cisterns, algibes, the inner keep, and the huge donjon tower, la torre mocha. The river below makes a pretty sweep round the rocky base; long lines of walls run down, following the slopes of the irregular ground.

In the town observe the pictures in San Sebastian by Pacheco, father-in-law to Velasquez, and also a "Purgatory" by him in the church of Santiago. In the convent de las monjas is a Retablo with six small bas-reliefs by Montañés. The "San Clara receiving the Sacrament" is the best; his small works are rare and beautiful.

Alcalá, the "city of springs," supplies temperate Seville with bread and water, prison or Iberian fare. The alembic hill is perforated with tunnels; some are 2 L. in length: the line of these underground canals may be traced on the outsides of the hill by the tambreras louvres, or ventilators: visit the Molino de la Mina, whence Pedro de Ponce Leon, in 1681, took the title of marquis. The excavations in the bowels of the rock are most picturesque; and no crystal can be clearer than the streams; some of these works are supposed to be Roman, but the greater part are Moorish; the collected fluid is carried to Seville by an aqueduct, the first part in a brick cañería. The Roman works were completely restored in 1172 by Yusuf Abu Jacob (Conde, ii. 380) : all was permitted to go to decay under the Spaniards; the coping was broken in, and the water became turbid and unwholesome. Don Jose Manuel de Arjona, Asistente of Seville, and its great improver, in 1828 set apart about 40,000 dollars from a tax on meat, for the restoration of this supply of vital importance to an almost tropical city. The ready money was seized upon, in 1880, by the needy Madrid government, and spent in putting down Mina's rebellion after the three glorious days at Paris: thus a mere rebound sufficed to overturn the fragile fabric of good intentions and individual expedients. The aqueduct, on approaching Seville, is carried in on arches, called "Caños de Carmona," because running along the road leading to that city.

The valley of the Guadaira above Alcalá should be visited by the artist, to see the Moorish mills and towers.
which Murillo and Iriarte sketched, and below by the sportsmen: the flats between Alcalá and Seville to the l. of the high-road are full of snipes and wild-fowl in winter.

Leaving Alcalá, the noble causeway winds gently round the hill, hanging over the river. In the plains below, amid orange and olive-groves, rise the sun-gilt towers of stately Seville. The Moorish Giraldas is pre-eminently the emphatic point. To the r. of the road, about 2 miles from Seville, is the Mesa del Rey, a square stone table on which the bodies of criminals are quartered, "a pretty dish to set before a king;" this is an Arabic custom; such a table exists at Cairo (Lané, i. 332). Next, we reach La Cruz del Campo, in an open Moorish-looking temple, but erected in 1482. It is also called el Humilladero; here travellers used to kneel, and thank the Virgin and Santiago for safe arrival at their journey's end, having escaped the pains and perils of Spanish travel; now both these dangers and their piety are much decreased.

The bridle-road from Xerez to Seville is much shorter than the circuit made by the diligence; it crosses the plains but is scarcely carriageable except in summer.

**ROUTE IV. — XEREZ TO SEVILLE.**

Lebrija . . . . 5
Cabezas de St. Juan . 2 . . 7
A los Palacios . . . 3 . . 10
Sevilla . . . . . 4 . . 14

An uninteresting ride over the Marisma leads to Lebrija, placed on a slight eminence, with a decent posada. This is the ancient Nebissa-Veneria, according to Pliny (‘N. H.,’ iii. 1); others read Venaria, and connect it with the huntingds of the Nimrod Bacchus and his wines (Sil. Ital. iii. 393). Bochart derives the name from the Punic Nae-Prirta, a "land of overflowing," to which these riverain flats are subject. Here was born the great grammarian and restorer of letters in Spain, Antonio Cala Jarana del Ojo. Observe La Mariquita del Marmolejo, a headless Roman statue, now the little marble Mary, and the Reto of the Parroquia, with some of the earliest carvings of Alonzo Cano, 1630-36, especially the Virgin and Child, the St. Peter and St. Paul. Leaving Lebrija, the plains become more monotonous. Of Cabezas de St. Juan, a miserable hamlet, the proverb says, No se hace nada en el consejo del rey sin Cabezas.

To judge the results of the councils and juntas of Madrid, the cabinet has too often been selected from this wretched village. Cabezas was one of the first places which responded to the cry of Riego, for which he was hanged, and so many others lost their heads on the scaffold. Before arriving at Los Palacios, is a long-ruined Roman and Moorish causeway, La alcanterilla, raised on account of the inundations above the level of the Marisma, and now half dilapidated. Los Palacios are anything now but palaces, but pride and grandiloquence conceal absolute beggary under imposing names; so their exiled Spanish Jews in W. Barbery call their wretched hovels Palacios.

**ROUTE V. — SAN LUCAR TO AYAMONTE.**

<table>
<thead>
<tr>
<th>Torre de Solavar</th>
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<tbody>
<tr>
<td>Torre de Carboneros</td>
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<tr>
<td>De la Higuera</td>
<td>2</td>
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<tr>
<td>Del Oro</td>
<td>3</td>
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<tr>
<td>Moguer</td>
<td>3</td>
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<tr>
<td>Huelva</td>
<td>1</td>
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<tr>
<td>Alfarache</td>
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<tr>
<td>Cartaya</td>
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<tr>
<td>Lepe</td>
<td>1</td>
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<tr>
<td>Redondela</td>
<td>1</td>
</tr>
<tr>
<td>Ayamonte</td>
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It remains to describe, as shortly as possible, the dreary district which lies on the r. bank of the Gaudalquivir, and which extends to the Guadiana and the Portuguese frontier. This is called the Marisma or marsh district, and the Condado, or county of Niebla; let none go there except driven by dire necessity, or on a sporting excursion. There is constant communication by water in picturesque Misticos; those who go by land must ride. The accommodations are everywhere wretched;
attend, therefore, to our preliminary remarks; nothing of comfort will be found but what the provident wayfarer brings with him. The wide plains are almost uninhabited and uncultivated. The inherent fertility of the soil is evidenced by the superb stone-pines and fig-trees. The coast-road is guarded by Atalayas, or "watch-towers." Arabică Taliah, from talāka, to ascend: they are of remote antiquity. The coasts of Spain have always been exposed to piratical descents from Africa. The descendants of the Carthaginians never forgot their dispossession by the Romans. The Berber Moors recovered the country of their Oriental forefathers, and their descendants, dispossession by the Spaniards, remember Spain, which they still consider their rightful property.

Hannibal built so many of these atalayas from Cadiz to Saguntum that they went by his name, "turre speculās Hannibalis" (Plin. 'N. H.' ii. 71); Caesar followed his example (Hirt, 'B. H.' 7); from these, signals were made by fire at night, by smoke by day. These were the "sign of fire" (Jer. vi. 1), the φωκτος of Thucyd. (iii. 22), and see Polyb. (x. 43, 45), and the magnificent lines of Eschylus (Ag. 291). Pliny describes these "ignes prænunciátivos" as used "propter piraticos terrores." Charles V. repaired these martello towers when threatened by the invasions of Barbarossa. Thus they have occupied the same sites, and testify the continuance of fears of unchanged Iberia, whether Carthaginian, Roman, Moorish, Gothic, or Spanish; many are very picturesque, perched on headlands and eminences; they stand forth on the blue sky, like lonely sentinels and monuments of the dangers of this ever-troubled land. They now form the lair of preventive service guards, who eke out their miserable and unpaid salary by worrying honest travellers until bribed, and by facilitating smugglers.

The atalayas are generally built in tapia, a sort of African or Phenician concrete, introduced with the system of the towers themselves, and like them continued unchanged in the cognate lands of Spain and Barbary. The component mixture, stones, mortar, and rubble, are placed moist in a moveable frame of wood held together by bolts; it is then rammed down, the bolts withdrawn, and moved onwards or upwards as the case requires; hence the Romans called them "parietes formacei" (Pliny, 'N. H.' xxxv. 14), walls made in frames; he particularly describes those of Spain, and notices their indestructibility; they in fact become solid masses, fossils. The Goths continued the practice, calling the method "formatum." The word tapia is Arabic; it is still called tobi in Egypt, and signifies an earthen wall, Devonice, Cob. These walls continue to be now built in Andalucia and Barbary after the same ancient method (see Quart. Rev. cxvi. 537, for the learning and practice).

Moñuel—Lontigi Alontigi—stands on the Rio Tinto, and traffics in wine and fruit; the town and castle are much dilapidated; below it is the port, Palos, Palus Etreplaeca. Visit the Franciscan convent S. Maria Rábida, a Moorish name so common in Spain, and signifying "frontier or exposed situations," Rábbitah, Rebath, which were defended by the Rábitos; these were the Marabitins, the Morabitos, the Almorabides of Conde, a sort of Ghilzee, a half fanatic soldier-monk, from whom the Spaniards borrowed their knights of Santiago.

This convent, now going to ruin, but which ought to have been preserved as a national memorial, has given shelter to those great men whom Spain could once produce. Here, in 1484, Columbus, craving charity, was received with his little boy by the Prior Juan Perez de Marchena. This monk, when the wisest kings and councils had rejected as visionary the scheme of the discovery of the New World, alone 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 to his influence alone with Isabella was his protégé Columbus enabled to sail on his expedition. The armament consisted of 2 caravels, or light vessels without decks, and a third of larger burden; 120 persons embarked and started on the 3d of Aug. 1492, from this port of Palos, and bidding adieu to the Old World, launched forth on that unfaathed waste of waters, where no sail had ever been spread before" (Prescott, ii. 214). Columbus was accompanied by some adventurers of the name of Pinzon, a family not yet extinct in these localities; and to this very port, on March 15, 1493, seven months and eleven days afterwards, did he return, having realized 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, and also found shelter in the same convent-walls, where Columbus had lodged on his return 35 years before, and like him to be also slighted and ill-repaid. By a strange coincidence, Pizarro, the conqueror of Peru, was also at Palos at this moment, commencing that career of conquest, bloodshed, and spoliation, which Cortes was about to close. Pizarro was assassinated: thus the Kalif of Damascus caused Abdul-a-ziz to be murdered, and then rewarded with disgrace Musa and Tarik, to whom he owed the conquest of Spain; all this is truly Oriental and Spanish, where men raised up by the sport of fortune, burst like rockets when at their highest elevation, and fall like Lucifer never to rise again. The Americans Prescott and Washington Irving have, with singular grace and propriety, illustrated the age of Ferdinand and Isabella, when their country was discovered. 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. The latter, like the Ternaux shawls, is an imitation of the real Cashmere of the former.

**Huelva, Onuba.**

Huelva, Onuba, stands on the confluence of the Odiel and Tinto: it is a seaport, and the capital of its province; pop. 7000: it is a busy tunny-fishing town, and in constant communication with Portugal, Cadiz, and Seville, sending much fruit to the latter places. Some antiquaries read in the word Onuba, "abundance of grape bunches." Astarloa prefers the Basque, and translates Wuelba, as a "hill placed under a height." The water is delicious. The vestiges of a Roman aqueduct are fast disappearing, having long served as a quarry to the boorish cultivators.

**Huelva** is 16 L. from Seville; the road is merely bridle. The chief traffic is carried on by passage-boats, which navigate the Guadalquivir. The land route is as follows:

<table>
<thead>
<tr>
<th>Location</th>
<th>Miles</th>
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<tbody>
<tr>
<td>San Juan del Puerto</td>
<td>2</td>
</tr>
<tr>
<td>Niebla</td>
<td>2</td>
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<tr>
<td>Villarasa</td>
<td>2</td>
</tr>
<tr>
<td>La Palma</td>
<td>1</td>
</tr>
<tr>
<td>Manzanilla</td>
<td>2</td>
</tr>
<tr>
<td>San Lucar la Mayor</td>
<td>4</td>
</tr>
<tr>
<td>Sevilla</td>
<td>3</td>
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<tr>
<td>Lepe</td>
<td>1</td>
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<tr>
<td>Leppa</td>
<td>1</td>
</tr>
<tr>
<td>Astarloa</td>
<td>2</td>
</tr>
</tbody>
</table>

The country is uninteresting, although of extraordinary fertility in oil, wine, fruit, and grain. Niebla has been already described.

Continuing R. v., after leaving Huelva and crossing the Odiel is Lepe, Leppa, near the Rio de Piedra: it is a poor town in a rich district; the pop., some 3000, are fishermen and smugglers. Lepe furnished the Lon-
dons in Chaucer's time with "rede and white wine," which, according to the Pardoner's tale, was sold in "Fish Street and Chepe," and "crept sub\textup{t}ely" into the brains of the citizens. These drinks probably came from Redondella, where the wines are excellent, and the fruit delicious, especially the figs, and of them the Lozio and Pezo mudo. Here grows the reed, junco, of which the fine Andalucian esteras, floor-mattings, are made. Ayamonte, Sonoba, Ostium Anne, was the city whence the Roman military road to Merida commenced. An island on the Guadiana is still called Tyro, and ruins of ruins may be traced. Pop nearly 5000. It is a frontier Plaza de armas, and in a sad state of neglect. There are two parroquias and a ruined castle. It is the key and port of the Guadiana; the neighbouring pine-forests provide timber for building misticos and coating craft: it is a poor fishing-place.

In the ninth century the Normans or Northmen made piratical excursions on the W. coast of Spain. They passed, in 843, from Lisbon down to the straits, and everywhere, as in France, overcame the unprepared natives, plundering, burning, and destroying. They captured even Seville itself, Sept. 30, 844, but were met by the Cordovese Kalif, beaten and expelled. They were called by the Moors Majus, Majous, Magijes (Conde, i. 282), and by the early Spanish annalists Almajuzes. The root has been erroneously derived from Mayos, Magus, magicians or supernatural beings, as they were almost held to be. The term Majous was, strictly speaking, applied by the Moors to those Berbers and Africans who were Pagans or Muwallads, i.e. not believers in the Koran. The true etymology is that of the Gog and Magog so frequently mentioned by Ezekiel (xxxviii. and xxxix.) and in the Revelations (xx. 8) as ravagers of the earth and nations, May-Gogg, "he that dissolveth,"—the fierce Normans appeared, coming no one knew from whence, just when the minds of men were trembling at the approach of the millennium, and thus were held to be the forerunners of the destroyers of the world. This name of indefinite gigantic power survived in the Mogigangas, or terrific images, which the Spaniards used to parade in their religious festivals, like the Gogs and Magogs of our civic wise men of the East. Thus Andalucía being the half-way point between the N. and S.E., became the meeting-place of the two great ravaging swarms which have desolated Europe: here the stalwart children of frozen Norway, the worshippers of Odin, clashed against the Saracens from torrid Arabia, the followers of Mahomet. Nor can a greater proof be adduced of the power and relative superiority of the Cordovese Moors over the other nations of Europe, than this, their successful resistance to those fierce invaders, who overran without difficulty the coasts of England, France, Apulia, and Sicily: conquerors everywhere else, here they were driven back in disgrace. Hence the bitter hatred of the Normans against the Spanish Moors, hence their alliances with the Catalans, where a Norman impression yet remains in architecture; but, as in Sicily, these barbarians, unrecruited from the North, soon died away, or were assimilated as usual with the more polished people, whom they had subdued by mere superiority of brute force.

ROUTE VI.—SAN LUCAR TO PORTUGAL.

<table>
<thead>
<tr>
<th>Place</th>
<th>Mile(s)</th>
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</thead>
<tbody>
<tr>
<td>Palacio de Doña Ana</td>
<td>4</td>
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<tr>
<td>Al Rocio</td>
<td>3</td>
</tr>
<tr>
<td>Almonte</td>
<td>3</td>
</tr>
<tr>
<td>Rociana</td>
<td>2</td>
</tr>
<tr>
<td>Niebla</td>
<td>2</td>
</tr>
<tr>
<td>Trigueros</td>
<td>2</td>
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<tr>
<td>Gibraleon</td>
<td>2</td>
</tr>
<tr>
<td>San Bartolomé</td>
<td>3</td>
</tr>
<tr>
<td>A los Castillejos</td>
<td>3</td>
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<tr>
<td>San Lucar de Guadiana</td>
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</tbody>
</table>

The first portion is some of the finest shooting country in Spain. Marismillas is an excellent preserve. The palace of Doña Ana, a corruption of Oñana, was the celebrated seat of the
Duque de Medina Sidonia, where he received Philip IV. in 1624. To the N. lies the Coto del Rey, or Lomo del Grullo, a royal preserve. The Palacio or shooting-box was built last century by Francisco Bruna, the alcaide of the Alcazar 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; and let none be deceived by fine names and palabras. This Spanish palace, as often elsewhere, means, in plain English, cuatro paredes, four bare walls; just as hay de todo, at a venta, signifies all that you bring with you. A prudent man will always send on a galera laden with everything for owls in ruined buildings, but there are many other casas de pupilos, which may be known by a paper ticket affixed to the balconies: their charges reach Almonte, in the “Condado,” “the county,” of Niebla, a small principality under the Moor, and the province of the ancient Turdetani: here is produced the poor wine which, at S. Lucar, is doctored up into cheap and pure sherry. Niebla, Illipa, is a decayed and decaying place on the river Tinto; popn.—about 800. It has a most ancient bridge, with a ruined castle and donjon of great former importance. This was the key of the petty kingdom, and was granted to the brave Guzman el Bueno.

Trigueros was Cunistorgis, the port whence the ancients shipped the ores of the Sierra Morena, the Montes Marianos. S. Lucar de Guadiana is the frontier town, on its river, which divides Spain from Portugal, and is navigable to the picturesque rock-built Mertola, 5 L. Ayamonte lies below S. Lucar, distant about 6 L. by water: we again repeat, let none visit this r. bank of the Guadalquivir, except to shoot.

The ride is wild; the first 5 L. run through the Ajarafe, Arabiçe Sharaf, the hilly country. This fertile district was called the garden of Hercules, and was reserved by St. Ferd. as the lion’s share at the capture of Seville. It produced the finest Baetican olives of antiquity: under the Moors it was a paradise, but now all is ruin and desolation. The Spaniards in their talas ravaged everything, and broken roads and bridges mark their former warfare. The ruins have remained unremoved, unrepaired, after six centuries of usual neglect and apathy; meanwhile there is not only excellent lodging for owls in ruined buildings, but first-rate cover for game of every kind, which thrive in these wastes, where nature and her ferza are left in undisputed possession. No man who is fond of shooting will fail spending a week either at the Coto del Rey, or that of Doña Ana. (See p. 106.)

Leaving the last place, and passing the sanctuary of our Lady of Dew, we reach Seville, the marvel of Andalucia, can be seen in a week; the artist and antiquarian may employ some months with pleasure and profit. The best inns are Naish’s boarding-house, Plaza de la contratación, opposite la carcel militar: it is very comfortable, and has fire-places; the charge there is 35 reals to 2½ dollars per diem for everything. La Reyna is an ancient and tolerable Spanish fonda. The Fonda de Europa, Co. Gallegos, is new, and well spoken of. Those who prefer economy to the comfort of Naish’s, may be lodged at a casa de pupilos in the Calle Gallegos, for 25 reals a day; or at Bustamente, No. 10, Calle de la Sierpe, which is a good and clean house, for 1½ dollar per diem. There are many other casas de pupilos, which may be known by a paper ticket affixed to the balconies: their charges...
vary from 15 to 25 reals a-day; lodgings also may be had, and dinner sent from El Suizo, Cé de la Sierpe, or from Florencio—Fleury Drossi, No. 59, Cé de Genoa; or the traveller may dine at either, for both are restaurateurs and live in the most frequented part of the city. The Cé. Francos and Cé de la Sierpe are the fashionable shopping streets for ladies' wants. The traveller should lodge near the Pa. Sn. Francisco, and if he intends to reside here a winter, in the Cé de las Armas, or, generally in the parish Sn. Vicente, which is the aristocratic quarter; very few large houses are to be let furnished: the rent for those unfurnished is very moderate—from 30l. to 50l. a-year: a palace, as far as size goes, may be had for 100l. a-year; a Spanish house, at best, is poorly furnished, according to our wants and notions, but carpets are a nuisance, and almost as unknown as arm-chairs; the lounging, Ottoman habits of the Moors never were adopted by the uncomfortable Spaniards, whose inquisidores did not resort to the "rack of a too-easy chair."

Those about to furnish will soon find their few wants supplied at the broker's shops, which form a street of themselves, running out of the Pa. de la Encarnacion: and these chalanés will, when the stranger leaves, take everything off his hands; let no new comer buy or sell with these unconscionable people, but commission some respectable native; thus a house may be furnished in a day or two. The different trades dwell, as anciently in the East (Jer. xxxvii. 21), in streets appropriated to themselves; booksellers congrege in the Cé de Genoa—their Paternoster-row; the silversmiths live under the arcades of the Plaza and in the adjoining Cé. Chicarreros; les quincalliers live opposite the cathedral; saddlers and makers of the gaiter, the embroidered national botín, in the Cé de la Mar: Bernardo Delgado is the best botinero; Penda, Cé de la Borgeuenería, is the crack majo tailor: Martinez, Cé de Genoa, is a good com-

mon tailor. The names of many of the streets—Cé. Francos Genoa, Almanes, Placentines, &c., are the surest evidence that traffic was chiefly managed by foreigners, and this, even in Seville—the heart of the vaunted silk and other manufactures of Spain.

Seville lies on the l. bank of the Guadalquivir, which flows along the arc of its irregular, almost circular shape; the circumference is about five miles: it is enclosed in Moorish walls of tapia, which, towards the Puerta de Cordova, are the most perfect in Spain; the gates and towers are very numerous: it is the capital of Andalucia; the see of an archbishop, having for suffragans—Cadiz, Malaga, Ceuta, the Canary Islands and Teneriffe. It was once one of the most leavitical cities of Spain, and contained 140 wealthy convents and churches. The pop. ranges between 90,000 and 100,000. It is the residence of a captain-general, of an audiencia, whose chief judge is called el Regente; it contains 28 parishes and 10 suburbs or arrabales, of which Triana, on the opposite bank, is like the Trastevere of Rome, and the abode of gipsies and smugglers. Seville has the usual provincial civil and military establishments of all kinds, a Royal Alcazar, a Plaza de Toros, a theatre, liceo, public library and museum, a university, hospitals, and beautiful walks; its glories in the titular epithets of muy leal y noble, to which Fer‡ VII. added muy heroica, and Señor Lopez, in 1843, "invicta," after the repulse of Espartero.

The first thing to do is to ascend the Giralda, and the next to ride round the exterior of the walls. Seville, being much more visited than other Spanish towns, owing to the vicinity of Gibraltar, is not without its ciceroni: Pickler, a German, is a good guide, and Ant. Baillie may be taken as a courier on excursions; but all travellers should consult Don Julian Williams, our consul, whose artistic information can only be exceeded by his kindness, hospitality, and obliging
Conduct to his countrymen; his sons inherit the paternal qualities. The best time to visit Seville is in the spring, before the great heats commence, or in autumn, before the November rains set in. The winter is very wet; ice and snow, however, are almost unknown, except when provided with mulecones or a sort of 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, and the inhabitants keep still in their cool houses and cool repose and the cigar. The fairs and public amusements—all liable to bore, which haunts the most mis-named, most ennuyéd people on earth, our gay world: pleasure to them is an exception, and is enjoyed with the rapture of children; then they plunge at one bound from habitual gravity into boisterous joy—du sublime au ridicule. This alternation of sloth and violent exercise—industria et labor (Just. xlv. 2)—was one of the marked features of the Iberian character, as it also is of Asiatic nations. To be driven about and abroad, in a thirst for public amusements, is the desperate resource of the higher states of wealth, luxury, and civilisation.

Few cities in Spain have had more chroniclers than Seville. The best works now before us are 'Historia de Sevilla,' Alonzo Morgado, fol., Sev. 1587; 'Historia de Sevilla,' Pablo de Espinosa, fol. 2 parts, Sev. 1627-30; 'Antigüedades de Sevilla,' Rodrigo Caro, fol., Sev. 1634; 'Anales Ecclesiasticos,' Diego Ortiz de Zuniga, fol. Sev. 1677: this excellent work was continued down to 1700 in the 2nd ed. by Espinosa y Carcel, 5 v. 4to., Mad. 1795-96. 'Anales Ecclesiasticos y Seglares,' from 1671 to 1746, by Lorenzo Baut. Zuniga, fol. Sev. 1746; also 'Compendio Historico,' Sev. 1766; and the new ed. under the name of Varflora: this author also published the worthies of Seville, 'Hijos de Sevilla,' 1796. Of modern guides there is the 'Guia,' by Herrera Davila, Sev. 1832: 'Seville and its Vicinity,' by F. H. Standish, Lond., 1840, is a dull, inaccurate compilation.

The capture of Seville from the Moors by St. Ferdinand was a campaign of romance. It has been illustrated by the ballads and fine arts of Seville. The reader will consult the Froissart-like 'Chronica del Santo Rey,' by Don Lucas, Bishop of Tuy, an eye-witness, fol., Valladolid, 1555; the 'Memorial,' Juan Pineda, fol., Sev. 1627; 'Acta S. Ferdinandi,' Daniel Paperbroch, fol., Antwerp, 1688; the 'Fiestas de la Santa Iglesia.'
de Sevilla,' Fernando de la Torre Farfan, fol., Sev. 1672-3: this is one of the few really artistic books of Spain, and is illustrated with etchings by Sevillian painters. For the fine arts there are the excellent ' Descripción Artística de la Catedral de Sevilla,' Cean Bermudez, 8vo., Sev. 1804, and his little volume on ' Pintura de la Escuela Sevillana,' Cadiz, 1806, and the recent work ' Sevilla Artística,' J. Colon y Colon, Sev. 1841; for 'Ecclesiastical Antiquities' consult of course Florez, 'Ecclesiastical Antiquities' consult J. Colon, Cadiz, 1806; for 'la Escuela Sevillana,' consult Perez de Vargas, 'Sevilla Astistica, 1841; for 'Descripción Artística de la Catedral de Sevilla,' Cean Bermudez, 8vo., Sev. 1804, and Ponz, 'Viaje,' ix.

The foundation of Seville is lost in the obscurity of remote history, as is pretty clear, when men go to Hispan and Hercules, who probably never existed. The old name Hispal sounds very Punic, and is derived by Arias Montano from Sephela or Spefa, a plain, which is much higher likely than a palis, the piles on which it is not built, a mere coincidence of sound, not sense, which misled San Isidoro (Or. xv. 1), who, being its archbishop and an encyclopedist, ought to have known better. Hispal was a Phoenician settlement connecting Gaddir with Cordova: the Greeks changed the name into Íxopol, and the Romans into Hispalis, of which the Moors made Ishbilia, whence Sibilia, Sevillia.

Of its ante-Roman history nothing is known. It was soon eclipsed by Italica, a military town, and by Gades, a sea-port, and by Cordova, the residence of patrician settlers. Julius Caesar at first patronised Seville, because Cordova had espoused the side of Pompey. He became its second founder. The epitome of its history is inscribed on the Puerta de la Carne.

"Conditit Alcides—renovavit Julian urbem, Restituit Christo Fernandez tertius heros."

This is thus paraphrased over the Pas de Xerez:—

"Hercules me edifico, Julio Cesar me cercó
De muros y torres altas;
(Un Rey Gosto me perdió),—omitted.

"El Rey Santo me ganó, Con Garci Perez de Vargas."

"Hercules built me; Julius Caesar surrounded me with walls and lofty towers; a Gothic king lost me; a saint-like king recovered me, assisted by Garci Perez de Vargas."

Cesar, who captured it Aug. 9, 45 a.c., made it his capital, a conventus juridicus, or town of assize, and gave it the title Romula, the little Rome; and even then it was more a Punic than Roman city, and by no means splendid, according to Italian notions (Strabo, iii. 208); it was, however, walled round (Hirt. 'B. H.' 35).

Seville was the capital of the Goths until the sixth century, when Leovigild removed to Toledo, as being more central; a Gothic notion followed out by the Gotho-Spaniards in the absurd selection of Madrid. Hermenegildus, his son and heir, remained as vicroy: he relinquished the Arian faith, declared against his father, and was put to death as a rebel; but when the Athanasian Creed was finally introduced, he was canonized as a martyr. These religious wars were headed by the brothers San Laureano and San Isidoro, successively Archbishops of Seville, and now its sainted tutelars. The former is called the "Apostle of the Goths," the latter "the Egregious Doctor of Spain," for whom see p. 31, and Leon.

Seville surrendered to the Moors at once, after the defeat of Don Roderick on the Guadalete: there was treason and dissension within its walls, for the dethroned monarch's widow, Egitlona, 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 1031, when that dynasty was overthrown, and with it the real dominion of the Moor. The ill-connected fabric then split into fragments; over each province and city
Andalucia.

SEVILLE.—EARLY HISTORY.

30, 1252, and was canonized in 1668 by Clement IX.; his body was removed to its present shrine, in 1729, by Philip V. All these persons and events form subjects for the authors and artists of Seville, and are therefore briefly stated.

Seville, in the unnatural civil wars after the conqueror's death, was the only city which remained faithful to his son and successor, Alonzo el Sabio, the learned, but not wise. He was like our pendant James I., so well described by Gondomar, as "The most learned fool in Christendom;" both would have made better professors than kings —capaces imperii, nisi imperassent. Alonzo gave Seville the badge, which is to be seen carved and painted everywhere. It is called El Nodo, and is thus represented: No 8 do; the hieroglyphic signifies No-m'ha dexa-Do, "It has not deserted me." Madeixa in old Spanish meant a knot; it is the Gothic Mataen (San Isidro, 'Or.' xix. 29). Thus was reproduced unintentionally the old Phoenician merchant mark, the Nodus Hercules—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 ornaments of the herald Caduceus of Mercury.

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—true to the sun, although not shone upon—during the outbreak of the comuneros, and was rewarded with its motto "Ab Hercule et Cæsare nobilitas, a se ipsa fidelitas." The discovery of the New World raised Seville to a more than former splendour; it became the mart of the golden colonies, and the residence of princely foreign merchants. The French invasion and the subsequent loss of the transatlantic possessions, have cast her down from her
palmy pride of place. The junta risked the battle of Ocaña in despite of the Cassandra warnings of the Duke, and were defeated; the conquerors then overran Andalucia, and in a few days the heroic city surrendered (Feb. 2, 1810), without even a show of fight. Soult then became its petty king, for he set Joseph at defiance. Here he ruled despotically: "Mercy," says Schepeler, "was erased from his orders of the day." Toreno (xx.) estimates the French plunder at six millions sterling, and Schepeler (iii. 129) gives the details. As Moore at Sahagun had once before saved the Andalucians, now the Duke at Salamanca delivered them again, and Soult quitted Seville Aug. 27, 1813, closely followed by Col. Skerrett. Sir John Downie led the attack, and charged the bridge three times: it was a second Lodi; he was wounded and taken prisoner; yet he had the gallantry to throw back to his followers his sword, that its honour might remain unsullied; it was that of Pizarro, and had been given to Downie in reward of previous valour; he was afterwards made Alcalde of the Alcazar, and not Alcalde, as Col. Gurwood, not the accurate Duke, notes (Disp. June 11, 1809). The office of Alcalde is one of high honour; it is the Moorish Kaid, Dux Arcis, the other a petty village magistrate: it is almost the difference between the Constable of the Tower, and a Tower constable. The English entered Seville amid the rapturous acclamations of the inhabitants, thus unexpectedly delivered from the yoke of French terrorism, bloodshed, and confiscation.

Seville, in 1823, was made the asylum of the bragging Cortes, who here halted in their first flight from Madrid, and who again fled at the first approach of Angouême; but this capital of the imbelles Turdetani never held out against any one except Espartero in July, 1843. That siege lasted about nine days, and during six only, were any bombs fired, and those were from the ineffective sort of artillery which Spanish armies generally have; accordingly, only 100 Sevillians were wounded, of whom only 20 died: of the assailants only 29 were killed. Such was the efficacy of the attack and defence on a city containing nearly 100,000 souls. Now it boasts to be a Numantia, a Zaragoza; Van Halen, had he possessed an infinitesimal knowledge of the art of war, ought to have taken the unprepared city at once, which, had he marched on, would have instantly surrendered; but he halted eleven days at Alcalá de Guadaira, as if on purpose to give the citizens time to prepare a defence.

Modern Seville is a purely Moorish city. The Moslem, during a possession of five centuries, entirely rebuilt the town, using the Roman buildings as materials. The climate is so dry and conservative, that the best houses are still those built by the Moors or on their models. Of Roman remains there are, consequently, scarcely any. The Sevillians pretend that the walls and the Torre del Oro were built by Julius Caesar, which is nonsense; they are incontestably Moorish, both in form and construction. The Roman city was very small: it extended from the Puerta de Carne, through the Plaza St. Nicolas and St. Salvador, to the Puerta de Triana.

There are two plans of Seville, one very large and accurate, by Vargas y Machuca, 1788, the other more convenient for the pocket, by Herrera y Davila, 1832. The streetology is difficult, the town is a labyrinth of lanes, each of which resembles the other. In the Cc. de los Marmoles exists the portico of a Roman temple; three pillars remain, built into the Moorish houses, with their shafts deeply buried by the accumulated rubbish. In the Alameda Vieja are two Roman pillars, moved there in 1574 by the Conde de Barajas, who was the Arjona, or repairing and building asistente or governor, of his day. In the Cc. Abades, No. 22, are some well preserved Roman subgrundaria or tombs; they were dis-
covered in 1298, and thought to be the schools where the Moors taught magic; they can be descended into, and are curious. In the C. de la Cuna, No. 8, was accidentally discovered a subterraneous Roman aqueduct, which still flows full of fresh water; nevertheless, it is absolutely unknown to the majority of Sevillians, and no steps have ever been taken to trace or recover this precious supply. In the Casa de Pilatus are some mutilated antiques, of the usual second-rate merit, of such sculpture as is found in Spain (see p. 107); they are much neglected. In the Museo are heaped up, as in a stonemason's yard, some antiquities of a low art, found in some road making and accidental excavation at Italica; for here people seldom dig for "old stones," however they may hunt for lost treasures. Don Juan Wetherell, P. Sn. Bartolomé, No. 16, has a collection of Roman and Mexican antiquities: the latter were formed in S. America by a judge named Gonzales Carvajal. A catalogue, with lithographic prints, was published by Mr. W. at Seville in 1842.

Seville is, however, a museum of Moorish antiquities: observe the Arabic ceilings and marqueterie woodwork, artesonados y ataraceas; the stucco panelling, Arabice Turkish, the lienzos de Almizates, Almocarbes, Ajaracas; the elegant window divided by a marble shaft, Ajimes, an Arabic term, meaning an opening which lets in the sunbeam: beautiful specimens exist in the Alcazar, Calle Pajaritos, No. 15, Casa Prieto, C. Naranjos, and Casa Montijo, behind the Parroquia of Omnium Sanctorum. The Azulejos, or varnished porcelain tiles, still exist, quite perfect after a lapse of eight centuries.

More than half Seville is Moorish. We shall only select the cream; and first, visit the cathedral tower, the GIRALDA, so called from the vane, que gira, which turns round. Of this belfry, unique in Europe, much error has been disseminated. It was built in 1196 by Abu Yusuf Yacub, who added it to the mosque which his illustrious father, of the same name, had erected. According to Zuniga (i. 3), the foundations were composed of destroyed Roman statuary: the Moors attached such veneration to this Muizzdin tower, that before the capitulation they wished to destroy it, but were prevented by the threat of Alonzo el Sabio of sacking the city if they did.

"Abu Yusuf Yacub was the great builder of his age (see also Conde, ch. 49); he caused a bridge of boats to be thrown across the Guadalquivir, at the very spot where stands the present modern bridge, and built towers to defend it, the whole being completed and opened, as recorded, on the 11th of October, A.D. 1171. He built also a portion of the exterior walls, and erected wharfs along the banks of the river, for the convenience of unloading the numerous vessels which at that time brought to Seville the produce of Europe, Asia, and Africa. He repaired the Roman aqueduct now known as the Caños de Carmona, and supplied with excellent water every corner of his temporary capital. But the principal building erected by this enlightened monarch was the great Mosque of Seville, which, if we are to judge from the portion of its exterior walls still remaining between the tower and the new sacristy, must have been similar in design and execution to the celebrated Mezquita at Cordova. The foundations were laid in the month of October, A.D. 1171; it was completed by his son and successor, Abu Yusuf Yakub, who, in the year of the Hejra 593 (A.D. 1196), caused a lofty tower to be attached to the building. This he intrusted to his chief architect Jaber, whom the Spanish authors call Gever, and who, from the coincidence of his name, has been reputed, though most erroneously, to have been the inventor of algebra.*

This tower, like the Koutssaba of Morocco and that of Rabat, also the works

* Algebra is simply a contraction of the Arabic phrase Al-jabra, restoration, in contradistinction to Al-Moh'abalah, reduction.
of the same architect, was, probably, erected for the double purpose of calling the faithful to prayer, and for astronomical observations. On the summit were placed four brazen balls (Manzanas, apples), so large, we are informed, 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; that the iron bar which supported them weighed about ten cwt., and that the whole was cast by a celebrated alchemist, a native of Sicily, named Abú Leyth, at the cost of 50,000 £ sterling. And 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 Mohammedan writer." Thus much our accurate friend Gayangos, who here, and for the first time, has cleared away the slough of errors in which many have been engulfed, and threatens all those who copy what they find written in bad Spanish and worse foreign guides.

To build towers was the fashion of the period. Thus the Asinelli tower of Bologna, 371 feet high, was raised in 1109, and that of St. Mark, at Venice, 350 feet high, in 1148. The original Moorish tower was only 250 feet high; the additional 100, being the rich filigree belfry, was added, in 1568, by Fernando Ruiz, and is elegant beyond description. It is girdled with a motto from the Proverbs (xviii. 10): Nomen Domini fortissima turris. On grand festivals it is lighted up at night, and then seems to hang like a brilliant chandelier from the dark vault of heaven.

It is a square of 50 ft. The Moorish ajaracas, or sunk patterns, differ on each side. Observe the elegant intersecting arches, so common in the Norman-Saracenic of Apulia. The upper niches were painted in fresco by Luis de Vargas, 1538-58: they are almost obliterated; while those lower down have been repainted and spoilt. The ascent is by easy ramps. The panorama is superb, but the clock, made by a Franciscan monk, one Jose Cordero, 1764, is here considered the grand marvel: the pinnacle is crowned with El Girandilla, a female figure in bronze of La Fe, the faith; a somewhat strange choice of sex and character for what should never vary or be fickle. The figure is truly Italian, and was cast in 1568 by Bartolomé Morel. It holds the Labaro, or banner of Constantine. The figure is 14 ft. high, weighs 2800 pounds, and yet veers with the slightest breeze. This belfry is the home of a colony of the twittering, carreering hawk, the Falco tinnunculoides. The first Christian knight who ascended the Giralda after the conquest was Lorenzo Poro (Lawrence Poore), a Scotchman. His descendant, the M. de Motilla, still owns the ancestral house in the C. de la Cuna. The Scotch herald will look at the coats of arms in the Patio.

The Giralda was the great tower from whence the mueddin summoned the faithful to prayers; and here still are his substitutes, the bells, for they are almost treated as persons; they are baptized before duly suspended with a peculiar oil, which is consecrated expressly during the holy week, and they are christened after saints. Great Tom of Christ Church, however harsh, jangled, and out of tune the name to orthodox ears, doubtless was formerly St. Thomas. When Spanish bells are rung, it is called a repique. This is totally unlike our sweet village bells, or impressive cathedral peal. The dissolution of convents, and the conversion of their bells into cannon and copper coins, will benefit the acoustic organs both of profane and devout. In no country was the original intention of bells, per cac-
ciare il diabolo to scare away the devil, more piously fulfilled than in the Peninsula: all are doleful, from the dull tinkle of the muleteer's cencerro to the passing toll of the steeple. There is no attempt at melody in their repique, no chime, no triple bob majors. The campanas are headed with cross beams of wood, almost of the same weight as the bell itself, and are pulled at until they keep turning round and round, except when they are very large; then the clapper is agitated by a rope, a golpe de badojo. Any orchestral discipline and regularity is not a thing of Oriental Spain; the bells are all pulled their own way, like a company of guerilleros.

The Giralda is under the especial patronage of the two dioses, St. Justina y St. Rufina, who are much revered and painted at Seville, and nowhere else. 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: and, due proportions considered, these young ladies must have been at least 500 ft. high, and a tolerable match for the father of all lies. The Royal Academy of Seville, however, published in 1795 a learned dissertation to prove the authenticity of this miracle. No wonder that, in July 1843, when Espartero bombarded Seville, the people believed that the Giralda was encompassed by invisible angels, headed by these tutelars, who turned aside every bomb. According to the authority of the church, they were the daughters of a potter in Triana, a low suburb, in which coarse earthenware is still made. Morales has written their biography in Svo., Perpiñan, 1598; and Florez, 'E. S.' ix. 108. 375, gives the whole legend. In the year 287 these gentlewomen insulted the paso of Venus Salambo, and were put to death. Now the Virgen de los Dolores (Ceres Añedia, of grief, as lamenting the loss of her child Proserpine) has superseded that idol; and assuredly, were any of the modern pottersesses of Triana to insult the Sagrada Imagen, they would be torn to pieces by the mariolatrous mob, and not made saintesses.

Of the other Moorish minaret or mueddin towers, observe those of St. Marcos, St. Marina, St. Catalina, and Omnium Sanctorum. That of St. 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 Moslem once performed his ablutions. Only two sides of this temenos or "grove" remain. Enter it at the N. by the rich Puerta del Perdon, which was modernised in 1519 by Bartolomé Lopez. Observe the Moorish arch and original bronze doors, but the belfry is modern. The terra cotta statues are by Miguel Florentin, 1519-22. The "Saviour with his Cross" was by Luis de Vargas, for it is ruined by repainting. This subject is commonly called in Spain la calle de amargura, the street of bitterness, from the agony endured by the Redeemer. This door suffered much, Aug. 7, 1839. Entering to the r. is the sagrario, or parish church, and in front the Gothic pile, and the Giralda rising like a mast of the nave. To the l. is a stone pulpit, where St. Vicente Ferrer, and other instigators of auto de fes, have preached (see the inscription). In the l. corner a staircase leads to the chapter library, La Columbina, so called because left to the canons and book-worms by Fernando, the son of Columbus. About 60 years ago the tinece et blattæ were dusted out, and what they had not destroyed rearranged. It contains about 18,000 volumes. The works of Handel were given by Lord Wellesley, whose recreation (worthy son of Lord Mornington, a musical sire) was listening to the high mass in the cathedral. Above the book-shelves 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; the latter, in their blue and white ribands and peri-
wigs, are mere stall-fed courtiers. The
Bourbon Cardí Luis is the climax of the
imbecile. Thus the church has de-
gen erated with the state and country.
Observe also a portrait of Fr.° Bonifaz,
a physician, by Al° Cano; and a San
Fernando by Murillo, not very fine. In-
quire for the sword of the great Count
Fernando Gonzalez, and used by the
hero of Seville’s conquest, Garci Perez
de Vargas, in cutting Moorish throats,
as some verses detail. The reader of
Spanish ballads will remember Don
Diego el Machuca, the pounder, so called
from hammering down the Moors; this,
the Oriental title of Judas Mac-
cabæus, was also given to Charles Mar-
tel; they were types of the chivalrous
and of individual personal prowess so
dear to Spaniards and Asiatics.

On the staircase observe the tomb
of Inigo Mendoza, 1497; and in the
Cuarto de los Subsidios, a P.iétá by
Juan Nuñez, one of the earliest of
Seville painters: opposite the P.° del
Perdon, in the Sala de la Hermandad
del Santissimo, is a “Dispute of
the Sacramento,” by Herrera el Mozo; it
is affected and indistinct. The others
are by Arteaga: observe a small in-
fant Saviour, by Montaños.

A dark gate, where a horseshoe of
the old mosque remains, leads into the
interior; here hangs what was the cro-
codile or Lagarto, sent to Alonzo el Sa-
bio, in 1260, from the Sultan of Egypt,
who requested the hand of his daugh-
ter: the Infanta declined a suitor whose
first present scarcely indicated the
affectionate. Here are buried some of
los conquistadores, the conquerors of
Seville, e. g., Pedro del Acero, 1265.

Before entering the cathedral, walk
round the outside, which, with the
adjoining buildings, offers an epitome
of the rise, progress, and decline of
Spanish architecture: here are speci-
mens of every style, from the Moorish
down to the modern and academical;
commence at the N. side: observe the
solid tapia, Moorish walls, the square

buttresses, the bearded or flame-fringed
battlements. The elevated steps are
called Las Gradas, the old English
“grees,” degrees. The truncated pillars
belonged to the mosque, and, previ-
ously, to the Roman temple. This
terrace was long the exchange of Se-
ville; here, according to Navagiero
(Viaggio 13), the merchants lounged,
tutto il giorno, on this il piu bel riduttu
de Seviglia: so the idlers and money-
changers, from resorting to the Cathed-
dral of old London, were called “St.
Paul’s Walkers.”

Those who wish to see the inside
of the cathedral before the outside, will
pass on now to page 252, continuing
the exterior; and turning to the E. is
the Archbishop’s Palace, a Churri-
guerosque pile built in 1697. The
staircase is handsome; otherwise it
contains little worth seeing inside,
being meagrely furnished. Here
Soult resided, when the walls were
adorned with his precious collection
of Spanish pictures. It was on the plaza
opposite that the cloaked Spaniards
watched those of their Afrancesado
countrymen who frequented the gene-
ral’s councils and feasts, and destined
them to the knife-stab. Some French
officers one day were admiring the
Giralda, when a major replied, “y con
todo eso, no se hizo en Paris,” and
yet it was not made at Paris.

Passing onward to the I. rise the
Moorish walls of the Alcazar, while to
the r. is the semicircular exterior of
the chapel of S.° Fernando, adorned
in the heraldic’Berruguete style of
Charles V.; next comes the pilastered
Contaduria, or chapter counting-house,
in the plateresque baunedraged taste,
above which soars the sombre Gothic.
The S. entrance of the transept is un-
finished; in front is the noble Lonja,
casa longa, the exchange, the long
room. This, although somewhat low, is
a fine specimen of the skill of Herrera,
by whom it was designed. Formerly,
the money-changers and gossips de-
secrated the cathedral, until the Arch-
bishop, Christobal de Rojas, in 1572,
the year after Gresham had opened the Royal Exchange of London, petitioned by Philip II. to follow this example and erect a suitable casa de contratación, or house of contracts, for the growing commerce of Seville. After infinite difficulties Juan de Herrera concluded the edifice in 13 years, which was opened for business Aug. 14, 1598. Juan de Minjares was employed in the construction. It is an isolated quadrangle, each side being 200 ft. wide by 63 ft. high to the ante pecho. The stone came from the quarries of Martellila, near Xerez. The pilasters and windows are not pleasing, but the Doric and Ionic Patio is magnificent: ascending a marble staircase with modern jasper ornaments and an altarito of bad taste, to the upper floor, is el Archivo de las Indias, the archives of S. America, which were arranged here by Charles IV. in 1784; the necessary alterations have ruined the proportions of the design of Herrera. The papers were brought together from the scattered archives of Spain; they are stowed away in handsome mahogany Doric book-cases, in docketed bundles, which have never been fully investigated. Observe 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. The lower story is appropriated to el consulado, the tribunal of commerce. The Lonja was scarcely begun before real commerce departed; now it is a palace of an absentee Casa de España.

The W. or grand façade of the Cathedral remained incomplete until 1827, when the modern and inferior work was commenced; observe over the side doors the quaint figures in terra cotta, by Lope Marin, 1548, and the contrast of expression in the severe faces of the males, and the smirking females. The enormous over-ornate pile to the I. is the Sagrario, or parish-church annexed to the cathedral. This was erected in 1618, when architecture was in the decline, by Miguel de Zumaraga, 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 roof, by Borja, is in bad taste, as are some jasper altars by the notorious Churrigueresque Barbas. The Retablo raised by him was so absurd that the chapter took it down; it is replaced by a grand Reredos, which came from the Franciscan convent, and is known in books of art as that of the Capilla de los Fiscaínos. The sculptured Ss. Veronica and S. Clemente are by Cornejo; the Virgin with Christ, St. John, and the Magdalen, are by Pedro Roldan, and very fine; by him, also, is the basso relievo of the entrance into Jerusalem. The door leading into the cathedral and adorned with statues and Corinthians pillars is by Josef de Arce, 1657.

The Cathedral itself is the largest and finest in Spain: its characteristic is the grandiose and solemn. "Grandezá" is its distinctive quality, as elegance is of Leon, strength of Santiago, and wealth was of Toledo. The site is that of the successive temples of Astarte, Salambo, and Mahomet. The original mosque, on whose exact quadrilateral form, 398 ft. E. to W., by 201 N. to S., it is built, was erected by Abu Yusuf Jacob-Al-Mansur, 1163-1178, and remained uninjured until 1401, when it was pulled down, and this cathedral commenced, which was opened for divine service in 1519. The chapter in their first conference determined to "construct a church such and so good that it never should have its equal. Let posterity, when it admires it complete, say that those who dared to devise such a work must have been mad." There was method in such madness. The gigantic expense of these colossal cathedrals, raised in days of poverty, contrasts with the paltry pew-pens contracted for in this age of capital; and how different are the benefactions! Now, the gift of half an acre from one who owns half a county, is trumpeted forth as magni-
SEVILLE.—THE CATHEDRAL.  

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...and 20%. is a donation from a sovereign. The old Spaniards trod in the steps of the early Romans, and reserved their splendour for the house of God. "In suppliciis Deorum magnifici, domi parci" (Sall. 'B. C.' ix.).

The name of the architect of the cathedral of Seville is not known. It is inside and outside a museum of fine art, in spite of hostile and recent church spoliations. It preserves the Basilica form of the original mosque, being an oblong square; it has seven aisles, the two lateral are railed off into chapels; the centre nave is magnificent, the height amazing; it is 145 ft. at the cimborio or transept dome; the offices connected with the cathedral and chapter are built outside to the S.; the pavement is superb in black and white chequered marble. It was finished in 1793, and cost the here enormous sum of 155,304 dollars.

On entering the cathedral, at the west end of the centre aisle, lies buried Fernando, son of Columbus, or Colon, as Spaniards call him. Observe the quaint caravels, or ships of the navigator, and the motto; it is short, but the greatness of the deed suffices: A Castilla y a Leon, nuevo mundo dio Colon; read also the touching epitaph of his son. Many travellers describe this as the tomb of Columbus himself, who died at Valladolid, and whose bones at last rest in the Havana. Thus M. Châtaubriand observes, "Christophe Colomb, après avoir découvert un monde, dort en paix à Seville, dans la chapelle des rois" (Congr. de Ver. 45).

Over this grave-stone, during the holy week, is erected the monumento, an enormous wooden temple, in which the host is deposited. It was designed and executed in 1544, by Antonio Florentin. It originally consisted only of three stories, 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 Good Friday, when the host is enclosed in the silver custodia, the effect is most marvellous. There is nothing like it in Spain or Italy.

In the cathedral there are 93 windows: the painted ones are among the finest in Spain; the earliest are by Micr Christobal Aleman, 1504. Observe the "Ascensions," the "Magdalen," a "Lazarus," and an "Entry into Jerusalem," by Arnao de Flandres and his brother, 1525; and the "Resurrection," in the Cór de los Doncelles, by Carlos de Bruges, 1558. These artists were foreigners and Flemings, as their names denote. Advancing up the aisle, the grandeur of which is, as usual, broken up by the coro, observe its trascoro, a rich frontage of Doric work, with precious marbles. The picture over the altar is extremely ancient. The "San Fernando" is by Pacheco, 1633. Two doors on each side lead into the coro; the four bas-reliefs were made at Genoa. Above rise the enormous organs; the ornaments are churrigueresque and inappropriate; as instruments the deep-sounding tones are magnificent: that to the L., al lado de la Epistola, was made by Jorge Bosch in 1792: it is said to have 5300 pipes and 110 stops more than that of Haerlem; but we never counted either.

Before entering the Coro observe its Respaldos and the cinco cento capilla de San Agustin, and the exquisite Virgin carved by Juan Martinez Montañes, the Phidias of Seville (ob. 1640). This was the favourite model of his great pupil Alc Cano. The chapter have disfigured her gentle serious dignity with vile gawgs, repugnant alike to good taste as the lowly character of the Lord's handmaid.

The coro is open to the high altar, and is railed off by a fine reja, the work of Sancho Muñoz, 1519. The Silla del Coro was carved by Nufro Sanchez 1475, Dancart 1479, and Guillen 1548. Of the 117 stalls observe the archiepiscopal throne in the centre: the elegant facistol is by Bar-
j and frontage of the altar, as also the
are superb; Tolomé Morel, 1570. The choral books
are superb; they are kept in a room
near the Mayordomía. In the entre
los coros is put up during Easter week
the exquisite bronze candlestick, 25
feet high, called El Tenebrario, and
wrought, in 1562, by the same Morel:
this should always be inquired for:
when not mounted it is lumbered away
with disgraceful neglect.

Before ascending the steps to the
high altar observe the two pulpits and
the reja principal, made in 1518, by
the lay Dominican Fr. de Salamanca:
those at the sides are by Sancho Muñoz,
1518; they are first-rate specimens.
The Gothic Retablo of the high altar,
divided into 44 compartments, is un-
equalled; designed in 1482 by Dancart,
it was finished in 1550: it is said
to be made of aicer, the thuja articulata
(see Index), with which the plain of
Tablada, near Seville, was covered in
the time of the Goths (Morgado, 96).
The carvings represent sacred subjects
from the New and Old Testament and
the life of the Virgin. The Alfonsoine
tables, which are usually placed on
the altar, contain the relics collected
by Alonzo el Sabio. The silver work
frontage of the altar, as also the
atiles, are the work of Fr. Alfaro.
The Reapalado del altar of richest Gothic
is by Gonzalo de Rojas, 1522; the
terra-cotta figures are by Miguel Flo-
rentin, 1523. Here in a small room
are some curious pictures by Alíjo
Fernández, in the half-gilded Byzan-
tine style. Here hung two superb
Murillos—the "Birth of the Virgin"
and the "Repose in Egypt," which,
on M. Soulé's arrival, were concealed
by the chapter; a traitor informed him,
and he sent to beg them as a present,
hinting that if refused he would take
them by force. (Toreno, xx.). The
Marshal one day showing Col. G. his
gallery at Paris, stopped opposite a Mu-
rillo, and said, "I very much value that,
as it saved the lives of two estimable
persons;" an aide-de-camp whispered,
"He threatened to have both shot on the
spot unless they gave up the picture."

Walking round the lateral chapels,
and beginning at the door of the Sa-
grario, is that de los Jacomes. Observe
a retouched Roelas. In the next cha-
pel, la de la Visitacion, is a Reto
painted by Pedro Marmolejo de Vil-
legas; born at Seville, 1520-1617, and
an imitator of the Florentine school.
Observe the portrait of Diego de Rollan,
who gave this Retablo. In the Ca. de
N.S. del Consuelo is a "Holy Family,
the masterpiece of Alonzo Miguel de
Tobar, the best of Murillo's pupils,
1678-1758. Then, passing the grand
door, is the precious "Angel de la
Guardia," an angel holding a sweet
child, by Murillo; next, a fine "Na-
tivity," by Luis de Vargas, the Pierino
del Vago of Seville, 1502-1568. In
Ca. de San Laureano, observe the tu-
telar saint walking without his head:
in these miracles, which abound in
papal hagiography, c'est le premier pas
qui coûte. Many Spanish female saints
spoke after decapitation: the ruling
passion strong after death. All this is
borrowed: so Philomela's tongue vib-
trated after it was cut off (Met. vi.
556). So says Lane (' Mod. Egyp.'
i. 300), a Moslem santon spoke with-
out any head at all. In Dante's 'In-
ferno,' xxviii. 121, a gentleman con-
verses holding his own head in his hand
like a lantern. Ariosto's Orrilo looks
after his own head when cut off, and
very sensibly puts it on again as if it
had been his hat; and Isabella, of the
same romancer, murmurs out after
death the name of her loved Zurbino.

In the next chapel of S. Ana is a
Retó. of the date 1504, with very cu-
rious costumes, and a "Marriage of
the Virgin," painted with all the de-
fects of Juan Valdes Leal, 1630-1691,
the rival and foe of Murillo. A door
now leads to the archives, which are
very perfect: the chapter sent them to
Cadiz, and they thus escaped being
made into cartridges by the invaders.
Adjoining is the Mayordomía. Re-
turning to the cathedral in the Ca. S-
Josef, observe a "Nativity," by Fr. Antolín
, ob. 1676; and in the next,
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Sect. II.

a statue of San Herminigildo, by Montañes; and the magnificent tomb of the Archb. Juan de Cervantes, ob. 1453, the work of Lorenzo de Mercandante. In the Sacristia de la Antigua are a few paintings by Antolínez, el Griego, Zurbarán, Morales, and flower-pieces, by Arellano, 1614-1776. The chapel is one of the Sancta Sanctorum. Observe the marble Reto; the silver railing, with the words "Ave Maria;" and the Bysantine picture, which remained even in the Moorish mosque, and which miraculously introduced San Ferd. into Seville. A 4to. volume was written on this Palladium of the city by Antonio de Solis, Vallestilla Sevilla, 1739. Observe the fine plateresque tomb of "the great" Cardinal Mendoza, erected in 1509 by Miguel Florentin; and, opposite, that of Archb. Luis de Salcedo, a feeble imitation, in 1741. The frescoes were painted by Domingo Martinez.

Now advance into the transept, and observe the Gothic balconies of the galleries. The mahogany clock is in the worst modern taste. To the r. of the Puerta de la Lonja is "La Generacion" of Luis de Vargas. The breast of Eve was covered by the prudish chapter. This truly Italian picture, and his masterpiece, is 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," which he painted opposite in fresco in 1584: it is 32 ft. high. San Cristobal—for thus he is half Christianised and Punicised—was a Saracen ferryman—portitor ipse Charon. He is painted at the entrance of Spanish cathedrals, of colossal size, in order 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, over a river. This Baal is the precise Cælifer Atlas, Christoferos, and his legend is one of the richest in Roman hagiography. In the Ca. de la Sa. Cruz is a "Descent," by Pedro Fernandez de Guadalupe, 1527. Next enter the elegant Sacristia de los Calices, designed in 1530 by Diego de Riaño. Observe the Tintoret-like portrait of Contreras, painted in 1541 by L. de Vargas; and the nun Dorothea, by Murillo, in 1674; a "Saviour," by Roelas; and a fine "St. Peter," by Herrera el viejo. The patronesses, santas Rufina and Justina, were painted in 1817 by Goya: the fit models for this David-like abomination were two notorious frail ladies of Madrid named Ramona and Sabina. Thus the mistresses of painters and great men were the models of the pagan pictures of Venus; particularly Flora, the chère amie of Pompey, and Phryne and Campaspe, the beloved of Alexander. Arellius (Plin. ' N. H.' xxxv. 10) was remarkable, like Goya, for painting goddesses from improper models.

The architecture of this Sacristia is in the transition style, when the Gothic was giving place to the Greco-Romano and plateresque. Here lie some of the Conquistadores de Sevilla. Observe the marble tables and pavement. In the next chapel are four tombs of armed knights and ladies. Enter the ante-sala of the Sacristia mayor; observe the trunk-like roof and the cardinal virtues in niches. In the Sacristia, observe the plateresque carved door, and the armarios, or plate-chests, by Pedro Duque Cornejo, 1677-1757, pupil of Roldan. The fine Sacristia, the triumph of the rich plateresque, is by Diego de Riaño, 1530. The dresses of the clergy are kept in new presses made by order of a barbarian Canon named Santos in 1819, who destroyed the glorious old ones of Guillen, 1548, a few of whose Michael Angelesque pannels are let into the modern woodwork.

Observe the Custodia, made by Juan D'Arfe in 1580, the Cellini of Spain (see Valladolid). This masterpiece was unfortunately "beautified and repaired" in 1668, by Juan de Segura, during the Immaculate Conception mania, who placed that mystery in the position of the original figure of Faith.
Observe the two full-length Murillos, painted in a bold style in 1655; that representing San Leandro was the portrait of Alonzo de Herrera, Apuntador del Coro, and that of San Isidoro, of Juan Lopez Talavan. The "Descent" from the cross, over the altar, is by Pedro Campana, who, born at Brussels in 1503, was one of the first to introduce the Italian style; and this, considered his finest work, became the marvel of Seville. It is hard and stiff; yet before it Murillo used to stand, watching, as he said, "until the Saviour should be taken down," and before it he desired to be buried: it then decorated the altar of his parish church, La Sta. Cruz, which the French pulled down, and scattered the artist's dust to the winds. The soldiery then broke the picture into five pieces, which were carried to the Alcazar and exposed to the sun, that warped the boards and blistered all the colours. The chapter employed Joaquin Cortes for three months in the restoration.

Underneath it are kept the chapter accounts. The first chapel on the E. end, that of the Quereters or Seises (formerly they were six in number) dance before the altar: they are dressed as pages of the time of Philip III. They were measured minuet; thus David praised the Lord with a song and the dance. These must not be confounded with the Corpus dances.

In a court to the r. is, or rather was, the church treasury, for Soult and appropriation have emptied the chests; a few of the Virí's and candlesticks, especially las Alphonsinas, have escaped the invaders' melting-pot: observe a cross made in 1580 by Merino. The Reto of the Ca del Mariscal contains some of the latest and finest works of Campa, and shows how much he improved after seeing the elegant Pierino outlines and style of L. de Vargas. In the Ante-Cabildo are some marble pilasters, statues, and medallions made at Genoa, with inscriptions by Fr. Pacheco: in a little court-yard is an inscribed Gothic stone relating to Bishop Honoratus, successor to San Isidoro, A.D. 641.

The Sala Capitular, or chapter-house, is another of Riaño's exquisite plateaques saloon; it was built in 1530, is elliptical, 50 ft. long by 34 ft.: observe the marble pavement, worked to correspond with the elaborate ceiling. The beautiful "Concepcion" is by Murillo; "St. Ferdinand" is by Pacheco; and the "Four Virtues, with Shields and Children," by Pablo de Cespedes, the painter-poet of "Cordoba," 1538, 1608. The 16 marble medallions were made at Genoa; the eight ovals between the windows are by Murillo, but neither the sculpture nor the paintings are of a high class. In the Sala Capitular de Abajo are full-length royal portraits from Alonzo III down to Charles V.; observe the cinque-ento cornice, the medallions, and the No Do pavement (see p. 245). Returning through the Ca del Mariscal, to the Contaduria Mayor, is a "St. Ferdinand," by Murillo, a "Sacrifice of Abraham," and a "Rufina and Justina," by Po. de Cespedes; here are kept the chapter accounts.

The first chapel on the E. end, that de la "Concepcion," is in degenerate cinque-ento: here lies buried Gonzalo Núñez de Sepulveda, who, in 1634, endowed the September "Octave" in honour of the Immaculate Concepcion. Observe the pictures treating of that mystery; the large crucifix has been attributed to Alonzo Cano. At this Octave and at Corpus, the Quiresters or Seises (formerly they were six in number) dance before the high altar with castanets and with plummed hats on their heads. In-staurantque choros, mixtique altaria circum. They are dressed as pages of the time of Philip III. They wear blue and white for the Virgin, red and white for Corpus. These dances were the ancient Εμμελεια, the grave-measured minuet; thus David praised the Lord with a song and the dance. These must not be confounded with the Κόρδαξ, the jig, and those motus
Ionicos of the daughter of Herodias; but nothing has suffered more degradation than the dance.

The Capilla Real is almost a church by itself, with its regular staff of clergy. Blanco White was one of the chaplains. It was built in 1541 by Martin de Gainza; it is inferior to the saloons of Riaño, for the plateresque was then going out of fashion; it is 81 ft. long, 59 wide, and 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 abominable and of the bad period of Carlos III.; here are the tombs of Alonzo el Sabio and Queen Beatrix, and medallions of Garcí Pérez and Diego Pérez de Vargas. The Retablo, by Luis Ortiz, 1647, is in vile taste; over the altar is placed the Virgen de los Reyes, a miraculous palladium given to St. Ferdinand by his cousin St. Louis of France: observe the ridiculous tinsel petticoat; indeed, it is difficult not to smile, as the honest pagan who laughed outright at the strange images of his goddesses (Athen. xiv. 1). St. Ferd. lies before his tutelar image stretched out in a silver and glazed Urna, made in 1729; the body is nearly perfect and is displayed, on May 30, Aug. 22, Nov. 23, and none should fail to attend the military mass, when troops are marched in and the colours lowered to the conqueror of Seville: observe the original sepulchre of the king, on which the Urna is placed, with the Spanish, Hebrew, Latin, and Arabic epitaphs composed by his son, Alonzo el Sabio. They are deciphered and given by Ponz (ix. 31), and more fully in the 4to. vol. of the Seville Academy, 1773, p. 93. The sword of St. Ferd. is kept in this chapel, and used to be taken out on all grand expeditions; and on his saint's day a sermon, el de la espada, is preached, in which its virtues are expounded. In this chapel also is buried María de Padilla, mistress of Pedro el Cruel.

The Retablo in the Catedral de San Pedro is in the Herrera style: it contains pictures by Fr. Zurbarán, 1598-1662, called the Spanish Caravaggio, but a far greater and more Titanesque painter. He was as unrivalled in painting the Spanish Carthusian, as Murillo was for Mendicant Monks, and Roelas for Jesuits: observe the "Cerrojo de la Reja," made by Cordero. This corner of the cathedral is too dark to see anything well; in the north transept is a charming "N. S. de Belem," or a delicious "Virgin and Child," by Alonzo Cano. In the Catedral de San Francisco is the "Assumption of the Tutelar," one of the best works of the presumptuous Herrera el Mozo, called the younger to distinguish him from Herrera el viejo; this is travestied by Mr. Inglis (i. 223) into Hermoso the beautiful: a very pretty mistake as it stands.

The window, painted in 1556, is remarkable. In the Catedral de Santiago is the "Tutelar riding over Moors," by Juan de las Roelas, generally called el Clerigo Roelas; he was one of the great masters of Seville, although scarcely known by name out of it (1558-1625). This is not one of his best works. The painted window, the "Conversion of St. Paul," 1560, is full of the richest reds and blues; the "San Lorenzo" is by Valdes. Observe the tomb of Archbishop Vargas, ob. 1362, era 1400; and in the next chapel, that of Baltazar del Rio, Bishop of Scalas, 1518. The arch is Italian work; this prelate was much employed by Leo X. The last chapel contains the font: the Giralda figures on the windows, which were painted in 1685. Here is the large and much-admired "San Antonio" of Murillo: the infant Saviour attended by cherubs visits the kneeling monk; unfortunately it was in 1833 cruelly retouched, and boñado, or daubed over, by Gutierrez. This once noble work was painted in 1656 in Murillo's best period. The stupid verger tells an idle tale that "Our Duke" offered to cover this gigantic picture with ounces of gold, but that the chapter declined. But it is quite common in Spain, when the value of...
Andalucia.

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anything is wished to be enhanced, to say, "an Englishman bid so and so for it." This at least is a compliment to our honesty; we do not rob, but are willing to pay for what we have the taste to admire.

Such is a mere outline of this cathedral: the student will of course get the Guides of Cean Bermudez and Colon (p. 244), and will visit the edifice at different times of the day and evening, in order to fully estimate the artistic changes and effects of light and shade. The interior is somewhat dark, but it is a gorgeous gloom, chastening, not chilling, solemn, not sad.

The sun, about two o'clock, falls on the Holy Rood over the Retablo, and produces a splendid effect. The cathedral is always much thronged by idlers, and those classes who

"to church repair,
Not for the doctrine, but the music there,"

and for even worse motives: hence the sexes are not allowed to walk about or talk together; celadores and periqueros, beadles and vergers, keep guard, and papal excommunications are suspended in terror; nor are women allowed to enter after oraciones, when darkness comes on. But female worship excuse me, for God's sake! The beggar bows—he knows that all further application is useless; the effect is certain if the words be quietly and gravely pronounced.

Now visit the Alcazar; but first observe a singular Moorish skew-arch, in a narrow street leading to the Puerta de Xerez: it proves that the Moors practised this now assumed modern invention at least eight centuries ago. The Alcazar is entered by two gates, either by that of las Banderas, where the colours are hoisted when the king is residing, or by that de la Monteria, from whence he sallied forth to the chase. The grand portal is quite Moorish, yet it was built in 1364 by Don Pedro, the great restorer of this palace. At this period the elaborate Oriental decorations of the Alhambra were just completed by Yusuf I.; and Pedro, who was frequently on the best terms with the Moors of Granada, desirous of adopting that style, employed Moorish workmen, just as the Christian Norman kings in Sicily did Saracenic ones, from want of sufficient taste and talent among their own ruder subjects. Observe 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 alczaeres y estas facadas que fue hecho en la era mil cuatrocientos y dos;" that is, A.D. 1364.

The term Alcazar signifies a royal palace. The word is Moorish, or rather Roman, for Al-Kasr, Al-Cazar, is simply Caesar, whose name was synonymous with majesty. This residence
is built on the site of that of the palace of the Roman praetor. Palaces, like temples, obtain a prescriptive reverence; and when one dynasty or creed is expelled, their successors naturally step into the conveniences of their predecessors. This residence was built in the tenth and eleventh centuries, by Jalubi, a Toledan architect, for Abdu-r-rahman An-na’ssir Lidin-Allah [the defender of the religion of God].

It has been much altered by Ferd. and Isab., and Charles V., and Frenchified by Philip V., who subdivided the noble saloons with paltry lattice and plaster tapique. The oldest portion fronts the garden. Don Pedro repaired the opposite side, and his painted ceilings still remain, as the Banda (see p. 130) evinces. Isabella erected the pretty chapel up-stairs. Charles V. was here married to Isabella of Portugal, and being of chilly habits, put up the fireplaces in the second floor to the E. He also repaired the stucco lienzos of the grand patio. Philip II., introduced the portraits into the hall of ambassadors; Philip III., in 1610, built the armoury; Philip V., in 1733, the pilared Apeadero; here he resided in morbid seclusion for two 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 barbarously whitewashed in 1813, when much of the delicate painting and gilding was obliterated, as at the Alhambra in 1832. The asistente Arjona commenced some partial restoration of portions to their primitive brilliance, which civil wars and poverty have frequently interrupted.

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 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. Mar- tinez. Many of the doors, ceilings, and Azulejos are genuine Moorish. Visit the pretty puppet Patio de las Muñecas, and the adjoining saloons restored by Arjona. The hall of ambassadors has a glorious Media naranja roof: but the Spanish balconies and royal portraits mar the Moorish character: the baboon Bourbon heads are both an insult and injury. Here the Seville junta sat until the defeat of Ocaña. 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, who had usurped the throne of Ismael 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, under circumstances of inhos­pitable and mocking cruelty, in order to seize his treasure in jewels. Ga­yangos found, in an Arabic MS. in the British Museum, a contemporary account of the event. Among the gems is specified “a huge ruby” this Don Pedro gave to the Black Prince after the victory at Navarete. 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; it is the identical gem which now adorns the royal crown of England in the Tower.

From this hall pass through the truly Arabian suite of rooms fronting the garden, and then ascend to the second story, modernised by Charles V.; walk out on the terrace over the garden: visit Isabella’s chapel, which lies to the N.W.; it is very small, 15 ft. by 12. This cinco-cento Azulejo is quite Peruginesque, and perhaps is the finest Christian specimen in Spain.

Seville is very rich in this Moorish decoration; Azul and Azulejo, although both derived from Arabic words, do not come from the same root. The former is Lazurad, the Lapis Lazuli;
the latter, Zulaj, Zuleich, a varnish-
ed tile. Lazurad was borrowed from the
Persian; the Arabic word blue being zarace, whence the Spanish
zarco, which is only applied to blue
eyes. Most names of colours in the
Spanish are derived from Arabic
words, such as Alhavalle, Carmesi,
Gualdo, Azul-turquí, Ruano, Alazan.
The Moor was the chemist and dec-
corator, from whom the rude Gotha-
Spa
di
ard learned his arts and the
words to express them. The use of the
Azulejo is very ancient and Oriental.
The sapphire and blue were always
the favourite tints (Exod. xxiv. 10; 
Isa. liv. 11). The substance is com-
pounded of a red clay, the surface of
which is highly glazed in enamelled
colours. The material is cool, clean, and
no vermin can lodge in it. The Moors
formed with it most ingenious
combinations, combining colour and pattern.

The best Azulejo specimens in Se-
ville are the Dados in the Patio of this
Alcazar. Some are Moorish, others of
the time of Don Pedro; then comes
this chapel (1504), and then the most
curious portal of Las Monjas de Sa.
Paula; then the Dados in the Casa
Pilatus; and then the summer-house in
the Alcazar garden, 1546; of the
same period are the Berruguette Dados
in the Alcazar library. Those at San
Agustin were designed in 1511, when
yellows were all the fashion. The Moorish
custom of representing monks and
sacred subjects became very prevalent.
See the façade of the church to the r. out-
side the Pu. del Popolo, and those in blue
at the Caridad after designs of Murillo.

The Cuarto del Principe, a truly
Albambra room, is placed over the
vestibule. In a long saloon down-
stairs were kept, or rather were neg-
lected, in heaps on the floors, those an-
tiquities which chance discovered
while a road was making at Italica,
and which were not reburied from the
accident of the Alcaide Fr. de Bruna
being a man of taste. The Alcazar
was made by Soult a receiving-house
general. When he evacuated Seville,
after Marmont's defeat at Salamanca,
more than 1500 pictures were left be-
hind, such was his hurry. The truly
cinquecento gardens were laid out by
Charles, and are perhaps the most cu-
rious in Europe. Observe the tank
where Philip V. fished, and the vaulted
Baños where Maria de Padilla, mis-
tress of Pedro el Cruel, bathed, which
probably were originally prisons. The
gardens are those of a Hesperus, "not
fabulous;" their levels vary, and the
plots are divided by orange-clad walls;
the balmy air is perfumed by the
blos-
sum and golden fruit. The compart-
ments are arranged in quaint patterns,
such as the eagles and coats of arms of
Charles V. Beware of certain hidden
fountains in the walks—the Roman Fis-
tulae,—with which the unwary travel-
er will be sprinkled. Visit the semi-
Moorish Kiosk in the under garden;
ascend the rustic terrace to the N., it
is an exact Roman Ambulatio.

Among the most remarkable houses
in Seville visit the Casa O'Lea, 14,
Casa Botica del Agua. It is a perfect
Moorish specimen; the whitewash was
picked off the stucco by an artist
named Bejarano, long notorious for
repainting and ruining old pictures.
After that this house fell into the hands
of a Frenchman, one Mons. Dominie,
who destroyed the rich Artesonado cei-
ling, and put up a modern flat one. In
the adjoining Casa de los Abades, No. 27,
is a singular vaulted Moorish saloon.
In the same street, Casa Carasa, No.
9, is a superb specimen of the Arrago-
nese plateresque, erected in 1526 by
a canon named Pinero. The medal-
lions are quite Raphael-esque. But
whitewashing, the fatal Cafde Moron,
the bane of Seville, has much obli-
terated the delicate outlines of this
once fairy Patio. Visit in the Casa de
las Duenas a most Moorish palace of
the D. of Alba, and now, alas! fast
going to ruin; here Lord Holland
lived. It consisted once of eleven
Patos, with nine fountains and more
than 100 marble pillars. Visit its
gardens and the forest orange-trees and
myrtles. On the Plaza del Duque is the palace of the Guzman family, now cut up and divided into many mansions. In the Casa Cantillana, Puerta de Xerez, Lord Wellesley resided; it was afterwards made a diligence-inn, and then a winestore.

The mansion of the Taberas, which all who read the charming drama of Sancho Ortiz de Roelas will visit, is in the Ce de la Inquisicion Vieja, and belongs to the Moscoso family. Here is still shown the garden-door by which Sancho el Bravo intended to carry off the beautiful Estrella de Sevilla. This house, in 1833, was tenanted by a Frenchman, who converted it into a dyeing-factory; and when we were there last, he was meditating trimming up the gardens à la mode de Paris; next visit the Casa de Pilatus, so called because said to be built in imitation of that of Pilate. This is the spot from whence Las Estaciones, the stations to the Cruz del Campo, begin. Few Spanish cities are without these stations, which generally 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; at each of them a prayer is said allusive to the separate sufferings of the Saviour, which are carved, painted, or indicated at each. This palace was built in 1533, by the great nobleman of the day, Fadrique de Ribera, in commemoration of his having performed the pilgrimage to Jerusalem in 1519. He was accompanied by the poet Juan de Encina, who published their tour (Tribagia, Roma, 1521). The architecture proves how closely the Spaniards of the fifteenth century imitated the Saracenic forms: all is now in a scandalous state of neglect. The saloons of state are whitewashed, and turned to base purposes; the gardens are running wild; the sculpture is tossed about as in a stonemason's yard. Observe the Gothic balustrade over the entrance, the grand Patio, with its fountains and injured statues of Pallas, Ceres, and others. The chapel is in the most gorgeous Saracenic-Gothic style. Ascend the magnificent staircase to the chief suite of rooms. Everything that stucco, carving, Azulejo, and gilding could do, was done. In the pleasant garden, visit the grotto of Susanna, and observe the neglected marbles and sculpture. These were given to Perafan de Ribera by Pius V.: a selection was removed to Madrid by a Duque de Medina Celi, to whom the place now belongs.

The lovers of Prout-like bits will visit the Jews' quarters. Before their expulsion from Seville they lived in a separate "Jewry," or Ghetto, La Juderia, which was like La Morería, where the Moriscoes dwelt, and is a perfect labyrinth of lanes. In the Juderia is the house of Murillo: it is close to the city wall, the last to the r. in a small plaza at the end of the Callejuela del Agua. The parish church, La Santa Cruz, in which he was buried, was pulled down by the French, who scattered his bones. Murillo was baptized Jan. 1, 1618, in the Magdalena— that church also Soult destroyed. His tomb consisted of a plain slab, placed before the Descent from the Cross of Campana (see p. 255) with a skeleton engraved on it, and the motto, "Vive moriturus." His painting-room, nay, living-room, for he lived to paint, was in the upper floor, and is as cheerful as his works. In the garden observe the fountain, and Italian frescoes, compositions of fauns, mermaids, and women with musical instruments. They have been attributed to Luis de Vargas. This house was lately inhabited by Canon Ce­ pero, who did so much to rescue art at Seville, during the recent constitutional outbreaks. He was a man of taste, and had a collection of many bad pictures. This quality was no fault of his, for where good ones are not to be procured, bad become the best.

Visit also El Corral del Conde, Ca. Santiago, No. 14: it is a barrack of
washboardwomen:—what a scene for the artist! 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 Murillos—will assail the impertinent curiosi!

For plateresque architecture, the best specimen is La Casa del Ayuntamiento, the corporation-house on the great plaza. This highly ornate edifice was built in 1545-64. The exterior is a silversmith chassing in stone-work: observe the staircase, the carved doors, and sala grande baja, with the Spanish kings, arranged in thirty-five squares, or Lacunares, on the ceiling. Admirable also is the inscription on Spanish Justicia:—Cosas de España. The very sound of Justicia, so perfect in theory, practically infects every Spaniard with delirium tremens; it implies delay, injustice, ruin, and death. The Audiencia, or high court of Seville, sits in the opposite corner of the Plaza, and is presided over by a Regente: the official statistics for 1844 gave in a jurisdiction over 1,140,935 souls, 4094 trials, or about one in 279.

The different quarters into which Seville is divided are well expressed in these verses:

"Desde la Catedral, a la Magdalena,
Se almuerza, se come, y se cena;
Desde la Magdalena, a San Vicente,
Se come solamente;
Desde San Vicente, a la Macarena,
Ni se almuerza, ni se come, ni se cena."

The once wealthy clergy gathered like young pelicans under the wing of the mother church. The best houses were near the cathedral, in the Co de los Abades. This Abbot's street was the close: here "their bellies with good capons lined," the dignitaries breakfasted, dined, and supped; recently they were half starving. In the St. Vicente lived the knights and nobles, and the Co de Armas was the aristocratic street of arms. Here the hidalgos, with their wives and daughters, ate less and dressed more: they only dined; they pinched their stomachs to deck their backs: but the most ancient unchanging Iberian characteristic, from Athenaeus to Lazarillo de Tormes, has been external show and internal want. The Macarena now, as it always was, is the abode of ragged poverty, which never could or can for a certainty reckon on one or any meal a day.

The Co de los Abades should be visited, although no longer so redolent of rich ollas. The cathedral staff consisted of an archbishop, an auxiliary bishop, 11 dignitaries, 40 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, pounced on all this, and appropriated it to the State; since then the number of canons has been reduced and their incomes still more, and even those were not paid: formerly this street was a rookery, nor were the nests without progeny. The Pope might deny his clergy wives and children, but the devil provided them with housekeepers, amas (I ab amare), and nephews. In the mediaeval period the concubines of the celibate clergy, were almost licensed, as among the Moors. The mistres was called barragana, from the Arabic words barra, strange, and ganagamidir, a connexion: hence, in old Spanish, natural children are called hijos de ganancia, which has nothing to do with gain; analogous is the "strange woman" in Judges xi. 2; others and probably more correctly have derived the word from the Arabic Barragan, single, unmarried; which was essential to secure to the parties thus cohabiting without marriage the sort of morganatic status allowed by the law; many are the jests as regards the children born in this street:

"En la calle de los Abades,
Todos han Tios, y ningunos Padres."
They called their father their uncle, and he called his children nephews.

"Los Canongos Madre, no tienen hijos; Los que tienen en casa, son sobrinos."

But Virgil (Æn. vi. 661) placed the castis sacerdotes at once in Heaven, and not in the intermediate purgatory. The wealth and comparative luxury of the Spanish clergy exposed them to popular envy and plunder; pious innovators were urged by the auri sacra fames; and certainly the church had feathered its nest, until death met with no ruder welcome than when he tapped at a good dignitary's door, who was contented with his sublunary lot, his house, housekeeper, cook, income, and pair of sleek mules; the canon, or Regla de Santiago, was thus laid down:—

   El primero—es amar á Don Dinero.  
   El segundo—es amolar á todo el mundo.  
   El tercero—buen vaca y carnero.  
   El cuarto—ayunar después de harto.  
   El quinto—buen blanco y tinto.  

   Y estos cinco, se encierran en dos, 
   Todo para mi, y nada para vos.

The first is—to love the Lord Money.  
The second is—to grind all the world.  
The third is—good beef and mutton.  
The fourth is—to fast when one can eat no more.  
The fifth is—good wine, white and red.  
And these five rules may be summed up in two—

Everything for me, and nothing for you.

The great square of Seville was long called de San Francisco, from the neighbouring and now destroyed convent. It was for its cloisters that Murillo painted, in 1645, that series of eleven superb pictures which first made his talents known in Seville, after his return from Madrid. All these were removed vi et armis by Soult, save one, which he left behind in the Alcazar, and which is now penes nos, purchased and paid for.

The Plaza is the heart of the city—the forum, the place of gossip and of executions. It is very Moorish and picturesque, with its arcades and balconies; under the former are the jewelers' shops. But Spain's golden, nay silver ages are past. Formerly the curious might pick up here some old plate, especially Damascene filigree and cinque-cento jewellery, called joyas, from the Arabic jauhar, brilliant. Pearls and emeralds were the most usually selected, the settings are very beautiful; but poverty has sent and is sending them to the melting-pot. Vast quantities, even in the time of Ferd. VII., were privately conveyed to the public mint by families of rauk, who were ashamed to sell them openly; and even objects like these, if met with in some of the out-of-the-way cities, were they the works of Juan d'Arphe, the Spanish Cellini, would be broken by the barbarous battering-hammer of the English custom-house.

To the I. of the Casa del Ayuntamiento is the Calle de la Sierpe, which, with the parallel Calle de Francos, are the Bond and Regent streets of Seville. To the r. is the Calle de Genoa, the Paternoster-row: for Spanish booksellers see p. 138.

The finest pictures in Seville are in the Cathedral, La Caridad, the Museo, and the University. La Caridad lies outside the walls and is an hospital dedicated to St. George, and rebuilt by Miguel Mañara, a friend of Murillo's, whose splendid portrait of him is now at Bowood. The founder is buried in the capilla mayor. Observe the colonnaded Patio. On entering the church, the Descent from the Cross over the high altar is the masterpiece of Pedro Roldan; the almost startling reality of the sculpture is marred by tinsel dresses and architectural fritter. Observe under the coro a "Dead Prelate" and the "Triumph of Time," by Juan Valdes Leal, a disgusting picture, which Murillo said he could not look at without holding his nose. He painted here his grand pictures in 1660-74. Soult carried off four, viz., "the Angels and Abraham," "the Prodigal Son,"—these two he sold to the Duke of Sutherland—"the Angel and St. Peter," and "the Healing the Cripple," which are still at Paris. The Spaniards have never filled up the blank spaces, the gaps
yawn like graves; this "hiatus maxime defleldus" remains as an evidence of M. Soult's love for the fine arts and the eighth commandment. His Caridad, like the charity of Belisarius, consisted in taking, not giving. The Murillos now in the Caridad are an "Infant Saviour" on panel, and injured; a "St. John," rich and brown; a "San Juan de Dios," equal to Rembrandt; the "Pan y Peces," or Loaves and Fishes; but the figure of Christ feeding the 5000, which ought to be the principal, is here subordinate; the "Moses striking the Rock" is much finer; this indeed is a picture of the Hagar-like thirst of the desert, and is justly called La Sed: both are colossal, and painted in a sketchy manner, calculated for the height and distance of their position from the spectator; and here they still hang like rich oranges on the bough, where they originally budded.

The private galleries are few, and every day becoming less. Many were broken up in the universal ruin entailed by the invasion and subsequent troubled times; when neither person nor property was safe, when the sources of income failed, and everything which could be converted into money was sold. The richest are those of our most valued friend "Don Julian," the English V.-Consul, who beyond all doubt is the first judge in Europe of Spanish art; his gallery is, however, a shadow of the past, as the finest specimens are in England, France, and Russia, and especially in Paris, since Mr. Standish, who purchased largely, bequeathed his collection to Louis-Philippe. It is true that the pictures look gloomy and dark in the Louvre; that is the fault of the Spanish School, as we have before explained (p. 138).

The amateur will visit also the gallery of Maestre, in the Pajarera of the Canons Cepero, Pereira, and of an ignorant cloth-dealer, named Bravo. As all these collections are daily changing, the contents cannot be described. That of the Conde de Mejorada, No. 17, Ce. Real de St. Marcos, is entailed or vinculado. He has three good Murillos, a St. Antonio, a Crucifixion, and a small Holy Family, which is a charming gem.

Since the dissolution of the convents, many pictures, and some neglected antiquities, have been collected in the Merced, which is now the national Museum. This noble edifice was founded in 1249 by St. Ferd. The Patio and Azulejos are of the time of Charles V. Before the invasion it was full of fine paintings, but a French agent had previously, in the guise of a traveller, noted the contents, and the same individual, so the prior informed us, reappeared with the army, and laughed at the deceived monk, when he demanded them by his list. That respectable character Nero was the first who devised sending commissioners to pillage art, altars, &c. (Tac. 'An.' xv. 45.)

At Seville Murillo is to be seen in all his glory. Here, like Antaeus, he is a giant on his native soil. His finest pictures, painted for the Capuchines, were sent off, in 1810, to Cadiz, and thus escaped from the Commissioner. Murillo, born and baptized at Seville, Jan. 1, 1618, where he died, April 3, 1682, was the painter of female and infantine grace, as Velazquez was of more masculine and intellectual subjects. Both were true alike in form and colour to Spanish nature—both were genuine, national, and idiosyncratic. Murillo had three styles: the Frio, his earliest, being based on Ribera and Caravaggio, was dark, with a decided outline. Of these were the pictures in San Francisco. His second manner was his Calido, or warm, when his colouring was improved, while his drawing was still well defined and marked. His third style was the Vaporoso, or misty, vaporous, and blending. This he adopted partly because Herrera el Mozo had made it the fashion, and partly because, being stinted for time from the increased number of commissions, he could not finish so highly. Thus, in order to get over his work, he sacrificed a somewhat of his previous conscientious drawing.

The Museo in the Merced is now the
only place in the world fully to understand the great school of Seville. At the entrance is the elaborate iron Cruz, which stood formerly in the Cerrajeria; the work of Sebastian Conde, 1692. The antique sculpture is second-rate. Among the finest pictures observe the "St. Tomas," of Zurbaran, his masterpiece: this was removed from the Colegio by the French to Paris, and was recovered by Waterloo; it was painted in 1625. The Head of St. Domingo is the portrait of Don Agustin de Escobar. Among the other Zurbarans observe "St. Henrique de Sufon" and "St. Luis Bertran," and the "Padre Eterno;" also the three first-rate pictures from the Cartuja—"St. Bruno before Urban II.," "the Virgin protecting the Monks," and "St. Hugo in the Refectory"—although unfortunately injured by over cleaning, they are magnificent. No one ever painted the Carthusian like Zurbaran; the studier of style will notice the peculiar pinky tone of this master, especially in female cheeks; the prevalent use of rouge at that time influenced his eye, as did that of Velazquez.

Of Juan de Castillo, Murillo's master, observe those from the Monte Sion, especially the "Annunciation," "Visitation," "Nativity and Adoration." In the "St. Andres" of Roelas, a child is equal to Correggio, as a warrior to Titian. Of Herrera el Viugo, the bold dazzling master of Velazquez, observe the St. Hermenigildo, to which the artist owed his safe delivery; guilty of a forgery, he had fled to an asylum, where he painted this picture. Philip IV., who saw it in 1624, inquired for the author, and pardoned him, observing that such talents ought never to be abused. His St. Basilio is bold and Ribera-like: observe the kneeling bishop and the handling of the drapery: here is the germ of Velazquez. The pictures of Frutet, from Las Bubas, and those of Valdes, from St. Geronimo, are second-rate. At one end of the transept is the terra cotta, "St. Jerome" of Torrigiano, which was long in the Buena Vista convent. This Italian came to Granada in the hopes of executing the Sepulchre of Ferd. and Isab.; rejected because a foreigner, 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 exquisite La mano a la teta, in the Seville plaster-shops, is a cast. He died—oh! blotted to Seville,—tortured in the vaults of the Inquisition, nominally because of suspected faith, but really a victim of artistic jealousy and Españolismo.

Near this "St. Jerome" is a St. Domingo, from Portacci, by Montanes. The anatomical and fair Italian nudity contrasts with the brown draped work of the Spaniard. Observe also a crucifix by the same sculptor.

The Murillos are placed in the Sala de Murillo. The finest came from the Capuchin convent, for which they were painted at his best period. Although the light is better than that of their original positions, yet they lose something by the change: Murillo, in designing them, calculated exactly for each locality, and painted up to the actual light and point of view; and we miss the Capuchino ciceroni, who seemed to have stepped out of one of the pictures to tell us where Murillo went for a model, and how true his portrait; the St. Tomas de Villa nueva was called by the painter his own picture. The beggars are beyond price: none could represent them and Franciscans like Murillo, and simply because he painted them the most, and only painted what he saw actually in the Macarena and at every convent-gate, as all who remember them will admit. His was a faithful transcript of Spanish mendicant and monastic nature, neither more nor less (see p. 117). The St. Felix de Cantalicio is the perfection of the vaporo: the delicate young flesh of the child contrasts with the greys of the saint. This, say the Spaniards, is painted con leche y sangre, or with milk and blood. The St. Justa y Rufina is in his calido style, forcible, and yet tender. "The
Nativity;’ ‘The Adoration of Shepherds;’ St. Leandro and St. Buenaventura—observe the peeping Correggiosque boy; St. José; St. Juan con el cordero; ‘The Virgin and Child,’ called La Servillita, because said to have been painted on a dinner-napkin; the child almost struggles out of its mother’s arms, and out the picture-frame. ‘St. Francis embracing the Crucified Saviour;’ here is seen Murillo’s great power of drawing. ‘The Virgin and Angels with the Dead Christ;’ ‘The Annunciation.’ The St. Antonio is a finer picture than that in the cathedral; observe the monk’s expression looking on the child that is seated on his book: St. Félix, half-length. All these came from the Capuchinos. There is also an early Murillo, a ‘Virgin and Child,’ from St. Jose. The rest of the collection, some 200 pictures, are by different artists, and of different degrees of merit. The above selected are the pearls of greatest price. And last, not least, observe La Conception by Murillo, once a gem of the Capuchin convent.

The crowning and protecting mystery of Spain, is the dogma that the Virgin was born free from all taint of original sin. This is so peculiar and national, occurs so frequently in church, chapel, and gallery, and has occupied so many pens, pencils, and chisels, that some explanation is absolutely necessary in any ‘Handbook for Spain.’ The dispute of the Immaculate Conception of the Virgin originated in the thirteenth century, but the Roman clergy took little interest in a mere question of casuistry. Not so the Spaniard, whose worship of an Astarte is almost sexual: accordingly, when it was revived in 1613, a Dominican monk having contended that the Deity was liable to the pains and penalties of original sin, their rival mendicants the Franciscans affirmed that she was exempt. Those of Seville took the lead so violently that, before the Dominicans were silenced by the Pope, the whole population assembled in churches, and sallying forth with an emblematical picture of the sinless Mary, set upon a sort of standard surmounted by a cross, paraded the city in different directions, singing praises to the Immaculate Conception, and repeating aloud the hymns of the rosary. These processions long constituted one of the peculiar usages of Seville; and, although confined to the lower classes, assumed that characteristic importance and overbearing spirit which is attached to religious associations in Spain, as among the Moslems. Wherever one of these processions presents itself to the public, it takes up the street from side to side, stopping the passengers, and expecting them to stand uncovered in all kinds of weather, till the standard is gone by. These banners are called Sin Pecados, that is, ‘sinless,’ from the theological opinion in support of which they were raised.

They take place during the holy week and the winter season, and are very picturesque. At nightfall, the long lines of men, women, and children, two and two, are seen twinkling through the narrow streets, which are illuminated from the balconies of the houses. Their hymns are precisely the old, nocturnis, Hecate, trivis ululata per urbes. There is something very striking in the melody of the chant of distant voices heard as it approaches; the procession is headed by devotees, who carry richly chased lamps, farolas, on staves. The parish priest follows, bearing the glittering banner of gold and velvet, the Sin Pecado, on which the Virgin is embroidered; as soon as the cortège passes by, the candles in the balconies are put out; thus, while all before is one glare of light, all behind is dark, and it seems as if the banner of the Virgin cast glory and effulgence before her, like the fire-pillar which preceded the Israelites in the desert. How closely all this is Pagan may be seen in the accounts of the ‘Omnipotentis Deus fecundum simulacrum;’ the lamps, songs, antecanta-
menta, and processions of the Pompa of Isis described by Apuleius, 'Met.' xi. 243, et seq. The air of the music varies in different parishes: the words are Dios te salve Maria, llena eres de gracia, el Señor es contigo, bendita tu eres entre todas las mugeres, y bendito es el fruto de tu vientre; Jesus! Sta. Maria, Madre de Dios, ruega Señora por nosotros pecadores ahora y en la hora de nuestra muerte.

The Spanish government, under Charles III., showed the greatest eagerness to have the sinless purity of the Virgin Mary added by the Pope to the articles of the Roman Catholic faith. The court of Rome, however, with the cautious spirit which has at all times guided its spiritual politics, endeavoured to keep clear from a stretch of authority, which even some of its own divines would be ready to question; but splitting, as it were, the difference with theological precision, the censures of the church were levelled against such as should have the boldness to assert that the Virgin Mary had derived any taint from her ancestress Eve; and having personified the Immaculate Conception, it was declared that the Spanish dominions in Europe and America were under the protecting influence of that mysterious declaration, on the 22nd October, 1617, diffused joy over all Spain. Seville went religiously mad. Zuniga and Valderama enter into all the details of the bull-fights which were celebrated on the occasion. Charles III. afterwards instituted an order, to which he gave his name, “Carlos Tercero,” under the emblem of the Immaculate Conception—a woman dressed in white and blue; and a law was enacted requiring a declaration upon oath of a firm belief in the Immaculate Conception from every individual previous to his taking any degree at the universities, or being admitted into any of the corporations, civil and religious, which abound in Spain. This oath is administered even to mechanics upon their being made free of a guild. At Seville a college, Las Becas, was founded solely to instruct youth in the defence of this mystery. All the facts and opinions, both pro and con, are collected by the Franciscan Pedro Alva y Astorga, under the title, “Funiculi nodi indissolubles de conceptu mentis et ventris;” Brussels, 1661. The author left 18 more volumes on this subject, which still remain unpublished (see Antonio, ‘Bib. Nov.’ ii. 168). The arguments may be summed up in three words, deuit, potuit, fecit. The miracle was becoming the occasion, it was in the power of the Almighty to work it, and he did.

Seville having taken the lead in the dispute, it is natural that some of the most perfect conceptions of Murillo and Alonzo Cano should have been devoted to the embodying this incorporeal mystery; and never has dignified composure and innocence of mind, unruffled by human guilt or passion, pure unsexual unconsciousness of sin or shame, heavenly beatitude past utterance, or the unconquerable majesty and “hidden strength of chastity,” been more exquisitely portrayed. The retiring virgin loveliness of the blessed Mary seems to have stolen so gently, so silently on her, that she is unaware of her own power and fascination. It may be as well to mention the proper manner in which this mystery should be painted. Pacheco (p. 481) requires that the Virgin should be about fifteen years old, very beautiful, with those regular features which the Greek artists selected to express the perfect passionless serenity of the immortal gods, devoid of human frailties, “the unpolluted temple of the mind;” that her attitude should be—

“Her graceful arms, in meekness bending Across her gently budding breast”—

that she should be clad in a spotless robe of blue and white—the colours also of Juno, Regina caeli—because she appeared in them to Beatriz de Silva, a Portuguese nun. She should bruise with her heel the serpent’s head; thus trampling on the author of original
Andalucla.

SEVILLE.—THE UNIVERSITY—PICTURES.

sin. She should stand on the moon in a crescent shape; thus combining at once the symbol of Pagan and Moslem, the crescent of Isis, of Diana, and of the Turk. The horns should be placed downwards, because in fact the moon is always solid, although it appears to us, from the sun getting between it and the earth, to be occasionally a crescent. The moon is introduced because the Virgin is held to be the "woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars" (Rev. xii. 1). These stars should never be omitted. The body of the Virgin should float in an atmosphere of light, derived from herself. The cordon of San Francisco, sacred as the Zennaar cord of the Brahmins, should encircle the whole, because it is the badge of that order which defended her immaculate conception. The subject is often surrounded with smaller pictures, which represent those different attributes, and manifold perfections of the Virgin, which are celebrated in her Hymn and Litany; Murillo often painted the Virgin in a state of exstatic beatitude, and borne aloft in a golden chariot to heaven, to which her beauteous eyes were turned, by a group of angels, which none could colour like him. His unapproachable pre-eminence in representing this charming picture by Roelas, of the Infant Saviour. The statues of St. Peter and St. Paul are by Montaños. The tabernacle on the altar was wrought, in 1606, by Matias. Observe the small picture by Roelas, and particularly the Infant Saviour. *Al lado del Evangelio* are the bronze monuments of Fray Duarte and his wife Catalina, ob. 1554; both were brought in 1840 from the Cn. de la Victoria de Triana.

The *Retablos* of the chapels of Concepcion and Las Reliquias deserve notice; in the latter are pictures in the manner of Pacheco. Observe the two images made to be dressed, *imagines de vestir*, of Fray de Borja and S. Ignacio, wrought in 1610 by Montaños; also his crucifix, and some pictures by Cano, of the lives of S. Cosmé, S. Da-

*1565-79, in their peculiar worldly pomp, which contrasted with the gloomy piles of the more ascetic orders. When Charles III., in 1767, expelled the disciples of Loyola, it was assigned to the University. The magnificent church has been attributed to Herrera. The arrangement of the subsequent friezes, cornice, and architraves is objectionable, when compared to his simple fluted Doric pillars. Recently many churriguerean altars and absurd ornaments have been removed. The founder of this museum, for such it is, was the Canon Manuel Lopez Cejpedo, who, in 1836, at a moment of revolutionary vandalism, suggested (like M. Le Noir, at Paris), the placing many monuments of art and piety, as it were, in a national collection or Panteon Sevilla.*

The position of the Coro Alto of the chapel spoils the general effect; but this is a common defect in the elevation of Herrera. The raised altar mayor is noble. The superb Corinthian *Retablo*, designed by Alonzo Matias, contains three grand paintings by Roelas—a Holy Family, with Jesuits; a Nativity, and an Adoration. No one ever painted the sleek grimalkin Jesuit like Roelas. Observe an Annunciation by Pacheco; a St. John the Evangelist and a St. John the Baptist, by Alonzo Cano. The statues of St. Peter and St. Paul are by Montaños. The tabernacle on the altar was wrought, in 1606, by Matias. Observe the small picture by Roelas, and particularly the Infant Saviour. *Al lado del Evangelio* are the bronze monuments of Fray Duarte and his wife Catalina, ob. 1554; both were brought in 1840 from the Cn. de la Victoria de Triana.

The *Retablos* of the chapels of Concepcion and Las Reliquias deserve notice; in the latter are pictures in the manner of Pacheco. Observe the two images made to be dressed, *imagines de vestir*, of Fray de Borja and S. Ignacio, wrought in 1610 by Montaños; also his crucifix, and some pictures by Cano, of the lives of S. Cosmé, S. Da-
mian, a Saviour, and a Holy Father. Among the monumental curiosities are the tombs removed from Santiago de Espada, a church which Soult turned into a stable: first, the founder's tomb, Lorenzo Suarez de Figueroa, ob. 1409; his favourite dog Amadis lies at his feet; and next the sepulchre of the learned Benito Arias Montano, ob. 1598.

On the suppression of the Cartuja convent, the burial place of the Ribera family, Canon Cepero induced their representative, the Duke of Medina Celi, to remove the fine sepulcrars of his ancestors: that of Pedro Enriquez, ob. 1492, was sculptured at Genoa in 1606. The Virgin and Child is much admired, also the weeping genius, called La Tora, from the reversed torch; its companion was taken to Madrid. The armed effigy is somewhat heavy. Observe 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 died combating the Moor, are Perafan de Ribera, ob. 1455, and another of the same name, ob. 1423, aged 105; perhaps the finest, is that of Doña Catalina, ob. 1505, which was made for her son Fadrique, in Genoa, 1519, by Pace Gazini. The splendid bronze of this Fadrique was destroyed, when Soult converted the Cartuja into a barracks: the monument engraved brass only escaped—the effigy of his nephew Fadrique, ob. 1571, viceroy of Naples, where it is conjectured that it was executed.

Seville, before the French invasion, was truly Levitical city, and contained 140 churches; as these were well endowed, they afforded a festival and spectacle of some kind or other for almost every day in the year, and, in fact, monopolized the time and relaxation of the people. Strictly speaking, there are three kinds of religious days or festivals: the first are called Fiestas de precepto, on which no sort of work may be done; the second are Fiestas de concejo, which might and ought to be held sacred also; the third are Fiestas de medio trabajo, half holidays, when work is permitted on condition of first having heard a mass. Compare the pagan distinctions, the Dies Festi and profesti: see Macrob. 'Sat. i. 16, and Virg. 'G.' i. 268. The invasion of the French arrested this prodigious idling; first, by sapping the religious principle of the national belief, and secondly, by destroying convents and churches, and seizing the funds by which the holiday-show expenses were defrayed. During Soult's short rule in Seville S.n. Francisco was burnt, the Magdalena, S.n. Cruz, and Encarnacion were pulled down; while the S.n. Lucas, S.n. Andrea, Santiago, S.n. Alberto, S.n. Jose, S.n. Isabel, and Merced, were converted into magazines.

Among the most interesting which survive, the ecclesiologist may still visit S.n. Lorenzo: here is a "Concepcion" by F. Pacheco, 1624; an "Annunciation" by Pedro de Villegas Marmolejo, who lies buried here; his epitaph was written by Arias Montano. Here also is buried the priest Juan Bustamente, ob. 1678, wetat. 105; this true Padre was father of 42 legitimate and 9 natural children. In the Retablo are four medallions and a S.n. Lorenzo by Montanes, by whom also is No. S.n. de gran Poder, a superb graven image.

In the Colegio Maese Rodrigo, so called from the founder Rodrigo Fernandez de Santaella, 1505, were some injured pictures by Zurbaran. The portrait of the founder was entirely repainted by Bujarano.

S.n. Clemente contains a splendid altar-roof, and a plateaerque high altar by Montanes, and a portrait of St. Ferr. by Valdes, and two pictures of him by Pacheco: the Azulejos are curious, and of the date 1588. Observe the St. John the Baptist, carved by Jusnar Nunez Delgado.

S.n. Miguel is very ancient; observe the pillars and capitals, and the Christ, by Montanes. The pictures called "Raphael and Vandyke" are bad copies.

The magnificent church of the convenl of St. Pablo has been recently