

provided with a present. The Padrino has to pay all the fees of the church, and to make a handsome regala to the bride.

At length the happy morning arrives, and Dolores has made her preparations to meet her lover at the village church. She is dressed in the handsome Basquiña that Paco has presented—she goes to the altar accompanied by all his friends—she there meets her Novio, waiting with fond impatience for her arrival. Their mutual vows are given and received—the blessing of the Church is bestowed on their union. Dolores supports her part with dignity—Paco is all animation, and every moment forgets the lesson which his father has previously given him, on the necessity of maintaining a grave deportment in the serious transactions of life.

The happy pair return to the house of the bride, where an entertainment is laid out for all their mutual friends. The day is spent in joy and festivity; but it is when night closes in that the gaiety of the cottage becomes unbounded. The doors are thrown wide open, every person who passes has a right to enter, and is made welcome. The families of rank in the neighbourhood make a point of paying their compliments to the virtuous and happy couple; they are formally received by old Pablo, and conducted to the head of the room, where the Novia sits blushing at the side of her Padrino.

The first Bolero is danced by the bride and bridegroom; but according to the custom of the province, as we have before mentioned, he is soon displaced with "Hagame usted el favor!"

Another and another partner succeed the first intruder; the Novia pants for breath, and is forced, unwillingly, to sit down. Other maidens supply her place: the voices of the singers unite with the sound of the guitar—the light touch of the dancer's foot is an echo to the music. Their eyes flash fire—their frames are convulsed—exclamations of delight are heard at every side.—“Oh, que hermosa—que salero!”

At midnight the Madrina steals away the bride. The Novio is escorted soon after by his Padrino. The company one by one depart, but it is only to carry on the revel in another form. They return in bands, all armed with guitars; the most melodious voice is selected to lead the concert. The chorus is sustained by the whole party. The song is in honour of the young couple—it invokes happiness on their future years—it is improvised at the moment. The gallantry of Paco at the bull-fight is recorded—the beauty of Dolores is eulogized. Till day-break the sound of merriment does not cease.

For three days open house is kept by old Pablo Perez. Every night the dance is resumed with the same ardour. The old man's heart is as open as his door-way; unbounded hospitality is a point of honour on those occasions, which no true Andalusian will refuse to exercise.

UNA RECIEN CASADA, SEGUIDILLA

DEL

CABALLERO TINO CASTELLI.

Allo. Grazioso.

PIANO.

SEGUIDILLA.

The first system of the Seguidilla consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The melodic line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the piece. It includes dynamic markings: *sf* (sforzando) in the piano accompaniment, *p* (piano) in the piano accompaniment, and *pp* (pianissimo) in the piano accompaniment. The melodic line continues with eighth and sixteenth notes.

The third system of the Seguidilla. A watermark for the "JUNTA DE ANDALUCIA" is visible on the left side. The piano accompaniment includes a dynamic marking of *f* (forte). The melodic line continues with eighth notes.

The fourth and final system of the Seguidilla. The melodic line concludes with a half note G4. The piano accompaniment ends with a final chord in the right hand and a bass note in the left hand.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The middle staff is a treble clef line, and the bottom staff is a bass clef line. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of musical notation consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left. The middle staff is a treble clef line, and the bottom staff is a bass clef line. A dynamic marking of *pp* (pianissimo) is placed between the middle and bottom staves. The music continues with similar rhythmic patterns.

The third system of musical notation consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left. The middle staff is a treble clef line, and the bottom staff is a bass clef line. A dynamic marking of *ff* (fortissimo) is placed between the middle and bottom staves. The music features a more active piano accompaniment.

The fourth system of musical notation consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left. The middle staff is a treble clef line, and the bottom staff is a bass clef line. A dynamic marking of *sf* (sforzando) is placed between the middle and bottom staves. The system concludes with a double bar line. There are some triplets and slurs in the piano accompaniment.

P.C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA
JUNTA DE ANDALUCÍA

THE ROAD TO THE FERIA.

WE knew that the fair of Mairena was at hand, and that Paco and Dolores would be burning to attend it. We have caught them just as they are starting from the house of old Pablo. See how proudly he sits his Andalusian horse, his sombrero thrown jauntily on one side the head, his right hand pressed on his manly thigh. He is a perfect majo, from the tip of the rosettes of his hat, to the last button of his botines. She has left her fine basquina and mantilla at home, and has put on the simple dress, in which she can more at ease enjoy the festivities of the feria. She too has laid by the natural timidity of her manner—she is called on to play a part—she has to support the honour of the country as a true maja. Her left hand is round the waist of her Novio—her right holds fast the aparejo, which is covered with a fine cloth, and makes a comfortable pillion. The embroidered handkerchief, one of the love-gifts of her Paco, is not forgotten—she holds it cunningly in the right hand, so that it may be fully admired as it floats in the passing breeze. What a charming couple!—Heaven speed their way—the road of

happiness is open before them—their path is strewn with flowers! Their hearts are filled with content—love has made a palace of their humble cottage—Andalusia cannot boast a couple *mas hermoso* or *mas feliz*!

The road to the feria is thronged by a happy crowd, calesas come rattling along—horsemen rush through the alarmed multitude—groups, headed by the best guitar-players, begin an harmonious career, even from their own village. The *mozos* and the *mozas* are swarming like bees in summer—the air resounds with the melody of their voice.—Delightful Andalusia! who, that knows thee well, would exchange thy glowing climate, thy rural delights, thy simple pleasures, for all the luxuries of other lands!

Paco and his *Novio* steadily pursue their way; she is coquetish, and smiles and replies to the compliments of each friend or stranger. Paco has a more dignified aspect to maintain—a proud and haughty air veils the genuine hilarity of his soul, which cannot be wholly restrained by the mask of affectation. Yet, a little before the day is passed, warmed with the dance, and one or two glasses of his light *Montillado*, he will be the gayest of the gay—laughter will burst from his lips, fire will flash from his eyes—his generous nature will beam forth in all its native lustre.

They arrive at the fair, and his good horse is carefully disposed of at the *Posada*. He buys a long pole, with a bunch of ribands at the end—he takes his *Dolores* under his arm, and parades with her through the different avenues of the feria. They receive anew the

compliments of all their acquaintance—congratulations flow in on every side—Paco answers them with dignity—Dolores heeds not what is said, her eyes are devouring the trinkets and fine clothes which are hung at each booth to dazzle the eyes of village maidens. Paco hastens to make a selection of some trifle for his belle—she blushes as she receives it—it is the first fairing from her wedded love. To the last hour of her life it will be worn next her heart.

The business of the feria proceeds—all the great horse-dealers of the kingdom have come to make their purchases. The celebrated breed which belonged to the convent of the Cartuja, near Xeres, are in great demand—there are not a sufficient number for the buyers. The Infante Don Francisco has taken off the last lot; his Administrator has orders to secure all the best-looking colts. The farmers are content—no accident has impaired their good humour. The feria is at an end towards the close of the day—mirth is now the patron saint to whom all their devotions are to be addressed.

A large tent covered with mats attracts the general attention—it is the best shop for *buñuelos*. The fritters are cooked with the best oil; the dish is adroitly inclined, so that the grossest part has passed away. The little table is laid, just large enough to serve each separate party: it is covered with a white napkin, which fits the centre of the table and no more, no part of it hangs down at the side—on that the dish of *buñuelos* is laid. The Novio, the Novia, and their friends sit round, and pick out with their fingers the rich morsels of rural pastry—a glass of sweet wine, of the delicious *pajarete*, or a copa of liqueur, gives zest to the *buñuelos*.

The owner of the tent is a Gitana—her wild, dark eyes, her straight, black, uncombed hair, her dingy skin, proclaim her Gipsy blood. She waits for the moment when her guests are excited by the wine—she advances to pay her obsequios—she whispers to Dolores—a deep blush overspreads the bride's cheek and neck. She makes the same communication to Paco, who answers it with a loud laugh—a glance at his bewitching bride, and an exclamation of “por cierto sin duda—muger!”

The Gipsy selects an unmarried person of the party; she looks at her open palm, she traces the lines of her fate—wealth flows along this deep furrow, from the wrist to the first finger—a husband follows the inflection from the centre of the palm to the finger devoted to the wedding-ring. A numerous offspring are seen in the connecting traces. He is a rubio, from the white mark in the middle of the hand—he is a moreno, from the discoloration of a part of the little finger. The name is whispered into the maiden's ear—she starts with astonishment—the secret of her heart is revealed. The Gitana is well rewarded to be discreet.

The night is now set in, and the lamp called Candil is mounted at the end of a long pole. The tuning of guitars is heard, the humming of favourite airs announces the coming festivity. All the young people start up—as many dancers as the tent will hold are flashing their fingers, touching their castanets, and flying through the mazes of the Bolero or Seguidilla together. “Ay, ay, ay—Anda Muchacha—Salva usted—gamos chica—Alerta, alerta!”—are heard at every side—the eye gets dizzy at looking on.

The door of the tent is stopped by those who cannot get admittance; beyond them is a throng equally clamorous, and anxious to come in. Good humour pervades them all; not a rude word is heard, not an uncivil action is committed. A general courtesy prevails—the Mozo would be disgraced who uttered a rude phrase.

A shower of sweetmeats falls on the heads of the dancers—the Majos scramble to secure them, and present them to their partners. They are thrown by their friends who cannot find admission to the tent, and take that delicate way of proving their admiration. The dancing, which was suspended by the scramble, is again resumed—a fresh shower of sweets gives it another interruption. Some of the Muchachos rush out to see their friends, others take advantage of the moment to occupy their place. The guitar continues its accompaniment—the voices of the singers are again exerted—the Fandango is in request, the Cachucha is not neglected; the Iota Aragonesa, though not legitimate in Andalusia, cannot be dispensed with.

The happy Paco and his Novia take their leave, by presenting the kind reader with the music of a genuine Fandango, Seguidilla, Boleras, and Cachucha.

THE FANDANGO.

ANDANTINO. *mf*

First system of musical notation for 'The Fandango'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has one flat (B-flat). The dynamic marking is *mf*. The first staff contains a melodic line with eighth and sixteenth notes, and a repeat sign at the end. The second staff contains a bass line with chords and eighth notes.

Second system of musical notation. The treble staff continues the melodic line with eighth notes and slurs. The bass staff continues with chords and eighth notes.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues with chords and eighth notes.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues with chords and eighth notes.

Fifth system of musical notation. It includes a vocal line in the treble clef with the lyrics "Dios qui - e - ra qe te". Below it are two piano accompaniment staves (treble and bass clef) with chords and eighth notes. The system ends with a double bar line.

co - ja E - sa mal - di - cion mi - a Y q^o te ve an mis

o - - - jos Y g^o te ve an mis o - - - - jos

Que - rer - sin que te quie - ran. que - rer - sin q^o te quie - ran. *Coda.*

2a.
 Permita Dios q^o te vea
 En un calabozo oscuro
 Y q^o pase por mi mano
 Todo el alimento tuyo.

3a.
 Ven acá falsa y refalsa
 Falsa te vuelvo à decir
 El dia que me vendiste
 Cuánto te dieron por mi?

4a.
 Ya no soy lo q^o he sido
 Ni lo que solia ser...
 Soy un cuadro de tristeza
 Arrimado à una pared.

THE SEGUIDILLA.

PIANO.

La de-sin - te - re-

sa - - - - - da, La de-sin - te - re - sa - - - - -

da Me lla - ma el bar - rio, Me lla - ma el bar - rio.

Me lla - ma el bar - - - - -

rio por que cuan-to yo ten - - - - - go - - - - - doi a mi

ma - - - - - jo - - - - - por que cuan - to yo - -

ten - - - - - go por que cuan - to yo ten - - - - -

go doy a mi ma - - - - - jo. doy a mi ma - - - - - jo. D.C.

ESTRIBILLO.

Y yo les digo
Cada uno con lo suyo
Que haga lo mismo.

THE BOLERAS.

PIANO

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p*, *fp*, and *ffp*.

The second system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with a similar rhythmic pattern. Dynamic markings include *p*, *f*, and *p*.

CANTO.

En la sa - la del cri

The third system features a vocal line on a single staff in treble clef and piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line includes the lyrics "men de tu be lle - za ay de tu be - lle". Dynamic markings include *f*, *ff*, and *p*.

za de tu - be - lle - - - za, de tu be - lle - - - za,

8va

eco.



De tu be - lle - - - za es - ta mi a mor ren - di - - -



do pidiendo au - dien - cia, pidi - endo au - dien - cia, pi - diendo au -



diencia, pi - dien - do au - dien - cia.

eco.



No se la nie - - - - - gues que en el pleito q°. lle - - - - - ba jus - ti - cia

fp *f* *p* *f*

tie - - - ne que en el plei - to que lle - ba ay jus - ti - cia tie -

f *f* *ff*

ne jus - ti - cia tie - ne.

2a.

A la desconfianza
 En los amantes
 La que mas manifiesta
 Sus voluntades
 Y asi se observa
 Que cuanto mas se aman
 Menos se esperan

3a.

Mirame carinosa
 Dulce enemiga
 No maltrates aun alma
 A quien das vida
 Que mi coraron
 Si con pasion pretende
 Quiere compasion.

LA CACHUCHA.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff continues the bass line accompaniment.

The third system consists of two staves. The upper staff has a melodic line with some rests. The lower staff continues the bass line. A large, faint watermark is visible across this system, reading 'P.C. Monumental de la Alhambra y Generalife' and 'CONSEJERIA DE CULTURA'.

The fourth system consists of two staves. The upper staff has a melodic line with some rests. The lower staff continues the bass line. A dynamic marking 'P' (piano) is located at the bottom right of this system.

P

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and quarter notes, some beamed together, and a few rests. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff is a treble clef with a key signature of one sharp, featuring a series of chords and some eighth-note patterns. The bottom staff is a bass clef with a key signature of one sharp, featuring a simple bass line with quarter and eighth notes.

The second system of musical notation consists of three staves. The top staff continues the melody from the first system. The piano accompaniment in the middle and bottom staves continues with similar harmonic and rhythmic patterns, including some chords with slurs and eighth-note accompaniment.

The third system of musical notation consists of three staves. The top staff continues the melody. The piano accompaniment in the middle and bottom staves continues with similar harmonic and rhythmic patterns, including some chords with slurs and eighth-note accompaniment.

The fourth system of musical notation consists of three staves. The top staff continues the melody. The piano accompaniment in the middle and bottom staves continues with similar harmonic and rhythmic patterns, including some chords with slurs and eighth-note accompaniment.

P.C. Monumental de la Alhambra y Generalife

CONSEJERIA DE CULTURA

JUNTA DE ANDALUCIA

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#). The middle and bottom staves are grouped by a brace on the left and represent a grand staff, with the top staff in treble clef and the bottom staff in bass clef, both with a key signature of one sharp (F#). The music is written in a rhythmic style characteristic of a Cachucha, featuring eighth and sixteenth notes.

The second system of musical notation consists of three staves, identical in layout to the first system. It continues the melody and accompaniment from the first system.

The third system of musical notation consists of three staves, identical in layout to the first system. It concludes the piece with a double bar line at the end of the bottom staff.

P.C. Monumental de la Alhambra y Generalife

CONSEJERÍA DE CULTURA

JUNTA DE ANDALUCÍA



JUNTA DE ANDALUCIA

P.C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

M. Garcia Gálvez

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THE CONTRABANDIST.

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JOSE MARIA, CONTRABANDISTA AND ROBBER.

JOSE MARIA was the most distinguished of Andalusian robbers. It is but the other day that his career was finished, and already fame has distributed his glory through every part of the Peninsula. He had all the qualities of a great man, except that of common honesty: he could never understand the distinctions of property. Unhappily for Spain, there are too many of a higher station who resemble our hero in this respect.

However, he was gallant, gay, and generous; never robbed a poor man, nor ill-treated the person who surrendered his purse at the first demand—never was uncivil to a lady—and to crown all his good qualities, he has frequently handed the booty, which he had just acquired at the risk of his life, to some object worthy of his compassion, on whom he might chance to light in his mountain rambles.

At the time our portrait was taken, Jose Maria was in the zenith of his glory; and whether from the audacity of his character, the

terror inspired by his name, or the safety purchased by bribing the *Alcaldes*, he frequently visited all the large towns, and more than once called on our artist, at Seville, who failed not to secure the characteristic likeness which we now present. The slouched hat—the *capa* thrown across the chest, ready with the action of the hand to be lifted up so as to conceal the face, gives an air of mystery to the figure, which, in a few hours after, might be seen displayed in a magnificent riding-dress, armed up to the teeth, and guiding his horse with all the pride of an Andalusian *Majo*.

Our hero began his career as a smuggler, in the nursery of all vice, the mountain schools of crime, between Cadiz and Gibraltar. While yet a boy, he received his charge of cigars, which were passed for consumption into the interior of the country, and had to be tied on a horse which his weak arms could not control. He was, in consequence of his hopeful beginning, called *Temperanillo*, or the early blossom, and by that appellation he was better known in the villages he frequented, to the day of his death, than by his legitimate appellation.

He was scarcely twenty years of age, when Fate, who made a Lieutenant of Artillery an Emperor of France, determined that the contrabandista should become a noted robber. The transition was not difficult, and there are many honest men in the present day who combine both characters.

It happened, that while engaged in one of his systematic enterprises, in the vicinity of Cordoba, which has furnished so many

materials for our sketches, that the alarm was given, and that he, with three of his companions, were obliged to take refuge, with their contraband cargo, in a garden, which was separated from the road by a small fence. There he kept his pursuers at bay, and would probably have escaped without any further incident of importance, but that, by a perverse accident, a young officer coming from Madrid to Seville to be married, passed by the very road, and was induced by the appeals of the Alcalde, and a strict sense of duty, to put himself at the head of the attacking party.

The brave young man advanced with resolution, calling on Jose Maria to surrender; but the Contrabandista told him in the most decided manner to beware, as he and his companions were determined not to yield, but to defend their lives and booty to the last.

"Do not, *mi Capitan*, advance," cried Jose Maria.

"*A Ellos! A Ellos!*" exclaimed the Captain, in reply.

"*Por l'amor de Dios*—for the love of Heaven, stand back—go thy way in peace!" again cried the smuggler.

"*Adelante, chicos*—forward, my lads," was the young man's answer.

"*Cuidado, hombre*—take care, good man," said Jose Maria, his blood being now up.

The Captain set spurs to his horse, cleared the hedge which concealed his prey, and drew a pistol from the holster.

"Once more, stand off," said the smuggler, with his gun pre-

sented to the intruder. "By the love you bear your mother, stand back."

"Surrender!" was the last word uttered by the young man as he dashed the spurs into his horse; for at that instant the unerring aim of Jose Maria sent a bullet to his brain, and he dropped a corpse at the smuggler's feet. The Alcalde and his cowardly party fled, and Jose Maria and his companions were left sole masters of the field.

From that day the fate of Temperanillo was decided. The young officer belonged to one of the great families in Spain, who vowed revenge against his murderer; and inflamed already by his profession of smuggling, there was but one step from the contrabandista to the robber, and that step Jose Maria did not hesitate in taking.

Jose never ceased to regret the fate of the brave young man, whom he always asserted he shot only in self-defence; and if ever, in his subsequent career, he indulged in a serious reflection, it was when the recollection of the gallant youth, staggering from his horse by the death-wound his hand had made, flashed across his mind. The idea haunted him to the last hour of his existence, and he spoke of the event as that which he most deplored in the long course of his eventful career.

His first care was to organize a sufficiently numerous band, and that was not a difficult matter, considering the quality of the associates with whom he had hitherto spent his time. Several of the

boldest smugglers flocked to his standard, and a body of at least one hundred was at length established, who were distributed on all the leading roads of the province, under the command of several Lieutenants, of whom Caballero, one of the handsomest young men of the day, was the most remarkable.

He next undertook the task of securing the confidence, or goodwill, of all the village authorities; and it is said that in the height of his prosperity he had every Alcalde in Andalusia in his pay, as well as several of the clerks in the different public departments of the province. In no other way can the correctness of the information which he possessed, of the marching of troops, and of the orders given to parties sent in pursuit of him, be accounted for. He was, as it were by enchantment, put in possession of the plans of every Captain-General; and he once had the insolence to send to General Quesada—whose murder at Madrid has so lately occurred—a copy of the order which that personage, then commanding in Andalusia, drew up against him. Quesada was so intent on secrecy being observed, that he showed the original but to one secretary; but even with that precaution it was in Jose Maria's possession the same night.

The Venta of Cardenas, on the Madrid road, near Cordoba, was one of his favourite robbing stands. It is situated on a hill which commands the whole country for leagues, and no surprise could, with any chance of success, be attempted against it.

When aware that a carriage worthy of his notice was to pass that way, or when he determined to rob the diligence, a favourite pastime

with him to keep his hand in, he used to sweep the whole country, within a certain circuit, men, women, and children, and shut them up in the Venta, in order that no hint, whether by accident or otherwise, should go forth of his intentions. He then drew up his men under cover of the house, and placing himself at their head, quietly awaited, like a spider in his net, the coming of the poor flies he was about to pounce upon.

When his victims came ahead of the Venta, half his squadron galloped in their rear, and drew up across the road, while the others dashed in advance, and took up a similar position. Jose Maria himself, mounted on a superb charger, and attended by a single aide-de-camp, with quite the air of a field-marshal, advanced to the carriage, and first requesting that all fire-arms might be delivered up to his attendant, presented his compliments to his patients, as he called them, and begged the favour of their watches, trinkets, and cash.

This demand was invariably complied with, as custom had reduced the road to a very proper standard of reciprocity. The robbed quietly yielded their cash, and the robbers gave them neither ill-words nor ill-treatment. Indeed, the formidable display of some twenty well-mounted banditti with their blunderbusses at the present, would cool the courage of men even more valiant than Spanish travellers generally are; and Jose Maria was scrupulously well-bred, and encouraged a quick delivery of their valuables by the subsequent polite attention which he exhibited to his friends.

He seldom molested a carriage, or was at the trouble to open

trunks and portmanteaus; but a trick which some of the Madrid passengers introduced of hiding their valuable watches, while they wore cheap articles, got up for the occasion, compelled him most reluctantly to take the trouble of occasionally searching for them, in order that so irregular a practice should have some check.

His coolness at those periods was remarkable, as it sometimes happened that the fair sex would complain that their dresses were disturbed by the handling of his assistants. In one instance, a young lady burst into tears, and bitterly reproached him with damaging her ball costume. "Señorita," said Jose Maria, "you are ungrateful and unreasonable. My life, and that of every one of my men, are already forfeited to the law; if any one of us be caught to-morrow, the *garrote* would be our fate within a week. Therefore no new crime can place us in a worse position than we are. Be grateful, then, that we treat you with respect, for you are within our power, and you are only spared by the humanity of our nature."

The young lady drew back abashed, and the speech of the bandit was highly applauded by the other passengers.

Indeed, his gallantry was proverbial. On another occasion, a woman of fashion going up to Madrid had her trunks filled with fine dresses, valuable jewellery, lace, and everything suited to a person of her rank, all of which the heavy hands of his searchers made their booty. The lady being an Andalusian, and full of the wit and self-possession of her province, stepped gaily up to Temperanillo, and exclaimed—

"Amigo! well, I must return to Cadiz.—Pray will you assist me on the road?"

"Why so, your ladyship?" exclaimed the robber.

"Why, how can a woman of my rank go to Madrid without the dresses and ornaments fit to appear at Court in?" replied Doña Julia.

"Restore all this lady's property," was the answer given by Jose Maria; and the gang, ever obedient to his orders, immediately returned to her her gold watch, chains, rings, &c.; and their captain, making a low bow, begged the honour of her accepting them at his hands.

"Caballero and Amigo!—I never can forget your kindness," continued the lady, giving one of her sweet smiles; "but the fact is, I must still be a claimant on your bounty. I cannot go to Court without money in my pocket."

"How stupid to forget that!" exclaimed our friend; and in an instant her money was in her hands, with an offer of as much more from the treasury of the banditti.

The lady went on to Madrid; and when the pardon, that was subsequently granted to Jose Maria, was in deliberation, her influence was of great value in carrying it through.

Indeed, his devotion to the gentler portion of the creation was something romantic. And we have known a family, who remained for two months at a mineral spring within the limits of his kingdom,

who were not once disturbed, though they were rich, and the younger personages very handsome. He even gave orders to his gang not to pass near the house which the family inhabited; and though the young people were constantly on the watch, to gratify their curiosity, they seldom had the opportunity of seeing any of the banditti, so strict were the latter in fulfilling the wishes of their liege lord.

Scrupulous as Jose Maria generally was in sparing life, occasions did occur where persons, whom he would willingly have saved, came to an untimely end. He deeply regretted these unfortunate cases, and the following was another he never ceased to deplore.

A merchant at Cadiz was laid hold of by some of the gang, and conducted to their chief, who, after a great deal of remonstrance, agreed to let him go to his family, on the solemn pledge that he would send by a certain day, and to a certain place, the sum fixed on for a ransom. Two thousand dollars was the price of his release, as his wealth was well known, and nothing less would satisfy the band.

The merchant did prepare the ransom; but as it was necessary at that period to procure a pass from the public offices for money sent out of the town, notice was taken of so large a sum being directed to a solitary village in the mountains, and orders were sent to watch the bearer, and follow him to the place, as it undoubtedly would lead to the discovery of a nest of thieves.

The servant set out, and after passing the Isla St. Leon, turned off the road to the quarter to which he had been commissioned; but