

## CHAPTER XIII.

	PAGE
The <i>feria de Seville</i> —The <i>chalanés</i> and the <i>chalanerías</i> —The <i>Noche buena</i> —The <i>buñoleras</i> —The <i>majos</i> and <i>majas</i> —The Andalusian dialect—The <i>feria de Torrijos</i> : popular scenes—A gipsy in liquor—The <i>Romerías</i> —The <i>Virgen del Rocío</i> —Sante-Ponce, the ancient Italica—The religious fêtes of Seville ; the <i>Pasos</i> —The <i>Cristo del Gran Poder</i> —The <i>Cirio Pascual</i> —The Passion-week processions—The brotherhoods—The theatres of Seville— <i>Zarzuelas</i> and <i>sainetes</i> —The <i>Barateros</i> of Seville : Barbers of Seville—Triana and its inhabitants—The potteries of Triana—Gipsies of Triana, their funeral ceremonies and their language . . . . .	278

## CHAPTER XIV.

Antiquity of Spanish dances—Martial and the <i>puella gaditana</i> —The <i>crotalia</i> and the <i>castañuelas</i> —A treatise on the castanets—The tambourine—The <i>pavana</i> of Spain—The <i>paspié</i> , the <i>pasacalle</i> , and the <i>folias</i> —The <i>zarabanda</i> ; opinion of Padre Mariana—The <i>zarabanda</i> at the Courts of Spain and of France—Ancient Arabian dances—The <i>fandango</i> —A Dancing Academy—The <i>boleras robadas</i> , and the <i>jaleo de Jerez</i> —An improvised musician—A <i>baile de candil</i> in the suburb of Triana—The <i>cantadores</i> —The <i>polo</i> —Supper in a gipsy tavern—The <i>caleseras de Cádiz</i> —The <i>caña</i> —The <i>zapateado</i> at the fair of Seville—An old gipsy—The <i>bolero</i> —The national dancers and the ancient Spanish engravings—The <i>seguidillas</i> —The <i>seguidillas manchegas</i> —The <i>Jota Aragonesa</i> —Religious <i>coplas</i> —The Valencian <i>jota</i> —Dancing at a funeral—The <i>jota</i> of Navarre and Catalonia—The <i>danza prima</i> —The <i>Carmago</i> . . . . .	302
--	-----

## CHAPTER XV.

A bull-fight <i>á la Portuguesa</i> —Don Joaquin de los Santos ; <i>el Caballero en Plaza</i> —José Bó, <i>el Tigre</i> —The <i>rejoncillos</i> —The <i>Pegadores</i> —The Indians, or Negroes—Maria Rosa Carmona—The Gorrito and his stilts—Repatee of a <i>picador</i> to the actor Maiquez—A <i>torera</i> : Teresa Bolsi—Olive plantations in the environs of Seville—Spanish olive oil—From Seville to Cordova ; Carmona—Excursion to Ecija—Palma ; the Genil—Arrival at Cordova—Antiquity of the town—Cordova during the Roman epoch—Abdul-Rahman and the Califat of the West—Entering Cordova in olden times by diligence—The <i>Mezquita</i> : the court of the orange-trees—Interior of the Mosque : the <i>Mihráb</i> ; <i>el zancarrón</i> —Riches of the Mosque during the Arab epoch—The choir—Marble pillar sculptured by a Christian captive—Curious tombs—The <i>Puerta del Perdon</i> —Decadence of Cordova . . . . .	328
--	-----

## CHAPTER XVI.

The environs of Cordova : the mills of the Guadalquivir—The Palace of Az-Zarah—Luxury of the Califs of Cordova—Serenading in Andalucía ; the <i>novia</i> and the <i>novio</i> — <i>Pelar la pava</i> , "Plucking the turkey"— <i>Mascar hierro</i> , "Chewing iron"—Some couplets—Andalusian devotion to the Virgin—Andujar and its <i>alcarrazas</i> —The Sierra Morena and its <i>ermitaños</i> —More about José Maria—The <i>Venta de Cárdenas</i> —Spanish beggars—La Mancha and its inhabitants—Causes of the misery of the population—Santa Cruz de Mudela and its cutlery—The wine of La Mancha—Ciudad-Real and Valdepeñas—Manzanares . . . . .	353
---	-----

## CHAPTER XVII.

The <i>Campo de Montiel</i> —Peter the Cruel and Henry of Trastamare—The <i>Venta</i> of Quesada—The windmills of La Mancha—Souvenirs of Don Quixote and of Sancho—Toboso—Tembleque—Estremadura and its inhabitants—Deserts and pasturages—The convent of Guadalupe—Trujillo—Merida and its ancient monuments—Badajoz—Spanish inns : <i>fonda</i> , <i>parador</i> , <i>posada</i> , <i>meson</i> , <i>venta</i> , etc.—Picturesque names—Accounts of ancient travellers—Why the inns are so miserable—Montanez—Flocks of sheep and the <i>Mesta</i> —The <i>merinos</i> —Organisation of nomadic flocks—Shepherds and dogs—Cáceres—The <i>búcaros</i> of Estremadura—Bridge of Alconetar—Bridge of Alcantara—Plásencia—The retreat of Charles V. : why named Yuste and not Saint Just—Talavera de la Reina, anciently famed for its <i>faïences</i> . . . . .	366
--	-----

## CHAPTER XVIII.

Antiquity of Toledo ; the city under the Romans, the Visigoths, and the Arabs—The Cathedral—Wealth of the ancient clergy—The <i>Zocodover</i> —The <i>Alcázar</i> —Ancient synagogues : Santa Maria la Blanca—The ancient Jews of Spain—Ancient convents of Toledo—Monks—Some proverbs—Saint-Simon and the monks of Toledo—The crowns of Guarrazar—The <i>Fábrica de Armas</i> —Ancient fame of the blades of Toledo—Their temper—The iron of Spain—Decadence of the arms of Toledo . . . . .	381
---	-----

## CHAPTER XIX.

	PAGE
From Toledo to Madrid—Aranjuez : the palace and gardens—Bull and tiger fighting—Arrival at Madrid ; historical notes—The ancient houses ; interior decorations—Some strophes of <i>Madrid ridicule</i> —The climate—The <i>Puerta del Sol</i> —Cost of building materials—The shops and shopkeepers—Notes on the Spanish press—The newspapers—The petty journals—Satirical papers—Theatrical and sporting sheets—Journals of Barcelona and the provinces—The Republican press . . . . .	394

## CHAPTER XX.

The <i>Calle de Alcalá</i> —Academy of <i>San Fernando</i> and the <i>Gabinete de Historia Natural</i> —The <i>Calle Mayor</i> —Silverware of the ancient Palace of Madrid—Theatres of Madrid—Theatrical success—The <i>Plaza Mayor</i> and its fêtes ; the <i>Festas reales</i> ; the <i>Autos de Fé</i> ; the great <i>Acte de Foi</i> of 1680—The bull-fights—Politicians of the <i>Plaza Mayor</i> —The <i>Maragatos</i> —The <i>Escribanos</i> of the <i>Calle Mayor</i> —The prison of Francis I.—The <i>Calle de Toledo</i> —Street merchants—The cries of Madrid—The <i>Rastro</i> —The <i>Fábrica de Tabacos</i> —The <i>Cigarrera</i> and the <i>Manola</i> —The <i>Prado</i> and the <i>Fuente Castellana</i> —The <i>Buen Retiro</i> . . . . .	406
--	-----

## CHAPTER XXI.

The Museum of Madrid—The foreign schools—The Spanish school—Velazquez : his portraits ; abuse of paint at the court of Philip IV.—Murillo—The churches—The Processions of Madrid : penitents, scourgers, and others—The Brotherhood of <i>Paz y Caridad</i> ; a capital execution—The <i>Palacio Real</i> , and ancient <i>Alcázar</i> of Madrid—The prison of Francis I.—The <i>Armeria</i> : historical arms ; the casque of Charles V., and that of Francis I.—The <i>Manzanares</i> ; public baths—The environs of Madrid—Sportsmen—The <i>Casa del Campo</i> and the <i>Prado</i> . . . . .	417
--	-----

## CHAPTER XXII.

The <i>Escorial</i> —The vow of Phillip II.—The <i>patio de los Reyes</i> —The <i>Relicario</i> —The <i>Panteon</i> —The Library— <i>Alcalá de Hénarès</i> —The University—The Students—From Madrid to Cuença—The pine forests—The Cathedral of Cuença—Segovia : the aqueduct ; the <i>Alcazar</i> and the Cathedral . . . . .	431
--	-----

## CHAPTER XXIII.

Avila—The Cathedral—An inn—Salamanca : its university—Alba de Tormes—The <i>Charros</i> and <i>Charras</i> —From Salamanca to Zamora—Toro—Medina del Campo—Charles V. at Medina—The <i>Braseros</i> —Valladolid ; the <i>Plaza Mayor</i> —The Museum ; Pompeo Leoni—Berruguete and Gregorio Hernandez—Houses of historic fame . . . . .	444
---	-----

## CHAPTER XXIV.

Palencia : the Cathedral—The Cathedral of Leon—Astorga—Some words about Spanish cookery—The temperance of Spaniards—The <i>olla podrida</i> and the <i>puchero</i> —The chocolate of Astorga ; antiquity of chocolate in Spain—Curious traits—Philip V. and Saint-Simon—Galicia—Villafranca del Bierzo—Lugo—The <i>segadores gallegos</i> —Popular songs and sayings about the Galicians—Santiago—Saint James of Compostelle—The Cathedral—Oviedo—The Asturias—Covadonga—The inscription of the King Silo—The pass of Pajares . . . . .	452
---	-----

## CHAPTER XXV.

Burgos—Costumes of the peasants ; the <i>Montera</i> —The <i>Mercado de la Llendre</i> —The <i>Casa del Cordon</i> , and the <i>Arco de Santa Maria</i> —The <i>Ayuntamiento</i> ; the bones of the <i>Cid</i> —The Cathedral—A statue of Christ covered with human skin ; <i>el Cofre de Cid</i> —The monastery of Las Huelgas and the <i>Cartuja de Miraflores</i> ; the nuns—San Pedro de Cordova : the tomb of the <i>Cid</i> —The <i>Cid</i> : did he really exist ?—Miranda de Ebro—The Ebro—The Calahorra—Tudela . . . . .	466
---	-----

## CHAPTER XXVI.

	PAGE
The Aragonese and their costume; the <i>cinta morada</i> ; the <i>alpargatas</i> —Riela—Carineña—Teruel: legend of <i>los Amantes de Teruel</i> —Calatayud: the <i>Moreria</i> —The <i>Castillo del Reloj</i> —Medina-Celi—Sigüenza—The popular physicians of Spain: <i>Barberos, sangradores, sacamuélas, curanderos</i> ; and other charlatans—Bleeding the arm and the foot; satirical couplets on the doctors; Guadalajara; the palace of the dukes of the Infantado—Saragossa; the <i>Torre Nueva</i> (leaning tower)—Our Lady <i>del Pilar</i> —The popular saints; San Anton and the loaves and ladies; a saint in a well; some <i>coplas</i> — <i>San Juan de Dios, San Roque</i> , etc. . . . .	478

## CHAPTER XXVII.

SALE OF THE JEWELS OF OUR LADY <i>del Pilar</i> .—The Catalogue; duration of sale; the adjudication; principal objects sold. THE GOLDSMITH'S ART.—The crowns of gold of Guarrazar—The jewels of the sixteenth century—The art of enamelling in Spain, etc.—ARMS AND IRON-WORK. SPANISH CERAMIC AND GLASS-WARE.— <i>Azulejos</i> —Hispano-Moresque Ware—Arab potteries—Spanish porcelains of Buen Retiro, Alcora, and Madrid. WOOD-CARVING.—The wood-carving of the sixteenth century—The Arabian ivories—Carvings of the Middle Ages—Decadence of the art. FURNITURE. FABRICS.—Richness of the stuffs made by the Arabs of Spain—The silks of Toledo, Valencia, Talavera, etc.—The tapestries of Alcaraz—Rich embroideries of the Cathedrals. ILLUMINADORES.—Illuminated chronicles, romances, and other writings—Collectors of objects of antiquity—Portrait of a collector—The trade in curiosities in the Peninsula—Counterfeits . . . . .	490
---	-----

## CHAPTER XXVIII.

The <i>provincias Vascongadas</i> : Alava, Guipúzcoa, and Vizcaya—The <i>fueros</i> —Ancient nobility—The Basque language—Vitoria: the <i>Plaza nueva</i> ; the market—A proverb touching figs—False money and counterfeit coiners—Zumarraga—Mondragon—Gipsies—Vergara—The Carlists; popular pictures; <i>la Historia de Cabrera</i> ; <i>Mozen Anton</i> —Tolosa: church of Santa-Maria—Ancient devotion to souls in purgatory—Some anecdotes: Philip IV. and his hundred thousand masses; the Count of Villa Mediana and the priest—The mountains—Basque carts; singular noise produced by their wheels; some details on the subject—Saint Sebastian—Bilbao—Irun . . . . .	495
--	-----

## CHAPTER XXIX.

The Balearic Islands—Their ancient civilisation; the <i>Gymnæsis</i> of the Greeks—Wealth of Majorca during the Middle Ages—The <i>Majolica</i> —Printing introduced in Majorca—Palma: the cathedral—The <i>Llotja</i> —The convent of San Francisco de Asis and Raymond Lulle—Ancient reputation for beauty of the women of Majorca—Cardinal de Retz at Palma—Ancient dwellings of Palma—The palace of Montenegro; Mme. Sand—The ancient Jews of Majorca: <i>la Chueteria</i> —Excursion round the island—Valldemosa; souvenirs of the author of "Indiana"—The peasants and their costume—Deya—Soller and its oranges—The island of Minorca . . . . .	512
--	-----

## LIST OF FULL-PAGE ILLUSTRATIONS.

	FACING PAGE		FACING PAGE
DEFILE OF DESPEÑAPERROS IN THE SIERRA MORENA . . . . . <i>Frontispiece</i>		THE GENERALIFE . . . . .	164
BEGGARS IN THE CLOISTER OF THE CATHEDRAL OF BARCELONA . . . . .	4	BANKS OF THE DARRO . . . . .	168
A BURIAL AT BARCELONA . . . . .	8	TOMB OF FERDINAND AND ISABELLA IN THE CATHEDRAL OF GRANADA . . . . .	172
PRISON OF THE INQUISITION AT BARCELONA . . . . .	12	THE GROTTOS OF THE GIPSIES AT SACRO- MONTE . . . . .	176
AN ACCIDENT . . . . .	16	AN ADVENTURE AT SACRO-MONTE . . . . .	180
WORKING MEN OF VALENCIA . . . . .	22	A GIPSY DANCING THE ZORONGO . . . . .	184
MARKET-GARDENERS, VALENCIA . . . . .	26	DANCE OF GIPSY CHILDREN AT SACRO-MONTE . . . . .	188
YOUNG VALENCIANS . . . . .	30	THE PUERTA DE ARENAS—ROUTE FROM GRANADA TO JAEN . . . . .	192
TRIBUNAL OF THE WATERS, VALENCIA . . . . .	34	A RELAY AT JAEN . . . . .	196
DROVE OF FIGHTING BULLS: MIDNIGHT . . . . .	40	A FAMILY OF MENDICANTS . . . . .	200
THE PICADOR CALDERON . . . . .	46	THE BARRANCO OF POQUERIA IN THE ALPU- JARRAS . . . . .	204
ARRIVAL OF PICADORES . . . . .	50	THE CATHEDRAL AND PORT OF MALAGA . . . . .	210
THE CACHETERO . . . . .	54	CHARRANES AND MARINEROS ON THE BEACH . . . . .	216
A BANDERILLERO IN DANGER . . . . .	58	A BARATERO EXACTING THE BARATO . . . . .	218
A BULL CLEARING THE BARRIER . . . . .	62	SMUGGLERS OF THE SERRANIA DE RONDA . . . . .	230
THE TORERO'S NARRATIVE AFTER A BULL-FIGHT THE BANKS OF THE GUADALAVIAR . . . . .	66	THE ROCK OF GIBRALTAR . . . . .	234
THE LAKE OF ALBUFERA . . . . .	74	CADIZ . . . . .	238
FLAMINGO-SHOOTING ON THE LAKE OF ALBUFERA . . . . .	78	ARCOS DE LA FRONTERA . . . . .	242
FÊTE OF ALCOY . . . . .	82	THE HERRADERO ON THE BANKS OF THE GUADALQUIVIR . . . . .	246
ORANGE-TREES AT CARCAGENTE . . . . .	86	PALACIO DEL AYUNTAMIENTO, SEVILLE . . . . .	250
PEASANTS IN THE NEIGHBOURHOOD OF CARCA- GENTE . . . . .	90	THE GIRALDA, SEVILLE . . . . .	254
A STREET IN ALBACETE . . . . .	94	PUERTA DEL PERDON, SEVILLE CATHEDRAL . . . . .	258
FOREST OF PALMS AT ELCHE . . . . .	98	INTERIOR OF SEVILLE CATHEDRAL . . . . .	262
<i>arrancada</i> A GIPSY'S TOILET AT DIEZMA . . . . .	108	MOORISH ARCHES OF THE ALCAZAR, SEVILLE . . . . .	266
LADIES OF GRANADA LISTENING TO ITINERANT DWARF MUSICIANS . . . . .	114	LA FABRICA DE TABACOS, SEVILLE . . . . .	270
BALCONIES AT GRANADA . . . . .	118	LA SALA DE ENBAJADORES, ALCAZAR, SEVILLE . . . . .	274
A FAMILY OF BEGGARS AT GRANADA . . . . .	122	PEASANTS GOING TO THE FAIR. . . . .	278
GENERAL VIEW OF THE ALHAMBRA . . . . .	126	A PASO AT SEVILLE . . . . .	286
GATE OF THE TORRE DE LAS INFANTAS . . . . .	130	PENITENTS ACCOMPANYING A PASO . . . . .	290
THE VASE OF THE ALHAMBRA . . . . .	134	GIPSIES MOURNING (SUBURB OF TRIANA) . . . . .	296
THE TOWER OF COMARES . . . . .	138	THE FANDANGO AT THE THEATRE SAN FERNANDO, SEVILLE . . . . .	304
PATIO DE LOS ARRAYANES (COURT OF MYRTLES) . . . . .	144	A DANCING ACADEMY, SEVILLE . . . . .	310
GALLERY OF THE PATIO DE LOS ARRAYANES . . . . .	148	GIPSY DANCING THE VITO SEVILLANO . . . . .	314
PATIO DE LOS LEONES (COURT OF LIONS) . . . . .	152	GIPSIES DANCING IN A COURT OF SEVILLE . . . . .	318
THE TORRES BERMEJAS AND THE GENERALIFE . . . . .	156	A FUNERAL JOTA (PROVINCE OF ALICANTE) . . . . .	324
GATE OF THE SALA DE JUSTICIA . . . . .	160		



## LIST OF FULL-PAGE ILLUSTRATIONS.

	FACING PAGE		FACING PAGE
PORTUGUESE CORRIDA AT SEVILLE: THE PEGADORES . . . . .	330	THE PALACIO REAL OF MADRID . . . . .	420
TERESA BOLSI, ANDALUCIAN TORERA . . . . .	334	LA FUENTE DEL CISNE (FOUNTAIN OF THE SWAN), MADRID . . . . .	424
EXTERIOR OF THE MOSQUE OF CORDOVA . . . . .	342	GENERAL VIEW OF THE ESCURIAL . . . . .	428
CHAPEL OF THE ZANCARRON, MOSQUE OF CORDOVA . . . . .	346	LIBRARY OF THE ESCURIAL . . . . .	432
INTERIOR OF THE MOSQUE OF CORDOVA . . . . .	350	STUDENTS SERENADING . . . . .	436
A SERENATA AT CORDOVA . . . . .	354	SEGOVIA: THE ALCAZAR AND CATHEDRAL . . . . .	440
DEFILE OF THE DESPEÑAPERROS, IN THE SIERRA MORENA . . . . .	358	PEASANT'S FUNERAL, OLD CASTILE . . . . .	448
ARRIVAL OF THE DILIGENCE AT THE INN, SANTA CRUZ DE MUDELA . . . . .	362	SAHAGUN, PROVINCE OF LEON . . . . .	452
THE MILLS OF LA MANCHA . . . . .	366	THE POPLARS OF THE COUNTRY ROUND LEON . . . . .	456
THE JARS OF LA MANCHA . . . . .	370	NATIVE CART AND CHESTNUT MERCHANT . . . . .	460
RUINS OF THE ANCIENT THEATRE OF MÉRIDA . . . . .	374	THE POOR DE SOLEMNIDAD, BURGOS . . . . .	466
A SHEPHERD OF ESTREMADURA . . . . .	378	OLD CLOTHES MARKET, BURGOS . . . . .	470
INTERIOR OF TOLEDO CATHEDRAL . . . . .	382	GORGES OF PANCORBO . . . . .	474
ALCÁZAR OF TOLEDO . . . . .	386	COURT OF THE PALACE OF THE DUC DE L'INFANTADO . . . . .	478
THE PUERTA DEL SOL (GATE OF THE SUN), TOLEDO . . . . .	390	THE LEANING TOWER OF SARAGOSSA . . . . .	482
THE QUEEN'S AVENUE, ARANJUEZ . . . . .	394	CHURCH OF OUR LADY DEL PILAR, SARAGOSSA . . . . .	486
GENERAL VIEW OF MADRID . . . . .	398	BALCONIES OF VITORIA . . . . .	496
SCENE FROM THE "TIO CANYITAS" . . . . .	406	MARKET AT VITORIA . . . . .	500
		BASQUE SHEPHERD, PROVINCE OF ALAVA . . . . .	504
		BASQUE DAIRYMAID, SAN SEBASTIAN . . . . .	508
		ROCKS OF AUMALLUCH, MAJORCA . . . . .	516

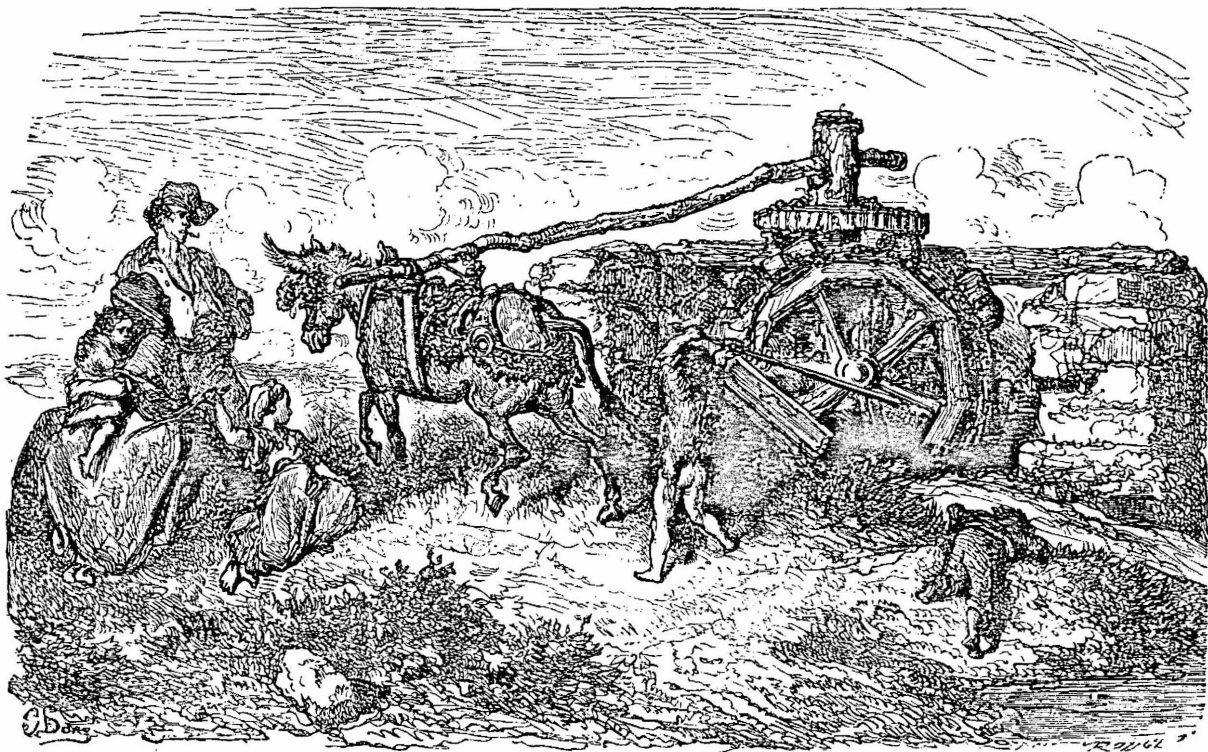
P.C. Monumental de la Alhambra y Generalife  
**OTHER ILLUSTRATIONS.**  
 CONSEJERIA DE CULTURA

	PAGE		PAGE
THE NORIA . . . . .	1	RUINS OF THE CASTLE OF CHINCHILLA . . . . .	82
THE COL DE PERTUS; THE CORK-TREES . . . . .	2	THE NAVAJA . . . . .	85
THE CUSTOM-HOUSE OFFICERS OF JUNQUERA . . . . .	3	SKETCH IN ALBACETE . . . . .	86
COL DE PERTUS (CHÂTEAU DE BELLEGARDE) . . . . .	4	ALICANTE . . . . .	89
RUINS OF THE ROMAN THEATRE OF MURVIEDRO . . . . .	20	TRADERS OF ALICANTE . . . . .	90
PASSAGE OF A TORRENT . . . . .	21	TWO LADIES.—SKETCH MADE AT ALICANTE . . . . .	93
A QUARREL AT THE GAME OF BALL, VALENCIA . . . . .	22	BINDING UP THE PALM-LEAVES . . . . .	94
VALENCIAN LABOURERS . . . . .	25	THE GIPSY'S BREAKFAST . . . . .	97
AN OLD WOMAN OF VALENCIA . . . . .	26	PEASANT OF ORIHUELA . . . . .	98
VALENCIAN LABOURER . . . . .	29	REAPERS IN THE FIELDS OF MURCIA . . . . .	101
BOATMEN OF THE PORT OF VALENCIA . . . . .	30	SKETCH MADE AT MURCIA . . . . .	102
MUSICIANS AT THE GATE OF THE CATHEDRAL, VALENCIA . . . . .	33	MARKET-GARDENERS, MURCIA . . . . .	103
A TARTANERO . . . . .	37	PEASANTS OF TOTANA . . . . .	104
THE ESPADA . . . . .	38	AGUADORES OF LORCA . . . . .	108
POSE OF BANDERILLAS . . . . .	45	PEASANT OF THE ENVIRONS OF GRANADA . . . . .	112
THE GORDITO . . . . .	46	THE GATE OF JUSTICE, ALHAMBRA . . . . .	113
THE TRIUMPH OF THE ESPADA . . . . .	58	FAMILY OF TRAVELLING MUSICIANS . . . . .	121
PLAY OF THE CAPE . . . . .	62	DESPOILERS OF THE AZULEJOS OF THE ALHAMBRA . . . . .	134
TOREROS IN THE CALLE ZARAGOZA . . . . .	65	THE BALCONY OF LINDARAJA . . . . .	137
WANDERING MUSICIANS . . . . .	69	SKETCH IN THE SUBURBS OF GRANADA . . . . .	164
PREPARATION OF THE ALOES . . . . .	74	THE GIPSY RICO . . . . .	183
PEASANT OF ALCOY . . . . .	77	THE PANDERON IN THE SIERRA NEVADA . . . . .	188
A SKETCH AT THE FÊTE OF ALCOY . . . . .	78	NEVERO OF THE SIERRA NEVADA . . . . .	192
		VIEW OF LANJARON IN THE ALPUJARRAS . . . . .	195

## OTHER ILLUSTRATIONS.

xiii

	PAGE		PAGE
AN AGED MENDICANT AND HIS GRANDCHILD . . . . .	209	PEASANT IN THE ENVIRONS OF MADRID . . . . .	415
A DUEL WITH THE NAVAJA . . . . .	214	A BARBER AND HIS CUSTOMERS . . . . .	406
THROWING THE NAVAJA . . . . .	215	PEASANTS IN THE NEIGHBOURHOOD OF MADRID . . . . .	411
THE CHARRAN OF MALAGA . . . . .	217	VALENCIAN WAITRESS . . . . .	412
FENCING WITH THE PUÑAL . . . . .	222	JAR MERCHANT, MADRID . . . . .	413
ARRANCO IN THE SIERRA DE RONDA . . . . .	223	ROASTING CHESTNUTS . . . . .	415
ROMAN BRIDGE AT RONDA . . . . .	227	WEIGHING CHARCOAL . . . . .	416
THE YOUNG TOREROS: A SCENE IN RONDA . . . . .	228	FOUNTAIN OF THE FOUR SEASONS, MADRID . . . . .	417
MAJO AND PEASANTS IN THE ENVIRONS OF JEREZ . . . . .	249	INTERIOR OF THE ARMERIA, MADRID . . . . .	424
CIGARRERAS AT WORK IN THE FÁBRICA DE TABACOS OF SEVILLE . . . . .	250	PEASANT OF THE ENVIRONS OF MADRID . . . . .	427
INHABITANTS OF THE SUBURB MACARENA, SEVILLE . . . . .	257	SHEPHERDESS, ENVIRONS OF MADRID . . . . .	428
CIGARRERAS OF THE TOBACCO FACTORY, SEVILLE . . . . .	277	STUDENTS DE LA TUNA . . . . .	431
MAJOS AND MAJAS AT THE FAIR OF ROCIO, ENVIRONS OF SEVILLE . . . . .	278	STUDENTS TRAVELLING WITH MULETEERS . . . . .	436
RUINS OF ITALICA, NEAR SEVILLE . . . . .	285	CUENÇA . . . . .	440
A BOX IN THE PRINCIPAL THEATRE OF SEVILLE . . . . .	301	PINE FOREST OF CUENÇA . . . . .	443
THE BOLERO . . . . .	302	SALAMANCA: THE TOWN AND ROMAN BRIDGE . . . . .	444
ANDALUCIAN DANCERS . . . . .	309	CHARRO OF SALAMANCA . . . . .	446
AN ANDALUCIAN BOLERA AND HER MOTHER . . . . .	313	MENDICANTS . . . . .	451
THE ARAGONESE JOTA . . . . .	322	BANKS OF THE CARRION, PALENCIA . . . . .	452
GUITARRERO AND POOR DANCING GIRL . . . . .	327	GRAJAL, NEAR LEON . . . . .	456
MIGUEL LOPEZ GORRITO, MOUNTED ON STILTS, KILLING A BULL IN THE PLAZA OF SEVILLE . . . . .	328	GALICIAN, HOLIDAY COSTUME . . . . .	464
ANDALUCIAN SANTERO . . . . .	339	INTERIOR OF A COUNTRY INN . . . . .	465
CATTLE MERCHANT OF CORDOVA . . . . .	350	THE CID'S COFFER, BURGOS CATHEDRAL . . . . .	466
SKETCH AT VALDEPEÑAS . . . . .	353	GORGES OF PANCORBO: THE TUNNEL . . . . .	474
A YOUTHFUL MENDICANT.—SKETCH MADE AT THE VENTA DE CARDINAS . . . . .	365	THE MONASTERY OF LAS HUELGAS, NEAR BURGOS . . . . .	477
ANCIENT AQUEDUCT AT MERIDA . . . . .	366	OLIVE PLANTATIONS NEAR SARAGOSSA . . . . .	478
AN UNFORTUNATE DAY: DESPAIR OF A GUITAR- RERO . . . . .	378	AN ARAGONESE PEDLAR . . . . .	489
IDLERS ON THE BRIDGE OF ALICANTE . . . . .	381	BUCKLER, WITH THE HEAD OF MEDUSA, IN THE ARMOURY OF MADRID . . . . .	490
BRIDGE OF SAINT MARTIN, TOLEDO . . . . .	385	HISPANO-MORESQUE VASE . . . . .	494
AN ARABIAN WELL, TOLEDO . . . . .	386	MIRANDA DE EBRO . . . . .	495
INTERIOR OF SAN JUAN DE LOS REYES, TOLEDO . . . . .	390	CASTILIAN SHEPHERD . . . . .	496
A DOOR OF THE MIDDLE AGES, TOLEDO . . . . .	393	THE SIERRA DE OCA, NEAR MIRANDA DE EBRO . . . . .	499
A RELAY BETWEEN TOLEDO AND MADRID . . . . .	394	FOWL MERCHANT, VITORIA . . . . .	503
COMBAT BETWEEN A BULL AND A TIGER . . . . .	397	GIPSY CAMP, NEAR ZUMARRAGA . . . . .	504
VENDOR OF WAX MATCHES . . . . .	403	BASQUE PEASANT . . . . .	507
		VILLAGE ON THE ROAD TO SAN SEBASTIAN . . . . .	511
		VIEW IN MAJORCA . . . . .	512
		ENVIRONS OF VALDEMOSA, MAJORCA . . . . .	515
		PEASANT WOMAN, MAJORCA . . . . .	516
		PEASANTS, MAJORCA . . . . .	519
		PEASANT, MAJORCA . . . . .	520



THE NORIA.



# SPAIN.

IC. Monumental de la Alhambra y Generalife  
CONSEJERÍA DE CULTURA

JUNTA DE ANDALUCIA

## CHAPTER I.

From Perpignan to Figueras—The night watchmen—The irrigation wheel—From Gerona to Barcelona—The capital of Catalonia—The churches—The beggars—A Spanish cemetery—The Rambla—The ancient prisons of the Inquisition—The Convent of Monserrat—Tarragona—Spanish brigands—The diligence—The *galera*, and other vehicles—The *mayoral*, the *zagal* and the *delantero*—Reus and Poblet—Tortosa—Vinaroz and the Duc de Vendôme—The *algarrobos*—Benicarlo, how the wine of Bordeaux was made a century ago—Ancient Saguntum—Murviedro and its theatre.

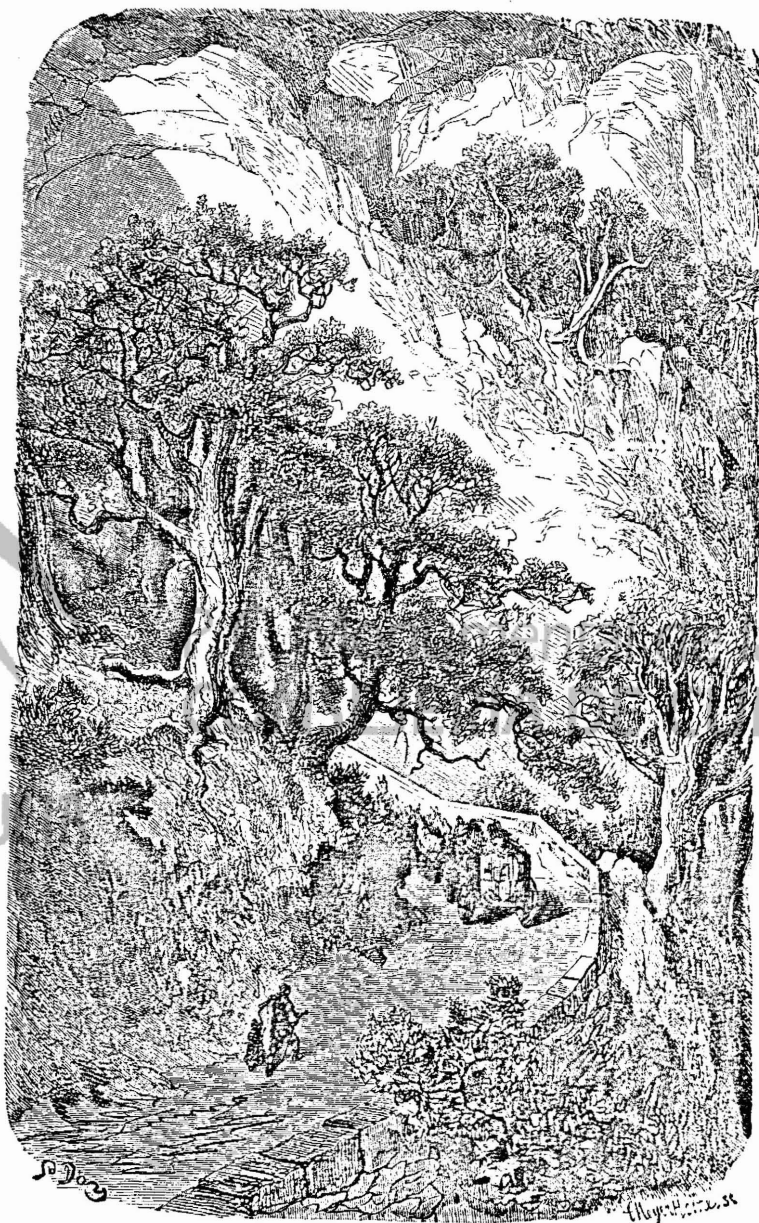
My old friend Doré had been talking to me for a long time of his desire to visit Spain. At first it was only a vague project negligently thrown out between the whiffs of a cigar; but it soon became a fixed idea, one of those dreams that leave no rest to the mind until they are realised. I never saw him at any time but he put the question, "When shall we set out for Spain?"

"My dear friend," I replied, "you forget that twenty times already, if I remember rightly, I have traversed the classic land of the castanet and bolero."

"All the more reason," he said; "seeing that you know Spain so well, there should be no further cause for delay." I own I could raise no objection to his forcible pleading, and our departure was speedily resolved upon. Is it not one of the greatest pleasures of a journey to revisit familiar scenes in the company of an excellent and sympathetic friend?

Some days later we took our tickets for Perpignan, where we arrived on the following

evening. In the same way as Bayonne is half-Basque, Perpignan is semi-Catalonian; the popular dialect is almost the same as that spoken in Catalonia. Our conveyance, which started next day, had nothing Spanish in its appearance: a common-looking driver, crowned with a vulgar cap, took the place of the *mayoral* in famous Andalusian costume. Instead of the ten or twelve handsomely caparisoned mules, we had six strong horses, with which we made an unpretentious start.



THE COL DE PERTUS; THE CORK-TREES.

Our path lay along a road hedged in with aloes, whose sharp leaves stood up like a bristling array of poniards; and being in the most southern latitude of France, we could already descry the snowy summits of Canigou rising above a vast horizon of blue and rose-coloured mountains. Soon we left the plain, and passing through the little village of Boulou, entered the defile of Pertus. Here, as our vehicle made its slow and tortuous way up the stony steeps, we were enabled to proceed on foot, and found leisure to sketch one or two gigantic specimens of the cork-tree, which twines its noble branches into a covering for the mountain sides. The trunk, before it is denuded of its bark, is as rough as an unhewn rock, but when stripped it has a bright rose tint, as if bleeding from its wounds. The picturesque ruins which border the pass, with their charming contrasts of light and shade, also afforded excellent subjects for the pencil. These old towers and strongholds have stood unmoved on their rocky foundations, the grim witnesses of many a conflict. The Col de

Pertus has always been the natural passage across the eastern extremity of the chain of the Pyrenees. Pompey and Cæsar passed through, and Iberia became a Roman province. Many centuries later the Goths made their way through this defile, and established themselves in the land in place of the Romans. They in their turn were driven out by the Arabs; the latter entered France through the Col de Pertus, and their progress was only arrested by Charles Martel. Louis XIV., in order to secure the possession of the province



built the castle of Bellegarde, whose towers we could just see crowning a high peak, whence it overlooks and commands the approach.

Junquera is the first village at which we stopped after crossing the frontier. Here our passports were adorned with new signatures, and a delay of two hours enabled us to make the acquaintance of the Custom-house officers, who only differed from our own in their dress, and in the more startling name of *carabineros*. To do justice to the zeal of these functionaries, they overhauled our luggage most conscientiously, turned everything upside down, and, in the trouble they caused, gave us the full benefit of their official power. We were now in Spain, or more correctly Catalonia, for many of the Catalonians hardly consider themselves Spanish. They speak a peculiar dialect, which bears a striking resemblance to the *Limousine* language of the Middle Ages; this dialect has not only its grammar and its dictionaries, but a literature of its own. The Catalonians are accounted the most thrifty and industrious people in Spain. Their industry has indeed become proverbial; thus in some provinces the common phrase for going to shop or market is, "Go to the Catalonians." Another proverb says,



THE CUSTOM-HOUSE OFFICERS OF JUNQUERA.

"Dicen que los Catalanes  
De las piedras sacan panes."

"If you give stones to the Catalonian he will extract bread from them."

After passing through Junquera the country resembles a forest of olives, forming large greyish masses; soon we arrive at Figueras, one of the strongest towns in Spain. Gerona, through which we also made our way, is equally well defended, and has survived many a desperate siege; it is a quaint old town, and historically most interesting. Often in traversing its narrow and tortuous streets one notices the fronts of the old houses covered with the most grotesque sculptures of the Middle Ages. The cathedral stands upon a height which overlooks the town, and is reached by a handsome staircase of one hundred steps. The principal doorway, named *Puerta de los Apóstoles*, is ornamented with rare terra-cotta statues representing the apostles, and it bears the date 1458.

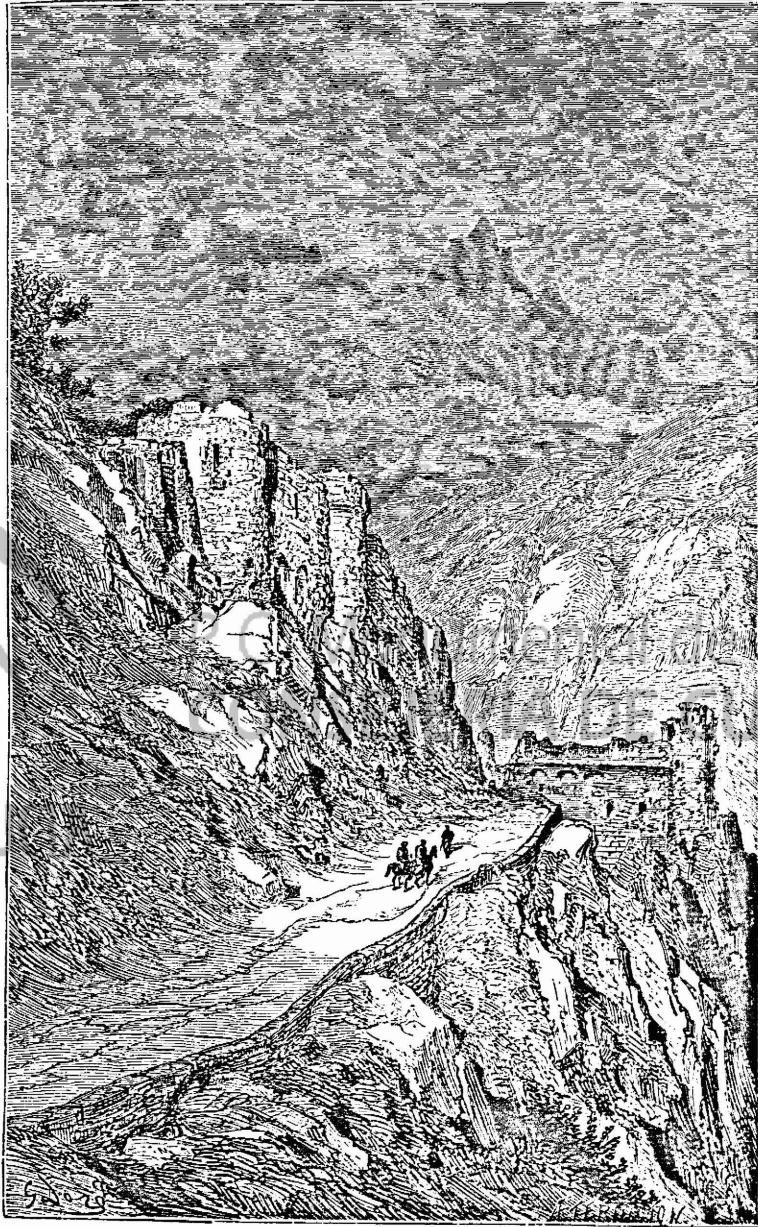
Towards midnight, in one of the dark streets of Gerona, we heard for the first time the melancholy voices of the *serenos*; these guardians of the night, wrapped in their stone-coloured mantles, and with their lanterns dangling from the end of a pole, carried one back to the heart of the Middle Ages. Not content with watching over the sleeping townsmen, they, in a manner peculiar to themselves, announce the passing hours, and as the nights in Spain are usually calm, the watchmen have naturally received the name *serenos*. These men remind one of the *Nachtwachters* of Amsterdam, who parade the streets armed with a sabre and a staff, and cry the hours to the inharmonious accompaniment of a wooden rattle. The *serenos*, devoid of this instrument, herald the hours with a sort of chant full of originality; sometimes they lead off with a few words to the praise of God, *Alabado sea Dios!* or *Ave Maria purísima!* This last form is more especially used in

Andalusia, where the Virgin is the object of veneration under the name *Santísima*. Before commencing their nocturnal promenade they generally meet at the town-hall, from which they disperse to their wards. These watchmen render many and varied services to the townsfolk; they not only see that the doors of the houses are properly secured, but in cases of extremity they fetch the monthly nurse, doctor, or priest; at times they are charged with missions of a more profane order, and lost strangers find in them trusty friends. One

night, losing our way in a labyrinth of streets, we came across a brave *sereno*, who recounted to us his many troubles. He was, above all, afraid of losing his post, as situations of this dignified order were much coveted by his countrymen. Having taken leave of our communicative friend, we retraced our steps to the station, and took our places for Barcelona.

We had already made our way so far along a detestable road, when our progress was stopped by a sudden rise in the torrent *del Manol*, which is usually passed by a ford, and we were obliged to wait until the water had subsided. Happily day began to dawn, and profiting by our forced delay, we set out to explore the environs. The vegetation was magnificent, thanks to the *noria* so common in this region.

The *noria*, the *an-naotira* of the Arabs, is a machine of primitive simplicity, used to raise water for the purposes of irrigation. The water is collected in tanks several yards deep, lined with mortar. A circular cord like an endless



COL DE PERTUS (CHATEAU DE BELLEGARDE).

chain descends into the tank; to this cord terra-cotta buckets are attached at regular intervals. Each bucket is made to hold six or eight quarts of water. An immense wooden wheel, turning horizontally on its axis, communicates its motion to a vertical wheel, over which the endless chain of buckets has been passed. The buckets when descending are filled in the tank, and when ascending are emptied into a reservoir placed on a higher level, which communicates with a network of canals cut through the fields requiring