

CHAPTER XVIII.

Marbles.

The marbles of Spain are in greater variety and beauty than those of any country in Europe, and most valuable kinds of them are in situations of easy access, and communication with the sea; but they have long been entirely neglected, the greater part being unknown even to the more intelligent of the natives. The whole secondary range, which extends through Catalonia and Aragon to Gibraltar, affords in every part excellent marbles of about the same qualities and colours as are found in most of the secondary countries, but as they are not remarkable, we will pass on to the more valuable species, some of which are unique. Unlike other regions, where these productions of nature are found in scanty portions, they are dealt out in Spain in vast quantities, forming entire cerros, or mountains. In Catalonia are many kinds, but few of extraordinary beauty. The nummulite limestone, which occurs in different

* To such readers as are not geologists, it may be necessary to observe that the marbles are given in their economical view and are separated for the sake of clearness from the geology, with which they are connected naturally, in order to shew the resources of Spain in this interesting branch. The same observation applies equally, to the mines.

situations along the coast of that province, admits of polish, and the minute organic forms give an interesting variety to it. The marble, or *jaspe de Tortosa*, as it is commonly called, appears to be an agglomerate of marle, with shells, seemingly oysters, of the most delicate colours, red, white and yellow. The finer qualities are of exquisite beauty, and may be seen in every part of Spain, in churches or in houses, and at one time it was extensively exported. Quantities of it are met with in Italy, especially at Genoa and Rome, where it is known by the name of *brocatella di Spagna*. The finest specimens I know in Spain, are the columns of the shrine of N. S. del Pïlar, at Zaragoza, which are very large, and of exquisite beauty. At Escatron, in the district of Daroca, on the line between Zaragoza and Valencia, occurs a formation of white alabaster, as fine as that of Volterra, in such quantities, that entire groups and *retablos* are sculptured from it in the former place. Near Valencia there are excellent red and black, and yellow and white marbles affording large blocks. The former is common in the churches, and may be seen in the new chapel at Santo Domingo, the latter in the inner sacristy, or the vestry of the archbishop at the cathedral, a modern construction, where there are four beautiful columns cut out of a single block of it. In a sculptor's shop I saw basalt, exactly like the Egyptian, which they said was brought from some place in the neighbourhood. The Sierra de Cuenca, besides abundance of good common marble, furnishes a peculiar deep red with yellow gold coloured veins, which is seen at the palace at Madrid, and in many churches. It seems to be an indurated marle. In Castile, there is at Segovia, or near it, a beautiful red and

yellow, like the *giallo antico*, with delicate stains of green, like drops of water, caused no doubt by oxydized metal. Near Toledo is white, and white and blue primary large grained limestone, I believe of inferior quality. At Cogolludo, near Guadalaxara, is said to be alabaster. It is very probable, on examination, the limestone range near Sacedon will give good specimens of common marbles. At Madrid the ordinary building materials are granite, with brick, and the white limestone of Colmenar, which answers for common sculpture. Many of the statues of Pereyra are made of it. In Estremadura is a white primary limestone, known at Madrid as marble of Badajos. I am ignorant of its exact situation, but it is probably from the Sierra Morena, where it is seen on the line of road between Seville and that place. In the chain between Leon and Oviedo is an excellent black and white marble, and in another part of Asturias, a crystalline white, which, I was informed by the king's sculptor at Madrid, is so like Parian, that they repair the statues with it, and it cannot be distinguished. I am ignorant of the extent or situation of this formation, having only ascertained it since I was in Asturias, and have never been able to obtain further information. It is in all probability in the western part of the province, nearer to the Galician borders, as no formation of the sort occurs in any part I visited. These valuable specimens, however, are far transcended by the rich districts of the Sierra Nevada.

On the north side, at Cabra, and at Luque, are red and yellow marbles, in no way inferior, probably superior, to the *giallo antico*, which they resemble. Near Malaga, not more than a league from the city, is an entire cerro of the same colours, but still finer and more

delicate, and there are quantities of it in the Alpujarras.

Near Granada, where the springs rise that supply the city, is a vast aqueous deposition of carbonate of lime, which is used in the churches and other buildings. It is dark coloured and of far inferior beauty to that of Mijas. The other building materials at Granada, are the secondary limestone of the Sierra de Elvira, which, is a dark grey with red veins; a recent agglomerate of marine materials at Escuzar, and an inferior sandstone, only used for very common purposes, which is a recent formation in the Vega, at a short distance from the city. The celebrated serpentine or green of Granada, as it is commonly called, is brought from the barranco of San-Juan in the very heart of the Sierra Nevada, at about four or five hours ride from the city. The best quarry is in the bed of the Xenil, which requires to be dammed out, and very much increases the expense of working it. It is generally a deep green and black, a few specimens only having white crystals. The colours are very fine. The inferior qualities are tinged with red, probably oxyd of iron, and have a rusty appearance. The chapel of St.-Miguel in the cathedral of Granada, is a specimen of the inferior quality of this marble, as it is termed in Spain. It may be seen in most of the cathedrals, especially Toledo and Segovia, in the richer churches, and in many houses, but the finest examples are those of the columns of the altar of the Salesas, a convent at Madrid, and those still finer of the transparente in the cathedral of Cuenca, which have bronze capitals, and were transported there at an incredible expense. It is now wholly unwrought, although a trifling expense would repair the rude *carril*, which may be still traced in ascending the mountain, by

which these magnificent blocks were brought to Granada. The marble of Loxa, near Granada, is of peculiar, and as far as I know, of unique beauty. It is a light rose or salmon colour, with purple dendritic forms quite through the mass, and bears a fine polish. It may be seen in the palace, and in many churches, but the finest block I know is in the sacristy of the cathedral at Granada, where there is a table nine feet long. There was a companion in the other sacristy, but it was destroyed by the falling of the roof, caused by an earthquake a few years since. It is found in great quantities, in a situation of easy access to Malaga; it works easily, is without flaws, and is admirably suited for chimney pieces and tables. At Mijas, seven leagues from Malaga, in an angle above the sea, is a vast deposit of aqueous *tufa*, known by the name of *Marmol de Aguas*, from its appearance and not from its origin.

It seems a common mechanical deposit, but it is of singular beauty, quite equal or superior to the oriental alabaster of Rome, and is in inexhaustible quantities. It may found in almost every part of Spain, having been extensively used.—At Genoa, and in other parts of Italy, it is one of the principal ornaments of the churches, but the finest specimen of it is the chapel of the Incarnacion in the cathedral at Malaga, which is entirely formed of it, and has columns of twenty five feet high.—Blocks, with fragments of blue limestone enveloped in them, which when polished, have a curious effect, may be seen at the back of the choir in the same church. Below Mijas on the coast is white primary granular limestone, resembling the large grained Parian, and that of Naxos, and in the barrancos and water courses at Marbella, and on the beach between Malaga

and that place, are numerous rolled fragments of it, from the interior, of the finest white and blue. I am ignorant whether this formation has ever been examined, much less wrought, for which its local situation, and proximity of the coast, are extremely favorable. The marble of Lanjaron is one of the most beautiful in the world. It is an aqueous deposit of pure white, enveloping red marble and other substances, which give varieties of form and colour of the most exquisite beauty. Some varieties resemble agates, on an enlarged scale. The finest examples of its use are in the magnificent sacristy of the Cartuxa at Granada, which is entirely lined with it, and it may be seen in many churches and houses in different parts; but is no longer quarried, and the site is scarcely known. The village of Lanjaron is eight leagues from Granada, and within a short distance of the new carriage road constructing to Motril. In the Alpujarras, between Berja and Cadiar, is a beautiful iridescent granular limestone, giving most brilliant tints to the action of the atmosphere.

The vallies of the Alpujarras are full of rolled fragments of most exquisite colours. The most valuable of the whole however, in an economical point of view, is the white statuary marble of Macael, which is one league from Purchena, eight from Baza, and about twelve from Almeria. There are a variety of beds, some of very inferior quality, some blue, and blue and white. These quarries were discovered by the Moors (if not by the Romans) and extensively wrought by them. All the white marble in the Alhambra is from Macael, and a large proportion of that seen in the cathedrals and houses in every part of Spain, is from thence; excepting at Cadiz and other sea ports, which were supplied from

Carrara. The quality varies very much, as is usual in all formations, and a prejudice exists against it, I found, from those who had only seen the inferior samples. Some of it is of a flinty texture, which makes it difficult and refractory to the chisel.—There are stains of a light brown tinge in most blocks of it, but they are nearly imperceptible in the finer qualities. The most extensive application of it to sculpture is the tomb of the archbishop of Granada by Adan *. This bed had escaped notice, most probably from its position on the summit of the range, or the difficulty of transporting the blocks prevented the Moors availing themselves of it. Extensive works had been carried on last century by some Valencians in a part pointed out to me where the beds had failed, and it appeared to have been of inferior quality. From the neglect with which all native resources have met with for a long period, the government has been in the habit of buying Carrara marble to supply their wants; it is brought to Alicante or Valencia; and considerable quantities are still left in the magazines at Madrid. They were laying the floor of the beautiful hall of sculpture with it, while the workmen of Macael were starving. At Seville the innumerable columns in the houses and churches are chiefly of the white marble of Estepa, near Ecija, which also forms the pavements of their *patios*: the same mountain also gives blue marble of similar quality.

This marble, I have been informed, is too flinty for sculpture, and that of the Sierra Morena still more so. The statues of the palace of Medina Celi at Seville, are antique, and were brought from Rome. Those of

* See chapter the second.

the Aleazar, at least the celebrated ones of Santiponce, which I examined, resemble no Spanish marble I have seen, and I believe them to be Pentelican, although the sculpture has more of the best Roman character. A marble of blood red and white is not uncommon at Seville, which is from Moron, the termination of the Serrania de Ronda. There is a fine block of it in the sacristy of the Franciscan church.

The innumerable columns of the cathedral at Cordova are of various kinds, but the varieties have been much exaggerated. Many of them are antique, from other edifices, and many, from the state they are in, and the obscurity of their situation, cannot be distinguished, but most, of the best Moorish workmanship appear to be of the blue marble of Estepa. The *ciceroni* say that the blue are from the Sierra de Elvira, which does not produce any such, nor would the Moors have gone to such a distance, for the inferior marble of that Sierra.

The marbles of the northern provinces are boasted of by the people, but I found no specimens of any value, although they form excellent building materials. They are chiefly dull black and grey. The church of St.-Ignacio is built of them, and the inside is chiefly of polished specimens, but the fine inlaid work is from samples of other parts, principally of the southern provinces.

Horses.

One of the greatest losses Spain has sustained in the disastrous periods of her modern history, is that of the breeds of horses, of which the best are nearly extinct. The government are endeavouring, but hitherto ineffec-

tually, to recover this lost source of wealth, and the landholders, are too poor or too indolent to be able to afford the expense and care necessary for rearing animals of better blood. Decrees in abundance are issued, premiums are offered, fines are imposed on the breeders of inferior sorts, and encouragement of every kind offered, but without avail. The *labradores*, or farmers, cannot expend the necessary capital to produce animals for which there would be no certain remuneration, and the possessing of which, in some districts, would only draw the attention of robbers, or increase the demands of the intendente. I saw the studs of two wealthy noblemen in Andalusia, who had the most ample means of possessing the finest breeds. They each had three or four indifferent saddle horses, and were drawn about by mules. The finest horses in Spain, in ancient times, were bred in the northern provinces, which have considerable advantages over the southern, on account of the abundant succulent pastures. Those of Navarre are still known for their vigour and hardiness, but they have degenerated into mere ponies, which are the most beautiful in the world. Numbers may be seen in the fair of St.-Firmin at Pamplona, where they were offered so cheap, that I suggested sending a cargo of them to London, as they could be easily shipped at Bilboa. They are thorough bred horses in miniature, and are docile and sure footed. A breeding establishment has been formed at Vittoria, but the horses selected were bad specimens, and likely to discredit the experiment. At Benevente there is a collection of large and ill selected Flemish and Norman horses, which seem likely to discourage the attempts of introducing foreign breeds, and to retard, rather than advance the object.—The great desideratum is the intro-

duction of solid and substantial breeds, like the Mecklenburgh or common English horses.—They cannot find good draught horses for the artillery, which a dislike to the long ears of the mules prevent them allowing, although they are much better suited to the purpose than their horses. I have heard, from the best authorities on these subjects, that the common Spanish horse is almost unfit for real service, from the manner they are broken, and quite unequal to the steadiness necessary to drag artillery on bad roads. The celebrated breed of the king at Cordova is nearly extinct. With great difficulty I found one horse, upwards of twenty years old, but a noble animal of great power, and good form. In his best days he paced in the style which is the delight of the Andulasian majo, and they said the whole neighbourhood assembled to see him go out. The famous black breed of the Cartuxa at Xeres is also nearly gone, but specimens of it may sometimes be seen in other parts. In the Serrania of Ronda, which was a celebrated breeding place, now only miserable animals, such as the edicts are levelled at, called *serranos* are now reared. The same at Granada, and generally all over the country. At the great fair of Mairena in 1832, which is the largest in the south of Spain, scarcely one good animal appeared out of a great number exhibited. The district of Ubeda, in upper Andalusia, has a breed, of heavier carcase, which is probably aboriginal, and is quite different from the others, which are derived from the Moors. Some of them resemble the antique horse, about which there so many opinions. In lower Andalusia there is an admirable description of very compact short jointed horse, used in the *calesas*, which being thorough bred, would probably be an addition

to our breeding stocks. They are fit for every species of work, and, like all the Spanish races, are extremely docile and good tempered. The system of riding and of breaking in their horses, is ruinous to the animal, whose whole force is expended in false paces and action. It is so unnatural to them, and these animals are so docile, that, in a very few days, they may be taught a regular pace.

The legislation on this subject is of the same description as that of so many others. There are excellent laws, never executed, and attempted to be enforced by edicts, whilst the whole employment of the people to whom they are addressed is to elude and to extract profit from the abuse of them. The principal point of the law at present is to compel the Andalusians to breed good horses, for which there are no purchasers. All unions of the ass and horse are strictly forbidden in that province, and a source of emolument to the owners is thus cut off. It is also prohibited to breed horses below a certain height under pains and penalties. It is clear that no such laws can be carried into execution. Most curious methods are taken to evade them, and to convert the premiums given by government to the profit of the alcaldes and others. Some of the best horses are now bred, I have understood, in the country near Medina Sidonia. In these wastes there is abundant pasturage in the spring, and the animals get through the winter, but in the summer every thing is so burnt up, that they have the greatest difficulty to find forage. The cavalry are mounted chiefly from this province. An old practice is still kept up in some regiments, which have a breeding train attached. Sentinels are set to watch them as if in an enemy's country, from the danger

of their being carried off, which the people of Andalusia can do with a dexterity equal to that of their Arab progenitors.

A prejudice exists against mules on the part of many who have written on the subject with, no other ground than their unproductiveness. It is quite clear that the most serviceable animal and the most economical as to food is the best for general use, and no horses could be bred which would answer so well as these useful creatures, which to the grandee or to the peasant are invaluable.

I witnessed an instance of the sagacity of these animals in an accident which happened at Portugalete, near Bilbao. I was riding out, when, in attempting to cross a part of a swatchway, the mule of the guide got into a quicksand. The tide was flowing very fast, and the danger was most imminent. The animal lay motionless until the saddle was disengaged, when with one jerk, it cleared itself, the only plan which could possibly have saved it. I was at an inn in the south, when during a storm of rain an enormous galera arrived, dragged by seven mules, in a line; the huge vehicle passed the gateway and entered the *patio* which was an irregular polygon, of rather small size. The object was to turn the waggon, and place it so as to be ready to go out in the morning. The mayoral stood in the middle, ejaculating a monosyllable at intervals to the leading mule, which threaded the mazes with the most perfect intelligence, and completely effected a most difficult operation.

It is also clear that in no country is every animal used to breed from, and that the calculation is erroneous which proceeds on such data. The great loss

from the extinction of the breed of horses, is not only as regards internal economy, but from the number which might be exported. In France for instance, an enormous price is annually paid for the importation of horses from England, Germany and Flanders, which might be shared by the northern provinces, where the exportation cannot be interfered with. Great numbers of mules are bred in some parts of old Castile, which are sold at fairs as colts, and carried off to be formed, and to attain their growth in the rich pastures of Estremadura, whence the finest are supplied. The Valencians are at present the principal purchasers of horses, chiefly of the smaller kinds. Their country affords no breeding ground, and the wealth and industry of it causes a constant demand, which is supplied from the most distant fairs in Spain.

^{Wines.}

The wines of Xeres, of Malaga, Alicant and of the sea coast of Catalonia, are so well known that it is unnecessary to mention them more particularly.

The best of them are, beyond doubt, those of Xeres; the utmost care is taken in the management of them and their soundness and freedom from acidity are likely to maintain their reputation, as the most wholesome of the strong wines drank in England.

It is however undeniable, that these delicious wines are the result of compounding and mixing, and that the rich sherries, which are so deservedly the pride of the English table, are not the pure production of a single vintage, but of the mingled produce of several. The richer kinds are prepared by a mixture of rich boiled.

wine, probably of the consistency of those so much prized in the Horatian times. All the inferior and middle kinds are now spoiled by a mixture of heavy brandy, which destroys the true flavour, rendering them insufferable to the palate accustomed to the unadulterated produce of the Spanish vine. This system is so universal in the trade, that the common wines seem to be made by convention, or by a general receipt. The consequence is, that you cannot taste pure sherry, excepting at the houses of the principal merchants, or in those of a very few individuals. As far as it is possible to judge, the real native wine of Xeres is the sort termed the *amontillado*, which is too bitter for our taste, but is by far the most wholesome, being an excellent tonic, and when pure, is without any heating qualities. A part only of the wine made at Xeres is produced on the spot; all the districts of the coast furnish their quota. From St. Lucar alone, eight thousand pipes are brought annually. By a judicious mixture of the various sorts, varieties are produced, from the fullest to the lightest and most bitter, which are then prepared for exportation. In the processes used to prepare these wines, nothing but the pure juice of the grape appears to be used, and no expense or pains are spared to maintain their character. Large capitals are embarked, and some of the money gathered in the Indies, has flowed back to its original source, invigorating this flourishing branch of economy. It is almost the only part in Spain where it can be said justice is done to the bounty of nature. in seconding her call on the exertion of industry.

The principal merchants, who are almost entirely foreigners, have taken the place of the nobility who have nearly disappeared, or dwindled into poverty, and

they live in a style of luxury peculiar to the place, and now found in no other part of Spain. The wines of Malaga are rapidly declining, and unless the measures which have been taken by some individuals to raise the mode of management of them succeed, they will in a few years be wholly unsaleable. The taste for the old sweet wine having almost entirely ceased, it has been succeeded by what is called dry Malaga, which has always a sweetish flavour, owing no doubt to some defect in the process of making. An experiment was made some years ago to introduce these wines into the London market, which failed owing to some mismanagement, and they have never gained solid footing, having to struggle against the Cape and Sicilian wines. Some of the inferior kinds are sent to the United States and to the north of Europe. The desideratum seems to be to make a dry wine.

I have tasted samples which certainly were as good as the inferior kinds of sherry. The principal vineyards are not in the immediate neighbourhood of Malaga, on the red loam, but in the interior, in the neighbourhood of Colmenar, where I believe the soil a good deal resembles that of the western coast of Andalusia. The wines of the neighbourhood of Granada are very bad, owing partly to the soil, and partly no doubt to the barbarous practice of excessive watering, the roots being saturated by trenches being cut round them, to retain the waters of the winter rains. The city is chiefly supplied with the best sorts from Baza and Malaga.

Purchena and Baza, which are a few leagues a part but in different regions, the climate of Purchena being warmer, produce dry red wines of the best quality and very similar to each other. The districts of Montilla

and Lucena, which lie in the elevated grounds between the Guadalquivir and Sierra Nevada produce a white wine somewhat in the style of those of Orvieto and Monte Fiascone in Italy. These wines cannot be praised, being in general of a sweet and mawkish flavour, with little body or spirit, but the first growths of the former place are very superior, and are seldom met with. In the Sierra Morena, which ought to produce excellent kinds, I met with no other than a heavy muscatel and I believe in the rich country on the middle Guadalquivir are no good vintages. In the deep vallies of the Alpujarras which lie on the rapid descent of the Sierra Nevada to the Mediterranean, are some excellent wines. The red wine of Cadiz and a white sort like the finest sherry from near Gualchos are amongst the best. There are also some good muscatel kinds. These wines are the produce of arid and apparently sterile soil, formed of the decomposed and crumbling rocks, where it is incredible under a burning sun the vines should find nourishment, whilst, as before mentioned, on the north side of the range where there is an abundance of moisture, they saturate the roots by irrigation, and a miserable produce is the result. The common vines of the *huerta* of Valencia are not good, but all around the skirts on the rising grounds, they are excellent, being of a rich warm flavour, like the best wines of the Rhone, but are much superior to them. Alicante produces a red wine of the same description still finer, which many Spaniards consider the first wine in the world. Some of the wines on the eastern coast are those known to be exported for the purpose of manufacturing port, of which they form the basis. Upper Catalonia produces wines which resemble, and if they were managed would be quite as

good or better than those of the Roussillon, which are sold as Bordeaux, all over the Mediterranean. The mode at présent is to send them down from the interior in skins on mules, where they are indiscriminately emptied into pipes, and shipped off to all parts of the world, and are believed to be the natural growth of the same vineyards. Those of the coast which are added to this medley, to give it force and enable it to keep, are heavier and stronger. The wine supplied to the Navy is brought from hence, but it undergoes some strange metamorphose in the hands of the parties concerned in the contract, for assuredly the stuff furnished at Portsmouth and Plymouth (unless a very recent reform has taken place), was never made in Spain in the state it is issued. Near Tarragona is a district called the Priorato which furnishes red and white wines of most superior qualities. The latter sort is of a peculiar balsamic spirituous flavour. The Sitjes which is a liqueur wine is the produce of a small spot on the eastern coast and is well known. The red wines of Catalonia possess the property, when left to stand for some time, of losing their colour and fining to a stronger and more mellow consistency, which is then termed *rancio*, and is drank in small quantities with the desert. This is a sketch of such of the vintages of Andalusia and the southern coast, as have come under my observation. The wines of the interior to which we shall now proceed are those most prized by the natives, and certainly in their present imperfect state of manipulation are the boast of the country. The wines of new Castile are principally red, and equal to, if they do not excel those of the whole kingdom. The best known of these is that of Valdepeñas in La Mancha. More care is taken in the preparation, it is more known and sought for, and

the roads give a facility for transporting it to all parts, but it is doubtful if it be better than the best growths of the Alcarria, an extensive district upon the upper Tagus. There are good samples of the same quality nearer Madrid and in the Tarancon, Sacedon and Guadalaxara districts. In old Castile there are excellent wines, at Villalpando, in the neighbourhood of Benevente, and also in the Rioja, which are carried to the northern provinces, where the men are probably the greatest drinkers in Spain, but the common sort is a strong dry white wine, spoiled in the preparation or transport which imparts to it a bitter disagreeable taste. This class supplies Asturias and Santander, but I tasted samples like a rich mellow Grave, even superior to the wine of the Garonne. Those of Guipuzcoa and Biscay are very bad. The people boast some wine from the neighbourhood of Bilboa, but I never met with it, nor heard any one except the natives repeat its praises. There are wines in Galicia which the people speak of in similar terms, but in both these instances they are probably tinged by the same laudable and amiable partiality for the productions of their own country which induces many of the people of the northern part of our island to believe their cyder equal to that of Devonshire or Herefordshire. The wines of lower Navarre, which is on the Ebro, and in the dry region, would equal those of Bordeaux, if managed, and they have the same quality as those of Catalonia, in producing a mellow, sweeter wine with age. The wines of Aragon, of which I have only seen the red, are excellent, when properly managed. It must be observed that nearly the whole of these wines, with the exception of those of Xeres, and a very few other sorts, owe very little to the skill of the manufacturers, and the traveller must

be accustomed to relish their taste from *Botas*, *Jarros*, and *Tinaxas*, as Sancho was wont to do. When the palate is once used to these pure species, especially of the red wines, such as Valdepeñas and others in Castile, of lower Navarre and Aragon, of Baza, Purchena, and some parts of Valencia, those of the best vintages of other parts of Europe will appear thin or vapid, fiery, cold or acid, or made up, as they almost universally are. As to the common wines, none others of the south of Europe have the slightest chance of competition with them. The nature of these wines is full and generous, without intoxicating or heating qualities. They are generally diuretic and not astringent. The first observation made on these properties was from being obliged to drink considerable quantities fasting, as *Doch en Dorish*, a practice which those who partake of Spanish hospitality in some districts must conform to, and the doing which with impunity, is a sufficient testimony of the purity of them. The goodness of them is in a great measure lost on the natives, who are all connoisseurs of water, but seldom taste the juice of the grape. You hear whole regions and countries discussed and estimated by their fountains and springs, and rarely is an allusion made to the wine. I have frequently dined in good houses with a dozen persons, *en famille*, where only a single bottle of wine was placed on the table, not above one or two of the party touching it. In the rules for furnishing meals to the passengers by the diligence, the people are ordered to supply bread and wine at discretion. These are formidable obstacles to the extension and perfection of the cultivation of the vine. It is probable the Burgundy grape would be a valuable addition to the native growths. They have no sort in the whole country which represents

in any way, Champagne, whilst there are millions of acres, now waste, which certainly would produce better wine of the same description, were the experiment made, or customers could be found.



JUNTA DE ANDALUCIA

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

CHAPTER XIX.

Mines.

Since the cessation of intercourse with the American colonies, some attention has been paid by the Spanish government to the vast mineral riches of the country which had fallen into a state of entire neglect. A system has been adopted, which, if persevered in, bids fair to render them of more real value than those of Peru or Mexico. The system of monopoly has been almost entirely abolished, and the mines have been placed under a just and moderate code of laws. The soil is free to every one to search for minerals; on the discovery, or denunciation as it is termed, a grant is made of the district gratis by the crown, under certain regulations as to space and time of working. The conditions of expenditure not being complied with in a certain period, the exclusive right ceases. The damages done to the surface are made good to the proprietor of the soil. A small duty on the produce, and an additional one if exported, are paid to the government, and there ought to be no other. However in the manner every thing tends to abuse, there is a heavy duty on each furnace of the noble establishment for smelting lead at Adra, which is levied on the whole number, without

regard to their being in work or not. Another inconvenience results from the mode of levying these duties. There are in all the districts, a set of retainers of the king, who must be paid, and flattered and kept in good humour, to the annoyance of those of whose time a portion is occupied by these spies, whom they would willingly eject from the place. These laws have been a few years only in operation, but they have already produced considerable benefit, and companies are forming in all parts. An evil is connected with these enterprises, the ancient prejudices respecting the enormous profits occasionally derived from them, induces, many persons to embark, under the idea of rapidly making fortunes, and their hopes not being suddenly realized, they are discouraged, and cease to use the exertion necessary to ensure moderate success. The mines of all kinds that I visited, are now almost entirely worked by natives, who have as great aptitude for that or any other labour, as any people in the world. Some of the processes of manufacturing iron, and others which require scientific skill, are still in the hands of strangers of all nations, who have been collected for the purpose; but they are rapidly advancing, and in a few years will want only machinery, which cannot yet be made in the country.

I am unacquainted with any mine of gold in Spain, those of ancient times being lost. Near Almazarron is a range mentioned in the geological abstract, which I have little doubt contained the lost mines of Cartagena, from which it is not far distant. The gold washings of the Darro at Granada are now open to the public and give subsistence to a few people, but the produce is too scanty to deserve much notice. The silver

mine of Guadalcanal, in the Sierra Morena, one of the richest in the world, previous to the discovery of America, after long neglect, has been again opened. The ancient works were resumed, but given up as impracticable from the quantity of water, and they have tried another vein at a short distance, but at a vast expense, and hitherto without success. I have specimens of the ore which has been obtained in small quantities, and yields seventy per cent of silver. I believe it is arseniate. They were working entirely by manual labour, and had no machinery to draw off the water. The mines of Almaden de la Plata (silver), so called to distinguish it from Almaden de Azogue (quicksilver), have been reopened, and are, I understood likely to make some return. The most valuable mine in Spain at present, is that of Puebla de los Infantes, a few leagues west of Cordova, where there is a prospect of considerable profit. All the mines of Guadalcanal and its district including Cazalla, Almaden de la Plata, Puebla de los Infantes, which are silver, Almaden de Azogue, and Rio Tinto, which is copper, are in a comparative small extent in that part of the Sierra Morena, opposite to Seville, which there is no doubt contains other unknown deposits of mineral riches, but the country is so covered up that it is to be feared they will remain undiscovered. Silver has lately been found, with copper, in the Alpujarras, but I believe as yet only in a small quantity. The workings of the Romans, with lamps, and various other utensils have been found in the range of the Sierra Nevada, on its southern face, from Cadiar to the Sierra de Filabres, but as yet these galleries have exhibited no remains of minerals, of any value, having been no doubt wrought

as long as they were profitable, and then examined again by the Moors. The copper mines are extremely valuable. The principal is that of Rio Tinto, where, I have been informed, there are large masses of pyrites with sulphuret of copper in solution, which is precipitated in the usual manner. The iron plates used for this purpose, have been procured abroad, but in 1832 they were contracted for by the company of Pedroso. At Linares on the lower part of the Sierra Morena, are mines of lead and copper of great value. The Moors wrought the lead, but appear to have left the copper as useless. It is of excellent quality, and is chiefly in the form of blue and green carbonate. There has lately been a discovery of copper as mentioned above near Cadiar in the Alpujarras, which has given rich samples of ore of both kinds, but in small quantity. In Aragon are some mines of copper, I am ignorant of the exact locality, but I believe it is near Teruel. I have no certain information respecting them. They are in the hands of a company, who have derived little advantage from them, owing, I have heard, to mismanagement. They are probably in the same range with those of Molina de Aragon, which produced valuable carbonate of copper with malachite, but are now abandoned.

The quicksilver mine of Almaden, in the northern flank of the Sierra Morena is still in possession of the king, the produce being sold by contract at a fixed price. This mine is inexhaustible, and if the Americas were pacified, and an arrangement made, it would still be of great value, as I believe any quantity can be procured, without the slightest difficulty. Quicksilver is found in the alluvial deposits of the plain of Valencia

in sinking wells, where it infects the waters, but it is not regularly worked. The lead mines of the Sierra de Gador are mentioned in the visit to that place. They are in a state of repletion at present from the enormous quantity of the mineral, and the facility of raising it, and the price of lead in Europe must remain in the state it now is, or nearly so, whilst these mines remain unexhausted. A detailed account will probably be laid before the public by a learned German professor, who has recently been employed by the Spanish government to examine and report the real state of these mines. They had been underrated by a former traveller of the same country, soon after they were discovered. Lead abounds in other parts of the same chain, nearer to Almeria. I was also shown at La Junquera, in the Serrania de Ronda, a very large and fine specimen of carbonate of lead, which the people assured me they had found on the surface of the ground, and that it abounded there. The lead of Linares was used by the Romans, and afterwards by the Moors, but these Africans were bad miners. It is now chiefly consumed in the interior, where they boast that is of finer quality than that of Gador. In both these districts, of which that of Linares occurs in granite, and of Gador in limestone, it is in the form of galena. There is lead also in the high Pyrennees, and some has been found in Guipuzcoa, but I believe of little moment. I have been informed there is zinc in great quantity near Alcaraz in La Mancha, near the termination of the Sierra Morena, and plans were in execution to work it, but are for the present suspended, owing to the death of the principal projector. It is also said to abound in Asturias, but the mines are not at present wrought. Traces of tin

have been observed in Galicia, and the vast district between that province and Asturias, which is now under examination, will, it is expected, produce valuable discoveries. The celebrated mine of cobalt, in the valley of Gistau, quite in the high Pyrennees, has been discontinued working, for a long period, and I could obtain no certain information respecting the state or probability of its success in the present times, where the competition is so great. Near Marbella in the neighbourhood of Malaga, is a mine of graphite, (black-lead,) of the finest quality, occurring in a formation of serpentine. From an exaggerated idea of the value of it, the government have retained possession, and demand such a price for the rent, that no one yet has taken it. They believe it to be indispensable to the rest of Europe, and that their conditions must be finally acceded to. I was informed it composed an entire *cerro*, and is of excellent quality, but it is now closed with such rigour that I had great difficulty to obtain a specimen. Near Campillo, between Jaen and Granada, graphite has also been observed. In the high Pyrennees, is another mine of the finest quality, but it is not wrought. A large specimen I saw in those mountains was equal to the finest from Borrowdale. There are vast quantities of alum and of saltpetre in various parts. At Hellin between Murcia and Valencia is sulphur, which occurs also near Almeria, in a part of the volcanic formation of Cape de Gatt. Salt is found in prodigious quantities, besides the *salinas* or salt marshes near the sea, where it is produced by simple evaporation in the manner of those of Setubal in Portugal, etc. The principal of these is that of Torre Vieja in Murcia, which is described in a visit to it, and the *salinas* of the Ebro

and of Cadiz. There is rock salt and springs in great quantity, both in the secondary and more recent formations. The most celebrated is that of Cardona in Catalonia, where a solid mass of five hundred feet in height, without a flaw or any substance mixed with it, is projected above the surface, and is quarried like common stone. The property is now of little use to any one according to the ancient practice of Spanish management. It belongs to the duke of Medina Celi, but was partly robbed from him by one of kings of Spain. As it was a clear case of what the French term "expropriation forcée" he has retained a lien upon it, and each party have their toll house and exact a part of the profits. The consequence is, the government prevent the circulation, and little is sold, the consumption being confined to a very small radius, where there is hardly any demand, and inspectors and sub inspectors are paid for doing hardly any thing. There is an extensive deposit of rock salt at Mignanilla, on the southern side of the Sierra de Cuenca, but I believe it produces very little in the present system. Near the source of the Ebro, in the sandstone is a considerable deposit which supplies the free provinces.

A prodigious loss to the revenue, and of prejudice to individuals, with a notable increase to the number of *presidarios*, is caused by the present rates of duty, which are forty eight to one or thereabouts. The demand is very great, as in many parts of Spain, especially in Estremadura, and in the Moorish provinces, as well as in Catalonia, great use is made of salted meats, prepared from their beautiful breeds of swine. These are slaughtered in the ancient manner, about Christmas amid a convivial meeting of neighbours and,

friends, which lasts in some families several days, and in which every one assists. In the southern provinces it is not uncommon on enquiring for people at their houses, to find them shut up, and to be informed by the neighbours, that they are gone to a *matanza* at some distance.

The most valuable of the whole mineral riches of Spain will be in all probability in a few years the iron, which is found every where, and of the best qualities. At present the principal establishments are Marbella near Malaga, where there is an entire mountain of it. This iron is of the finest description, and they are establishing rolling mills, and producing hoops for the wine casks, and other articles hitherto brought from England, equal to those of our manufacture. An extensive establishment was formed some years near Pedroso in the Sierra Morena. The iron is of inferior quality to that of Marbella and some other mines, and the situation unhealthy in summer, but it promises to be of some advantage to the proprietors, and the neighbouring country. Very large sums were thrown away in a most absurd and ridiculous manner by the company, who were trades people, and others of Seville, and appear to have formed a sort of republic, each framing his own projects, and wasting a large capital without plan or system. At present, however, it is altered, and they have an able and efficient head, who is remodelling the whole machinery, and establishing it on a proper basis. These establishments will supply all Andalusia and lower Estremadura when they are fairly at work. I understood they were going to form a large foundry near Alcaraz, which will furnish La Mancha, the capital, New Castile, and upper Estremadura. In Catalonia there is abundance of iron,

and in all the northern provinces inexhaustible quantities, in fact it is found in almost every part of the country. Near Bilboa is the celebrated mine of Somorostro, which has been wrought for centuries, and has no chance of being exhausted. It has always been free, by ancient custom, and maintains numerous petty establishments. The iron is peculiarly soft, and from it the famous gun barrels are principally made. The government arms are chiefly made at Elgoibar, and in that vicinity. The manufactures of Biscay are suffering from the want of machinery, and modern improvements, and from the rigorous prohibition of their iron, in the hopes of compelling them to embrace the dire alternative of receiving the Castilian commercial tariff. Government have large and expensive establishments in various parts of these provinces, which they are gradually giving up, and the new companies are obtaining contracts for shot and other articles of war. One is still kept up in Roncesvalles, on the very frontier, which could at any time be occupied by the French, without the smallest difficulty. The foundries of brass cannon, which produced the most beautiful guns in the world, are, I believe, now quite suspended, excepting that of Seville, where a certain number are cast, pro forma, monthly. The most serious impediment to the mines, such of more especially as require fuel for smelting their ores, is the want of combustibles, which if not remedied by the firm and determined hand of government, will prevent their ever reaching the point of prosperity they ought to do. This will be more particularly mentioned under the head of forests.

The coal mines of Asturias are mentioned in the tour of that province. The quantity is inexhaustible, the

quality excellent, the working of extraordinary facility, and they possess an easy communication with the sea, yet they are practically useless, and afford only a miserable existence to a few labourers and mules used in conveying the mineral to Gijon. The mine of Villa Nueva del Rio, which is on the Guadalquivir, about twenty five miles from Seville, is a regular formation, with a seam of excellent quality. It labours under two disadvantages, the water, which will require an engine to clear the workings, for which there is no remuneration, and the *malaria*, which infects the district in the summer months. The mine occupies an area about a mile in breadth and of uncertain length. The edges come to day on both sides, and are wrought as far as the water permits, which is a very short distance, when they sink another shaft, thus leaving all the middle part of the mine unworked. The seam is about three feet, the coal is excellent, and is used for the steam navigation of the lower Guadalquivir. A steam engine was brought from England and set up, but failed from some cause or other, and when I visited it, was in ruins, the machinery having been carried to Seville. A considerable stream passes over the center of the formation, and probably causes the quantity of water in the workings, as by the dip, the bed of the river must be very near the lower part of the seam. Traces of coal were found near Malaga in 1830, and in a formation which would indicate a true deposit, but it is to be feared no favorable result has yet attended the examination of it. These are the only genuine formations of which I have any certain information or knowledge, but there is another in upper Catalonia, which gives jet or something like it and is wrought for ornaments. I am ignorant of the extent or

situation of this deposit, as of one I have heard exists in Aragon above Zaragoza, probably in the sandstone mentioned in the geological abstract. In the lower Pyrenees, near Irun are traces of coal but of bad quality and amidst rocks of the chalk epoch. The coal which has been examined in some other parts at Granada and near the Almanzora is lignite occurring in very recent deposits, and unfit for any economical purpose.



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

CHAPTER XX.

Spanish Architecture.

The Roman style, of which there are a few noble remains, has so little direct connexion with those which have followed it, that it is needless to treat of it, although it claims priority in the epochs of the architecture of Spain. It was succeeded by the Moorish, the Moslem architects having borrowed some part of their mode of construction from the former masters of the Peninsula. The walls of the Alhambra are like Roman brickwork of the middle time. The wall near the entrance, which is reported to be Phenician, is certainly neither Roman nor Moorish, and, whatever it be, is of great antiquity, but there appears no reason to believe that the towers of the centre, which do not differ from the manner of that part known to be modern, are of the age assigned to them by traditional report.

The horse shoe arch, which is the peculiar characteristic of the Moorish style, has no connexion with that of the Romans. It is not geometrical nor can it be said to present the idea of solidity requisite to please the practised eye, which considers that quality indispensable to produce true architectural effect. It cannot be denied that the smallness of the columns, and their

insufficiency to support a disproportionate entablature, the weight of which is placed out of the true line of support, give a *meschine* effect to the best specimens of Moorish architecture, which accounts for the prejudice of the Spanish writers and of the public, who cannot understand the interest inspired by it to foreigners, and the pilgrimages made from all parts to these remains, which proceed from causes quite unconnected with their architectural merits.

The whole of their colonnades and works where columns form the support, at Granada, Cordova, which was the Damascus or holy city of Moorish Spain, and Seville, have the same defect. The mosque at Cordova enumerates in its thousand columns very many of Roman work, and the capitals and proportions of those which bear the marks of Moorish make, are poor and mean, compared to the good columns of antiquity.

There is a great variety in the form of the Moorish arch, which seems subject to no rule, but it is invariably swept in curves out of the line of support and bears on a base, itself unsupported geometrically, and which depends on an ill proportioned column, often appearing to totter under the weight which rests upon it. The details of ornament differ very much in the respective edifices, and are of exceeding beauty. Restricted as these artists were, who were prohibited to use animated forms, the variety and fancy of their design cannot be excelled. The finer work of the Alhambra, of the *zancarron* or sanctum of the mosque of Cordova, and some of that in the *alcazar* at Seville, and in a private house in the same city, may vie with the finest ornamental productions of the Greeks and Romans, and are quite in opposition with the inferior effect of their exterior

outlines. The Arabs who were certainly at the period of their dominion in Spain, one of the races who have most illumined the earth, only add to the many proofs, that we must for ever revert to the original models of the Greeks for architectural perfection, and that talent or ingenuity can rarely be exerted to any purpose, but by continuing their maxims and perpetuating their inimitable designs. These observations of course apply to the mere art or science of architecture. To us, who are at issue with the Spaniards on this subject, the edifices of the Moors, and their whole history, preserve an interest possessed by no other, indestructible and eternal.

The prodigious number of military works which are scattered over nearly every part of the country, have the same defect as their civil architecture. They are generally in situations admirably chosen, both for defence of the post they occupy, and the equally important object of political or territorial jurisdiction. Beyond this, they have little to praise. They are composed of petty and meschine parts, and were suited to the ideas of a people of cavalry, but ill fitted to any other purpose, and the rude culverins and other instruments of the early time of gun powder, were sufficient to render them inefficacious. The flanks are generally small and irregular, and the forts themselves extended in long and unconnected lines, showing little knowledge of the real principles of fortification on the part of their constructors. The masonry is in general deficient, and is composed of small and badly-cemented blocks of stone. Amongst the principal now remaining are the castles of Murviedro and Xativa near Valencia, Xixona near Alicante, Almeria, Malaga, Ronda, Zahara, Jaen, and some others, besides the walls of Granada, Seville, Cordova, Valencia and

cities, some parts of which remain entire, and others are altered and modernised. It cannot be said that there is a direct passage from the Moorish to the Gothic, which succeeded it chronologically. In fact both coexisted, for after the tide of Moslem conquest was rolled back from the mountains of Asturias and the Pyrennees, which commenced before they had time to effect much change in the interior, and whilst they had quiet and undisturbed possession of the south, several of the great Gothic cathedrals were commenced. Little progress was however made, and the intestine divisions and foreign wars, which desolated Spain in common with every part of Europe for some ages, prevented much advance in the arts of peace. There are some early castles, and parts of churches remaining in the north of Spain, which are given as specimens of ancient Spanish architecture, but I am unacquainted with any of them, and they are of little interest, as no series or connection is attempted to be traced from them to the succeeding or Gothic epoch, and they are rather studies for the antiquary, than the architect. A curious passage from Moorish to Gothic was observed at Cuenca, which is too remarkable to pass over, but it will be described more particularly afterwards. It is unnoticed by any Spanish writer to my knowledge, and is the only example which came under my observation. This edifice dates in the twelfth century.

It is not quite clear to whom is to be attributed the plan of banishing the Gothic, and substituting for it the Italian or Greco-Roman style of the *cinque cento*. It was consequent on the communication being opened with Italy in the time of Charles the fifth, and the principal operators in the revolution were, Juan de Toledo,

and Herrera, his disciple, Diego de Siloe, the architect of the cathedrals of Granada and Malaga, the elder Valdelvira, who, as far as can be collected, built that of Jaen, and Machuca, who built the modern palace of the Alhambra. Although the Gothic or semi Gothic held a partial sway at this time, it soon yielded, and little more was constructed but in the new style. The cathedrals of Granada, Malaga, and Jaen, and the chapel of the hospital de la Sangre at Seville, are in a sort of transition style between the Gothic and Italian, and will be more particularly described. The Escorial and the cathedral of Valladolid, the *alcazar* of Toledo, the new palace of the Alhambra, the Lonja of Seville, and some convents in different parts, are the finest specimens of the revolution being completed, and the Gothic passed away for ever. The great time of classic Spanish architecture was in the early part of the sixteenth century, and it was ably sustained by Philip the second. After the death of that monarch, a decline took place, which continued until the end of the seventeenth century, when it had reached the nadir, in which state it remained with little exception, until the academy was instituted, and Ventura Rodriguez and his pupil Villanueva, and some Italians and others of the time of Charles the third and fourth, banished this bad style, and introduced a system of good and correct design which has been followed subsequently to that period.

A work has lately appeared, which was very much wanted, "a guide to the architecture of Spain". It was originally arranged by Señor Llaguno, who left his papers unpublished; they fell into the hands of Cean Bermudez, who died before he had published them, and they have appeared subsequently as a posthumous

work. I have used the dates and authorities from this book, which only came under my notice after these notes were made in most instances; but there are many errors, some of which will be pointed out, and omissions inseparable from a compilation of the kind. We will now proceed to sketch the various epochs of modern architecture, which include the Gothic, the passage from Gothic to classic, the classic or Greco-Roman style, the decline and corruption of that style, and its resurrection by a modification of the same school of design, in the last century, which is still continued. This will be done as succinctly as possible, avoiding the dragging the reader through details of measurements and criticism, and the specimens indicated, all of which the author has examined, will suffice to give a scale, to which the other edifices may readily be referred. Before proceeding to the cathedrals, it is necessary to observe that in Spain, an almost universal arrangement prevails through these splendid structures. The great altar in nearly every instance, is isolated, and is placed east of the *crucero* or transept. Where there are five aisles, the two center aisles are sometimes connected, forming what are called *collaterales*, which flank the great altar. The choir, where the canons and chorus assemble, is on the opposite side of the transept, and is also isolated. These two parts, the choir and great altar, are almost invariably connected by a low railed passage, for the convenience of the canons during the celebration of their ceremonies. The rest of the church, except some private or reserved chapels, open at certain hours, is free to the public at all times. The choir is the part of these edifices in general the most open to criticism. The canons have almost always attended too much to their own convenience, and have

often sacrificed the beauty of the edifice to the desire of providing for it. Scarcely one is not befouled by adventitious ornaments and incongruous and unsightly deviations from the simplicity of design of the church itself. These are in general modern additions, but the admirer of art must diligently search these places, inside and out, for in them are the most precious specimens of the Spanish schools, in chasing, sculpture, and other branches. The *trascoro* is the back or outside of the choir. The *rejas*, or brass or iron gates and railings, which inclose the choirs, altars and chapels, are in many instances of extraordinary and peculiar beauty. It was in the great time a branch of itself, and the *rejeros* justly figure in the list of illustrious artists. Amongst the most celebrated were Villalpando, Domingo de Cespedes, and Arenas of Cuenca. These *rejas* are of wrought iron or brass, and are ornamented with figures after the most excellent designs. The sacristies are extremely numerous in the great cathedrals. Besides the general or principal sacristy for the ordinary service of the church, many of the larger chapels have their own attached, generally communicating from behind the respective altars. The *sagrario*, or chapel where the sacrament is administered, and the host kept, in many of the great cathedrals, is a separate building, communicating with the church, so that the two services do not interfere with each other, and those engaged in that solemn rite are not disturbed by the motion in the more frequented part. In some instances, this *sagrario* serves as the parish church, where that duty is united to the cathedral, and where the necessary routine is performed apart from the solemnities of the chapter.

The word *retablo* will be frequently used, as we have none which fully expresses it. The meaning is the structure which fills up the space allotted to an altar, which, in the Spanish churches, is frequently composed of three and even four ranges of architecture, over each other, with columns, entablatures, and other parts, and ornamented with statues, reliefs, and paintings; some of the finest works of the schools being found in these situations.

The *custodias*, or services of plate in the principal cathedrals, and even in the *collegiatas*, which rank between them and the *parroquias* or parish churches, and may be compared to the minsters of Ripon and Beverley, and others in England, are extremely beautiful, and in some instances, extraordinary specimens of art. This was a separate department, and the principal professors are enumerated, who have enriched the country with their productions. The principal are the Arfe, natives of Leon, and the Becerril, of Cuenca. These *custodias* were in most instances respected in the war of independance, more from the weight of the ecclesiastical bodies, and dread of their power over the people, than from any other reason. The finest glass appears to have been brought from the general mart, the low countries, to which most of the designs of the best windows belong, but there were latterly some good native artists, and these churches are now inferior to no others in that beautiful departement.

LEON.

The cathedral of Leon is one of the earliest and best specimens of pure Gothic in Spain. It dates in 1100,

and bears a resemblance to some of our own specimens of that period. There are three naves. It is disproportionately narrow. The arches are nearly in the form of those of Salisbury, but narrower. The windows are nearly all glazed with painted glass. The cloisters are more modern, and the exterior work, which is much vaunted in Spain, would not be rated so highly in France or England. The vestry of the canons, is different and more modern than the rest, and has admirable specimens of coloured glass of Flemish design. This beautiful edifice is disfigured by a modern barbarism, called a *transparente*, which is a mystical representation of the sun striking on the great altar, through a miserable contrivance for the purpose, which has replaced the original Gothic *retablo*. The *trascoro* is of alabaster, but of inferior design, and I found neither sculpture nor painting worthy notice in this beautiful edifice. The architect is unknown, but there seems great reason to believe he was from the north of Europe.

CUENCA.

The cathedral of Cuenca was commenced in the latter end of the twelfth century immediately after the conquest of the city from the Moors, and probably occupies the site of the great mosque. There are two parts or plans in this curious building; that to the east of the transept being the older, and no doubt the original design. In this are five naves, with a circular end round the great altar. Some of the arches which support this part are a clear and decided passage from Moorish to Gothic. They do not spring from geometrical supporters, but from the outer edge of a bold cornice, which

projects considerably beyond the head of the lower columns.

The arches are segments of circles, and resemble in form those of the Arabs. The arch which forms the entrance of the great nave to the high altar, where is properly the *crucero* or transept, is still more Moorish. It is very high and bold, and rests on a regular stool or projection like a butt end, fixed in the lateral wall, exactly on the principle the Moorish arches are constructed, and has no column or pilaster to support it from below. The lower or western end of the church is different. The form of arch is preserved for the sake of uniformity, but the principle of construction is altered. The arches spring from the heads of the columns as in the common gothic, or nearly so, and it seems very probable that critics had pointed out the un geometrical design of the first plan.

It is disfigured by modern innovations, but contains invaluable treasures of art in all departments. It is painted black and white, as if to imitate Pisa and Siena. The canons have been outrageous in the construction of the *choro*, which is a miserable modern exhibition, projecting beyond the middle aisle, and disfiguring the building, to which it is an absolute disgrace, the more unpardonable, as they are very rich. The facade to the *plaza* which is modern, is bad and quite incongruous with the interior. The adjuncts are beautiful. There is a fine *sala de cabildo*, a cloister of the good time, the intercolumniations being now filled up, and a noble chapel of the Mendozas designed in the manner of Michael Angelo, opening out of it. The family of Albornoces possess a chapel which is railed off from the body of the church to which it belongs. The *cabildo* opened

it, as it is a nuisance, intercepting the communication to no purpose, but they were compelled by law to close it, and keep the ancient agreement with the family. The magnificent arch of the cloister leading out of the church belongs to the great epoch, and will be found under the head of the sculptor Xamete.

The name of the architect is unknown, but was not improbably some Moor of Valencia, as many of them were employed as architects after the conquest of their provinces.

TARRAGONA.

The cathedral of Tarragona is of a little later date. It is a heavy edifice, with massy *pilones* or piers, having engaged columns, back to back, in the manner subsequently used at Granada.

BARCELONA.

The best specimen of light Gothic probably in Spain is the cathedral of Barcelona, which was commenced soon afterwards. The design resembles the best of France or England, and the cloisters are of equal beauty.

The church of Santa Maria de la Mar is of the same style. They are both probably by Jayme Fabra, a Catalan. There is reason to believe the Gothic was introduced into Catalonia by the Normans. It is universal in that province, and the parish churches afford excellent examples of it.

BURGOS.

The cathedral of Burgos is heavy in the interior, the

more so from the massy *reja*, and the manner the choir is blocked up. Over the crucero is an octagon tower of great beauty which is more modern, and the cloisters and western facade, surmounted by two pyramidal spires, cannot be excelled. It was commenced in 1221.

TOLEDO.

The church of Toledo is of the same date, but of much better design. The original plan is magnificent, but it is overloaded and disfigured by modern additions, amongst which is a detestable *transparente*, in the style of that of Leon, which it preceded, and is much more costly and extravagant. The *pilones* or piers, are massy, and the columns single and far a part, and not clustered as usual in the Gothic. The cloister is bold and lofty, of later date than the church.

VALENCIA.

The cathedral of Valencia deserves little notice, being one of the worst of the whole. It is Gothic and badly proportioned, being further injured by modern work. It dates 1262.

SEVILLE.

The cathedral of Seville is of 1400. Part of the wall only of the mosque which it replaced yet exists in the body of the edifice, which was very probably a Christian church before the conquest of the Moslems, and has remained ever since. The church has five naves, and no dome or central tower, the foundations being une-

qual to support one which was raised, and came to the ground soon afterwards. There are several peculiarities in this magnificent structure. The breadth is very great in proportion to the length, the form being nearly square, and the lateral aisles are all equal, and almost the same height as that of the centre. The capitals of the columns, are of the same elevation throughout, and the *pilones* or piers, of similar dimensions to each other. These arrangements give the unequalled effect to this church, which seems built to shew that the defects generally attributed to the Gothic order, are not inherent in it, but may be corrected. From this plan, and the great solidity of the pilones, the exterior is without the connecting arches and buttresses which support the inner parts of the fabric, and supply the want of internal strength in most of our cathedrals, Westminster for instance, and give the peculiar character to these edifices.

The details are not equal in beauty to those of many of our churches or those of France, and the parts are rather heavy than otherwise, but the general effect amply compensates for these deficiencies. The exterior has never been finished, and it is to be regretted that large sums should have been expended in bad and unnecessary work in the interior which would have been much better applied to this purpose. From the causes above stated, the outside at a distance has the appearance of a building of another style. Soon after the interior was closed in, the *cabildo* were ordered to build a magnificent chapel, at the eastern end, in honor of St.-Ferdinand, the conqueror of the city from the Moors. The design of Martin de Gainza was adopted, but he died before it was finished. Very fortunately the architects of that

time had sufficient skill to adapt another style, without producing the dissonance of effect usual in such attempts, and it harmonizes in some degree with the rest. The great sacristy was built about the same time from a design of Riaño, and is equally magnificent, but does not so well accord with the main edifice, and is too much loaded with ornaments.

The *sala capitular*, which is also by Riaño, is in better style. It is of oval form of noble proportions and simple style of ornament, quite unlike the style of the sacristy, which is that named in Spain the *Plateresco*, or silver smith's style, resembling the minute and overloaded work common in the designs of those artists.

The chapel of the Antigua, where is the wall said to have been part of the mosque, is of modern architecture, and quite incongruous. The worst of the whole however is the *sagrario*, which is outside, but connected by a door with the cathedral. This is in a bad modern style, and agrees in nothing with the principal building. There are some specimens of the bad time in the chapels at the west end of the church, which could easily be removed. The *trascoro* is disfigured by a costly and beautiful architectural front of the red marble of Moron, quite misplaced, with some bad figures above it, in wood, which ought to be removed. The name of the architect of this noble church is unknown, having perished with the design in the burning of the old palace of Madrid, in 1734, where it was placed, with many others, by Philip the second. The *patio de los naranjos*, formerly the court of the mosque, has been preserved, but is disfigured by innovations and ill sorted repairs of all kinds. The *Giralda* or square minaret of the mosque, the work of Guever, the Moorish inventor of algebra, and of noble

proportions, was thought too low, and an addition of an hundred feet ordered to be made to the height. Fortunately they found an artist, Fernan Ruiz, capable of doing it without disfiguring the original buildings but it is to be regretted it should not have been left unaltered. A peculiarity is observable in the *Giralda*, the extreme lowness of the door and entrance. It may have proceeded from the fear that animals might be introduced, which could easily ascend to the summit by the inclined plane which forms the passage to it, and thus an edifice be defiled to which they attached so much importance, that when the surrender of the city was inevitable, they determined to demolish it, and were only prevented by the threat of universal massacre in case of proceeding.

OVIEDO.

The cathedral of Oviedo is one of the most elegant of the whole. It is in the style of Toledo, but is smaller. A beautiful tower, unfinished, surmounts it, and there is a most noble open porch at the western end.

CORDOVA.

The alterations in the mosque of Cordova, so much to be lamented, took place at this period. The choir was, I think, by Fernan Ruiz. It is Gothic, and less incongruous, than might be expected, with that curious monument. The tower which formed the entrance of the *patio* of the mosque, and of which the brazen gates remain, is surmounted by a modern addition, in the same style as that of the *Giralda* of Seville, I think by the same artist as the choir.

SEGOVIA.

Segovia has one of the last examples of the Gothic cathedral. It is of 1522, just as the change of style was taking place. It is a noble edifice, but heavier than some of the others, and of a style properly called by the Spanish critics the middle Gothic.

ZARAGOZA.

The Seu at Zaragoza is of the same period, and is low and heavy. It has five naves, and over the crucero, is a light and elegant tower.

PAMPLONA.

The cathedral of Pamplona is small, but light and neat. An excellent facade, but of a style quite dissimilar to it, was built last century from a design of Rodriguez, and they were preparing to disfigure the *trascoro* in a similar manner when I was there.

Amongst other Gothic churches may be mentioned that of San Juan de los Reyes at Toledo, a light and elegant building, which suffered very much in the war of independence. The magnificent church of the Benedictines at Valladolid, of 1500, is also one of the best specimens.

Many Gothic churches have been disfigured in modern times by facing them inside in order to imitate the classic manner, which their proportions do not allow; and the bad effect is still aggravated by seeing the pointed arches over the pilasters and other ornaments, which are generally in the worst style.

GRANADA.

To the Gothic, which is the first epoch of modern Spanish architecture, succeeded the classic, or style of Charles the fifth and Philip the second, modelled on that of the *cinque cento* or of Bramante, Buonaroti and the great Italians of that time. There is however a transition style, which will be pointed out with more detail, because it is peculiar to the country, and as far as I know, has not been noticed by either native or foreign writers on the subject. It is an attempt to apply the Grecian design and details to edifices constructed in the Gothic form and proportions. The principal example of it, is the cathedral of Granada, the description of which is so inaccurately given in the work of Llaguno, that it can only be accounted for by its having been taken from a design which had probably been originally intended but was not executed, and from the writer not having seen the actual building itself. This sumptuous edifice, which has been ranked, in some respects, next to S. Peters, is composed of five naves; the *pilones* or piers which support them have each four Corinthian columns, placed on very high pedestals, surmounted by a lofty attic, on which rests a roof, groined in the Gothic manner. The columns are placed back to back, or on each face of the *pilon*, the angles being filled up by broken angular fragments to correspond. The columns and entablatures are all of similar height to each other, in the manner described at Seville, and the middle aisle is raised to a corresponding height above the laterals, exactly after the mode followed in that Gothic edifice.

The choir is formed in the usual place, below the

crucero. There is no dome over it. The great altar is isolated, with a passage behind it as usual. This altar is placed under a decagonal building, of which seven sides are built, the other three are open and form the communication with the great aisle, of which it is the termination. This polygon is carried up to a vast height, and ends in a dome, exactly in the manner, but not in the proportions, of many of the edifices remaining at Rome. As the height of this dome is much greater than that of the aisle, the roof of the latter would have intercepted the view, which has been partly obviated by an arch of peculiar construction, and very much admired by artists. The height of the centre aisle, I was told in the cathedral, is sixty nine *varas*, about one hundred and ninety three feet, and of the dome over the great altar, two hundred and twenty, or eighty one *varas*. These measurements are nearly what I had previously estimated them at, but are not given as absolutely fixed. This is the plan of this edifice, of which the idea was beyond all doubt taken from that of Seville, of which it is a sort of transcript. It may be a failure, as in some respects the difficulties were nearly insurmountable. The columns are placed too high, the breaks in the aisles destroy the harmony, and the proportions are bad, the whole being much too narrow, but the result of the attempt has been a magnificent church, well worthy its reputation. To judge of the effect, the best view is from the galleries at the back of the great altar, where are the paintings of Cano and Bocanegra. There is a screen at the back of the choir, with columns resembling some in Regent street, which have been thought original, but in general this noble building has been little injured by the moderns. The

Sagrario which adjoins it is a polygon, I think an octagon, and is of singular beauty, both in general form and detail. I could not ascertain whether it is by the same architect, but there seems no reason to doubt its being so, although the style is somewhat different from the rest of the building.

The chapel of the Kings, where Ferdinand and Isabella are interred, is Gothic, and no doubt the whole church was originally intended to be of the same order. The constructor of this building was Diego de Siloe, son of an artist of Burgos, and who appears never to have been out of Spain. He will appear amongst the sculptors, in which branch he was equally eminent, and he was celebrated for his skill in carving the Gothic ornament.

MALAGA.

The cathedral of Malaga is agreed to be by the same artist, and is on a plan somewhat similar, but of smaller dimensions, and has only three naves, without the elevated chapel of the great altar. The roof also differs, not being groined in the same manner, and is ornamented by being divided into a number of small circular domes, somewhat like the windows called marigold in the Gothic, and is of solid stone. The effect is much lighter than that of Granada, and the modern additions have been made with good taste, although of different design from the original building. The chapel of the *Incarnacion* is mentioned under the head of marbles. The sculpture in the choir is excellent. Behind this cathedral is some Gothic work of very good style, which is very probably also by Siloe.

Part of the magnificent church of S.-Geronimo at Granada, where Gonsalvo de Cordova is interred, was by the same great artist, and these are all the works I am acquainted with or I believe are known to be by him, but he inspected and corrected various other edifices and plans.

JAEN.

The cathedral of Jaen is nearly on the same plan as that of Malaga, but it has a small dome. It appears to be from the designs of the elder Valdelvira, who figures in the first rank amongst the sculptors. The sacristy is of admirable proportions, and is considered one of the best pieces in Spain. It is of the pure classic form.

The enormous hospital de la Sangre, at Seville, was commenced, on a scale which precluded its ever being finished, from a plan of Gainza about 1550. In one of the *patios* or squares is placed a chapel of a design quite different from that of the main building. It is said to be by Fernan Ruiz, and resembles on a smaller scale the plan of the cathedral of Granada. It is very high and narrow, with one nave. There are side chapels, and Ionic semi columns, which rest on Doric stools, or projections from the lateral walls, and are not carried to the ground. The roof is of solid stone. The outside is Ionic, of much better design than the main edifice of the hospital, and is known to have been corrected by Machuca. The principal facade of this chapel is of a still different style, and will be mentioned more particularly under the head of Machuca. The outside entrance of the *patio* is of a yet different date and style, being of 1617 and probably of Asensio de Maeda. It is inferior to the rest, being of the time when the art had declined.

These edifices are all that I am acquainted with in this transition or semi Gothic style, which soon gave way to that which forms the second or great classic period, corresponding with the *cinque cento* of Italy, which it shortly followed.

ALHÁMBRA.

The building which probably holds the first rank as the oldest construction on the Italian or Greco-Roman plan, is the palace of Charles the fifth in the Alhambra, the work of Machuca, of whom nothing is known, and whose name has, by the mere accident of being mentioned in an obscure poem of that period, been rescued from oblivion. He must beyond all question have studied in Italy, whence he introduced the Ionic order into Spain. The palace has an Ionic body over a rustic base, and the *patio* or inner quadrangle encloses a circular area, ornamented in corresponding style, and of novel and beautiful effect. The columns of the principal facade are pure and correct. Those of the flank, where is the chief entrance, have been made with imperfect capitals, no doubt to make them subordinate to those of the principal front, but that, and festoons to the capitals, would have been better omitted. The sculpture of the medallions on the outside will be mentioned under the head of Machuca. This beautiful edifice has never been finished, and remains a shell, part of it being occupied as a powder magazine. It may vie in beauty with any edifice in Europe.

The facade of the chapel of the hospital de la Sangre, at Seville, so exactly resembles the Ionic front of this building that it seems extraordinary it should have passed unnoticed; the more so as it is known that this artist

was employed, and made voyages to Seville, to correct the designs of the other architects in the very same chapel. The style is as exactly identified in these two buildings, as any two paintings of Raphael, or Domenichino, or of Murillo. It differs from any thing else either in Spain or out of it, to my knowledge. To complete the resemblance to the Alhambra, he has, with consummate taste, introduced an arabesque ornament upon a sarcophagus, which is so placed, as not to interfere with the harmony of the rest of the front. The sculpture of this facade will also be mentioned with that of the Alhambra under the head of Machuca. There are no other works known to be by him in Spain, nor have I met with any, excepting this, which even by conjecture could be attributed to him. He was succeeded at the Alhambra by his son, by whom nothing is known to have been constructed.

Of this era is the *patio* of the Alcazar at Seville, which was built by order of Charles the fifth, and is probably by Luis de Vega. It has double columns, and is of great purity of design.

Of the same epoch is the Alcazar of Toledo, which was commenced on the plan of Luis de Vega and Covarrubias, but was subsequently altered. It is a large and high quadrangular building, solid and massy, but far from elegant in the design. The *patio* is good, and seems to have suggested the arrangement of the modern palace at Madrid. The best part is the stair case, which is unequalled in Europe, very far exceeding that of Caserta in simplicity and nobleness of plan. It is the work of Villalpando, the celebrated sculptor, who will be mentioned else where. The principle is similar to that of the royal palace at Naples, which is by Juan de Toledo,

but it is superior to it. One of the facades of the Alcazar was subsequently finished by Herrera, and is better than the others.

The church and cloisters of San-Miguel de los Reyes, outside of Valencia, is generally attributed to Covarrubias, although it was finished after his death by others. It is one of the best specimens of the architecture of this epoch.

The magnificent Gothic church of the Benedictines at Valladolid, mentioned before, has a lofty and grand portico, with an immense balcony, at the western entrance, built subsequently, and rather in the classic style, but meant to harmonise with the interior. Adjoining it is a part of the convent, with a good facade, and inside is a noble cloister of Doric and Ionic half columns. All this last mentioned work is of Juan de Ribera Rada, and is in the style of Herrera, whom he preceded, but the arcades are higher, in proportion to the breadth, than was practiced by the latter architect.

Bartolomeo Bustamante, who seems to have been an amateur, built the hospital de Afuera at Toledo about this time. The *patio* is magnificent, and is divided into two parts by a noble colonnade, which forms the communication of the building from its two sides. These buildings, that near Valencia, at Valladolid and Toledo, may claim precedency in the great and solid style, which characterizes the period at which we have now arrived. The palace of Granada is light and elegant, as before mentioned, and stands alone in this respect. In the solid style, the Doric and Ionic are used almost exclusively, the Corinthian very seldom. The Doric is of course that of the Italians or Romans, no other being known at that period.

ESCURIAL.

The Escorial was commenced in 1563, from the designs of Juan de Toledo, who built great part of the palace at Naples. This building, which is one of the most singular monuments of human folly, was planned by a monarch who was an excellent judge of art in general, more especially of architecture, in which he seems to have taken real delight. He was extremely economical in arrangement, attending to the most minute details, and had some plans worthy of imitation. He generally commenced by assigning very small pay to the great artists he employed, which was gradually increased as he approved of their work, but never amounted to much, and most of them died poor. The pay of these great men was about equivalent in most instances, to that the valets or *chefs de cuisine* of their successors in other countries receive. The whole was conducted on a similar plan of economy, and the noble edifices he has bequeathed to succeeding ages were executed before the invention of the modern system of encouraging lavish expenditure and bad taste by paying per centage.

Before any work was determined on, in the great time of Spanish architecture, it was usual to summon the best artists from all parts of the country, who assembled as at a congress, and their opinions were severally weighed, and adopted as they seemed most adviseable.

The Escorial cost very much less than San-Pauls, although it is built entirely of granite, and that church might nearly stand in one of the *patios*. From the accounts, which have been preserved, the cost was about six hundred thousand pounds sterling, to which are to

be added some other expences, and the Pantheon, which was the work of Crescenzi an Italian, and is more modern. Some parts of it are magnificent, especially the church, which has only the defect of being rather narrow, increased by a bold and noble, but misplaced cornice, which runs round it.

This defect in proportion was no doubt caused by the "longing, lingering looks," these great artists still cast on the magnificent constructions of the preceding style, from which their first impressions were derived.

The parts of the whole are not in proportion to the general outline, owing to the preposterous and absurd form given to it. The stair case, and some other trifling parts have been altered from the original plan.

Juan Herrera, who finished this edifice, must be placed at the head of the Spanish school. His greatest original work is the cathedral of Valladolid, which is unfinished, but is a most noble edifice. There are three naves, with chapels on each side. The great altar is not isolated, but is placed at the extremity of the centre aisle. The plan has beyond all doubt been taken from the Gothic church of the Benedictines, but the proportions are quite different. It has vast breadth, and most majestic proportion, with the utmost purity and simplicity of detail, and is a model of the severe, pure, massy and unornamented style of architecture. This noble building loses its effect from a gigantic wall the canons have most unreasonably built to cover their choir, which completely prevents any general view of the interior, and the spectator is obliged to be contented with lateral and flank views. If any edifice in Spain should be completed, by a better division of the church property, and the sweeping away the numerous excrescences, which deform and

disfigure the really noble parts of the fabric, it is this cathedral. The present church is only the body of the original plan; the transept is entirely wanting.

The arcades of this artist, which are amongst the most beautiful of his designs and were followed for some time by others of the school, are on the Roman principle, the arches being turned and intersecting each other, the height and breadth being equal, so that each arcade forms a square or cube. The effect of this proportion with its Doric columns or half columns is perfect for the severe and massy forms suited to public buildings.

The Lonja or Exchange, of Seville, now used as the *Archivo* or Registry for the colonies, is a quadrangle, with Doric and Ionic arcades over each other, surrounding the *patio*. The proportions are perfect, and it is a model for public buildings, which should be placed in all boards of works and similar places. The stair case is modern and of inferior design, but richly ornamented with marble. The divisions have been taken down in the upper part to suit the arrangements of the repository of papers, and the effect is very much lessened by it.

Alonzo Berruguete, the painter and sculptor, was also eminent in architecture. The best work I have seen by him, is the inner court or *patio* of the archiepiscopal palace at Alcala de Henares, which may be compared to the productions of Sansovino and his school. It is charged with ornament.

I have been unable to ascertain the date or name of the architect of the cathedral of the Pilar at Zaragoza, which must be referred to this epoch, or a little later. It is a quadrangle, of four hundred feet by two hundred, besides the chapels. There are three naves, with six massy

pilones of bad style between each. It is low in proportion to the breadth and length. There are many small domes, and the painting and gilding give it a theatrical appearance. The chapel or sanctuary of the Virgin of the Pilar, which was designed by Rodriguez in last century, is placed like a tent underneath, and is in better taste. There are many buildings in Spain, especially cloisters of convents, which resemble the style of Herrera, and are referable to the epoch immediately succeeding him. A rapid decline took place afterwards. The sumptuous palace of the duke of Infantado, at Guadalaxara, may be taken as a specimen how far decay had taken place in the next century. A style was used, apparently about this time, chiefly in the Basque or free provinces, but the church of Cazalla in the Sierra Morena, is of similar design. The church is divided into naves by single columns of vast height, with regular base, and capitals generally Doric, which support light and noble roofs arched in the Roman manner. I cannot find the names or dates of the artists of these edifices, but they were almost certainly natives of the provincias.

The domestic architecture of the free provinces and of Aragon, which is of very good style, resembling the better times of Tuscan design, must generally be referred to this period.

Miguel de Lopez, who is mentioned as the architect of the curious church of Priego, and must have studied at Florence, where he might be supposed to have absorbed the ideas of Brunelleschi, lived at this time. I know no other edifices which could be attributed to him.

The magnificent church of the Jesuits at St-Ignacio,

near Tolosa, is from the plan of an Italian artist, I think Fontana, although it was built by natives. The other churches formerly belonging to the society of Jesus, which are now chiefly connected with establishments of education, are on an uniform plan, similar to those in different parts of Europe, built during the flourishing time of the order, and I believe from the plans of architects belonging to it. They are in general in the form of a Latin cross, with side chapels, and are richly ornamented with marbles and other ornaments.

The art was brought to its lowest point by some offsets of the school of Borromini, of whom Ribero, Tome, Gavilan, and Churriguera were the leaders. Nothing can be imagined so bad as the specimens produced by their fevered brains. They are beyond any thing that resulted from the vague ideas of the Italians. They are known in the criticisms of the Spanish writers as *delirios* or the offsprings of diseased and distempered imaginations, and are sometimes compared to the works of the harpies who in ancient times scattered filth over every thing they approached. This style was the more unfortunate, as it was introduced at a time, when the cabildos were rich, and vast sums were expended in gilding, and many forests levelled to cater to the wild fancies of these visionaries, who have befouled almost every principal church in Spain. The name of one who was not the worst of them, has been selected, apparently from its singularity, and the facility of compounding from it, to designate the style, and Churriguera, Churriguerismo, Churrigueresco, occur in endless variety, to denote all that is vicious in design and execution. The Cabildo of Toledo materially contributed to the spreading this evil, by sacri-

ficing a very large sum in the *transparente*, which was considered an eighth marvel of the world, and imitations of it too generally adopted. To this epoch must be referred the cathedral of Cadiz, which is a Corinthian structure, on the ornamental part of which, the architect seems to have studied how much money could be expended with the least effect. Apparently and according to the calculations given of the expenditure, at least two cathedrals might have been finished for the sum thus thrown away. The roof has unfortunately been left, so that it must now perish, as the funds are dried up, unless some mode be taken to cover it in, and preserve what has already been finished. It now serves for a rope walk, and similar uses.

This bad style prevailed at the end of the seventeenth century, and commencement of the next. The first native who opposed it with any success was Ventura Rodriguez, who adopted a severe and correct design, which fortunately became extremely popular, his works being widely spread. Juvara, a Sicilian, and Sacchetti, whom he recommended as his successor in the palace at Madrid, and Sabbatini, a Sicilian, were also extensively engaged by the court. To these artists, and to Villanueva, who succeeded Rodriguez, we owe the best architecture at Madrid, as the custom house, etc., which are all modern. None of the real architecture of the best time exists in that modern place, as the monarchs who planned making it the capital did not immediately employ their architects upon it.

The academy was instituted about the same period, the early part of last century, and it may be said the art is now secured from falling back into the state from which it emerged at the commencement of this last epoch.