

FLORES, who is vain enough himself, and willing in all things to gratify the vanity of his countrymen, attributes it to the GOTHs, who, as they lived here once, were for that time a sort of SPANIARDS: COLMENARES, the writer of the history of SEGOVIA, goes many lengths indeed; and in order to make his native city, SEGOVIA, as old as possible, tells us at once, that the aqueduct was built by HERCULES. HERCULES certainly did great wonders; but I believe built few aqueducts: and if it must be the work of some strong man, he might as well have called in SAMPSON. As to the GOTHs, tho' it is certain they raised very noble fabrics wherever they went, and, as it were, built themselves into fame; yet I cannot give them this aqueduct, for many reasons. The *Gothic structures* in general appear to me to have this character; that though they are for the most part noble by their being so very large, yet they are generally clumsy and heavy, and the *old Gothic* particularly so: You seldom see any thing light, elegant, or of a good taste, except in the *modern Gothic*; all which circumstances are remarkably conspicuous in *this Aqueduct*. The *Gothic* indeed will last for ages, and so will the *Roman*, without one half of their heavy stability. I am therefore, upon the whole, inclined to think this aqueduct undoubtedly *Roman**. For though I grant to COLMENARES, that there is nothing now visible upon the aqueduct itself, no remains of *an inscription*, no traces left to decide this question; let the order too, if he will have it so, be either Doric, Ionic, Corinthian, or Composite: And tho' it be true, that the *Romans*, when they executed such great works as these, generally took sufficient care to secure their *title* to it, and their *name* upon it: Yet all these arguments and objections do not weigh with me: I am where I was; I think it *Roman*. There is something in the grandeur of the *Roman* works, that still *speaks* for them, though their usual witnesses should happen to be lost: a greatness, that no other nation has attempted, or ever been able to equal. There is no inscription remaining now, nor is there much appearance, that there

* The first 13 arches are certainly Roman; the 36 next in sequence are clearly of another stile, of a much inferior workmanship, and have been repaired by the *Spaniards* or *Goths*: for the stile will agree with either. But at the 49th arch the *Roman master-hand* appears again; the same form of stone, large, round-edged, and exactly in the same taste with the 13 first arches.

ever was one: What then? is this negative a sufficient proof that there never was one? The Roman inscriptions so frequent about the walls of this town sufficiently shew their footsteps at SEGOVIA, to this day: there might have been an inscription, but now defaced or destroyed by ignorance, superstition, time, and the turbulence of the age, when SPAIN successively received so many masters. These inscriptions are still legible to this day: SEXTO· LIC· MIL· near the gate of St. JUAN. Another is

M·	IVN	Æ·	FI
	ETIS	CAES	
N	Q	F	ANN
LV·	S·	T·	T·L·

Another near the gate of SAN ANDRES, thus:

PUBLICIO
IVVENALI
IVVENALIS

COLMENARES upon this says, that JUVENAL was not born at AQUINUM, but SEGOVIA; for how could MARTIAL, who was a Spaniard, otherwise call him *Juvenali meo*?

AFTER having given some account why I think it a Roman work, I shall now search after the *Author*. The reason why it has been ascribed to the Emperor TRAJAN, is, because that prince has left so many noble monuments of his own erecting in SPAIN, particularly in ESTREMADURA and ANDALUSIA; that, forsooth, every Roman work that the Spaniards find any where, must immediately be ascribed to TRAJAN! This, indeed, is natural; for the Spaniards still revere his memory, and they have a very remarkable proverb, which says, *Felicidad de Augusto, y Bondad de Trajano*: that is, *The happiness of Augustus, and the goodness of Trajan*. But I have one objection to its being the work of that great emperor: that

he was a native of *Italica*, or OLD SEVILLE, by birth an Andalusian: and I cannot help thinking, that if he had intended a work of so much expence and magnificence in SPAIN, he would never have given the benefit of it to the inhabitants of OLD CASTILE. But here I am sensible, that I am unawares drawn into a controversy, and shall presently raise all the Castilians to a man against me. For it seems these gentlemen will have it, that the Emperor TRAJAN was an *Estremaduran* by birth, and not an *Andalusian*. Well then, let us weigh the authorities on both sides, and see how that matter stands. XIMENES, and other compilers of the *Historia general de Espana*, MARINEUS SICULUS, PEDRO DE MEDINA, JUAN SEDENO, and others say, that TRAJAN was born at PEDRAÇA DE ESTREMADURA, or PEDRAÇA DE LA SIERRA, so called, because it joined to the mountains, and to distinguish it from that in the plains, which was likewise called ITALICA. To this they add the constant tradition of this Estremadurian village, which says to this day, that TRAJAN was born there, and they shew travellers the site of the house he was born in: and they give this as another proof, that the villagers say, his mother was OREJANA, or OREJANILLA, which was romanized afterwards into AURELIANA. To all this they join the blunders of the partial ZOZIMUS, ἔλεξε τὸν ἴσον ἑαυτῶ ἐν τῇ ἀρχῇ Θεοδοσίον, τῇ γενέσει Ἑσπᾶνῶ ἐν πόλει Κόκα τῆς Γαλικίας. and the dreams of some Spanish bishop. This is one side of the question, and is at the same time a specimen of Spanish learning. Now on the other side. DION CASSIUS, AMMIANUS MARCELLINUS, AURELIUS VICTOR, and EUTROPIUS all affirm, that the Emperor TRAJAN was a native of the *Andalusian Italica*, or OLD SEVILLE. *Amm. Marc. Theodosius Hispanus Italicæ Divi Trajani Civitatis*. The words of VICTOR are to much the same purpose. It is clear, however, I think, that THEODOSIUS was no Estremadurian, whatever TRAJAN might be; and as to ZOZIMUS, he makes him a poor Gallician. All the remark I shall make upon this controversy is, that TRAJAN's being an Estremadurian would suit well enough with the public works he raised in that province, but it will not bring him so far as SEGOVIA into OLD CASTILE.

UPON the whole, then, I am induced to think, that this aqueduct was the work of LICINIUS LARIUS, the Prætor under VESPA-

SIAN: for TRAJAN had need have been a master-builder all his life-time, if we ascribe every thing to him. But then it is said, that if LICINIUS LARIUS built the aqueduct, that his friend PLINY would certainly have mentioned it. I do not think this a certain objection; a probable one, I own, it is. But be that as it will, it is as certain, that there is an *Inscription* extant in AMBROSIUS MORALES, the famous old Spanish antiquarian, which is published by ADOLPHUS OCCO, and shews, *That Licinius Larius really did build the Aqueduct of Segovia.* They may say, perhaps, that this inscription is a false one: It may be so, for ought I know to the contrary, as I have never been able to see MORALES, or Occo's book, or to copy the inscription*. I shall now take my leave of the aqueduct, adding only, that I am told the cement is lead, and that the key-stones are tied with iron; and that between the two highest arches, or the *Açoguejo*, as they call it, there are two niches remaining, which plainly contained formerly the statues of the emperor and the lieutenant, or prætor, under whom this aqueduct was erected: but now they are very piously filled up with the statues of those, who might possibly work miracles, but I am sure never brought water in so noble a manner to any city in this world; I mean two saints.

* You will find it in Don G. MAYANS's Latin Epistle, annexed to this account.



Ad CL. PATREM

HENRICUM FLOREZIUM,
HISPANIÆ SANCTÆ SCRIPTOREM,

*Ab Opinione suâ & Judicio de Aquæductu Segoviensi dissentiens
Poeta.*

*Pyramidum moles cessere; Segovia pontem
Ducendis veteri numine jactat aquis:
Trajanus fuerit, fueritve Licinius autor,
Haud sua Lucifero lymphæ jubente fuit:
Nec tamen Alcidi dederim, Maurove, Getifve,
Hoc tantum Hispano vix licet esse decus:
Macte animi FLOREZE! sed hæc monumenta per orbem
Non nisi Cæsareæ sic posuere manus.*

Translation of FATHER HENRY FLOREZ'S Account
of the AQUEDUCT of SEGOVIA.

(Taken from his Espana Sagrada, Vol. VIII.)

SEGOVIA is one of the most antient cities of SPAIN, not so much as appears by the name, and the mention which historians and geographers make of it, as by the remarkable monument of the *Aqueduct*, which shews such notable antiquity, that it is not easy to determine its origin precisely. Some ascribe it to HERCULES, others to the Emperor TRAJAN, and still no inconsiderable part of the common people judge it to have been built by the DEVIL.

THIS very variety of opinions is a proof, that we know nothing certain about it. As for ascribing it to HERCULES, we

do not discover any other foundation, than the knowledge, that a statue of HERCULES was formerly placed in the niche, where now is the image of St. SEBASTIAN: no stress ought to be laid upon this fact, which only proves, that in the times of paganism the antient Spaniards might dedicate that work to the memory of HERCULES.

As to what relates to TRAJAN, it is very difficult to acknowledge him for the author, because there is no trace left of a Roman inscription on it, and that in a work of such great length, and so well preserved; we knowing, on the other hand, the taste which prevailed in the works of that emperor, viz. to leave his name perpetuated upon them. Consequently one called them *verba parietaria* ||. And on the bridge of ALCANTARA in SPAIN, consisting of six arches, they placed divers inscriptions, in which his name is repeated in each. Besides, not having any account of the Romans being concerned in the aqueduct of SEGOVIA, we have no grounds to ascribe it to TRAJAN, or to any other emperor, unless it be thought sufficient to produce other works of the same age, which have a similar stile. But they differ either in the manner of joining the stones together; or it will be difficult to contradict that which the Romans have said of these, and other very antient works, such as the Pyramids of ÆGYPT; concerning which COLMENARES writes, c. i. § 11. of *The history of Segovia*, that they very much resembled the fabric of this aqueduct, according to the descriptions which they have given of the workmanship of them, of the greatness of the hewn stones, and un-hewn stones. COLMENARES too adds no bad remark, that the stile or order of architecture of the Segovian aqueduct is different from that used by the Romans, since it is neither of the Doric, Ionic, Corinthian, Tuscan, or Composite orders, but of some other not known; insomuch that we have some grounds not to acknowledge it for a Roman work, but of a much older date.

Of this argument drawn from the stile of the architecture, the public has not been able to judge, insomuch as no one has been bold enough to engrave it. COLMENARES was deterred by the

|| It should be *verba parietaria*; that is, *palabras paredanas*, or wall-words.

greatness

greatness of the attempt, as he expresses it in the place I have quoted. The celebrated Father MONTFAUCON in the IV. Tome, P. ii. Ch. 10. of his *Antiquité expliquée*, complained, that he was not able to procure a design of it: But afterwards in the IV. Tome of the *Supplement*, page 102, he says that M. LE GENDRE, surgeon to his Catholic Majesty, sent it him, with a description of it in Spanish, of which that father availed himself. But the *design* which was sent to Father MONTFAUCON consisted only of ten arches, without any measure or scale, without the due proportion between the arches, omitting the under-cornishes of the pillars, and failing in the proportion of the upper arches with the lower, without regulating it to the form of the dye of the pedestal, nor to the lower line, which is not right in more than the three central arches: and he adds, in the upper part of the pillar, which is in the middle of the greatest height, an head of a woman between two flowers, with this inscription at the bottom, * CABEZA DE ESTREMADVRA; which is not so, because upon the canal, through which the water runs, that figure is not to be seen.

WE here give the whole delineation of it with exactness, by means of DON JUAN SAENZ DE BURUAGA, an ALCALA DE HENARES Doctor, of the greater college of SAN ILDEFONSO, Magistrate of the holy church of SEGOVIA; of whom I availed myself, by reason of the friendship we contracted at the university of ALCALA, and he took that business so much to his own account, that in a little time after I had applied to him, he favoured me with the utmost dispatch; having associated to himself, for this end, a person very able and knowing, who is architect of that holy church, and is called DON DOMINGO GAMONES, whose name is worthy to be perpetuated, for having given us that which no other has done, without seeking any other interest, but that of serving the public: and although we know not the name of the first architect, we know that of the first who ever attempted to draw this fabric.

THIS great aqueduct is called a *bridge* vulgarly, its intention being contrary to the use of such like fabrics: for whereas they

* Or, *The Head of Estremadura.*

are designed to give passage to people over the waters, this is to conduct the waters over the people, leaving free passage below. The water comes by means of some arches of stone, which sustain a canal formed of the same stones in conformity to its passage. That as in all other bridges, people walk upon a pavement laid upon the superficies of the convex part of the arches; and as in those the ground and the parapet walls serve for the cover and security of the passengers: In this, both the one and the other are designed for the course only, and the direction of the waters.

THE motive for so great an undertaking was, that seeing on one hand, that in the site of the city, nature afforded a soil very well disposed to build a town, and very suitable to the genius of the antient inhabitants: That it had the due elevation which they wanted, for the ventilation of the air; and also that it was able to resist any invasion. They reduced the site to a great rock, or mountain sufficiently scarped, and able to contain a city not very large, but fortified by nature, which raised the ground above some plains, watered by different streams, which flow from the *Cumbræ Capitaneæ* (the name which PLINY gives to some branches of the IDUBEDA, called to this day *Puerto de la Fon-fria,* y de Guadarrama*.) Towards the north runs the river ERESMA, which springs from some fountains on the other side of the said pass in the mountains, and goes by COCA to fall into the DUERO.

SOME will have it, that the ERESMA is the *Areva*, of which PLINY affirms, that the name came from the region of the *Arevaci*. But we have nothing to add to the proposal against what is said of the *Arevaci* in tom. V. The Marquis of MONDEJAR, concerned in some things very strange about SEGOVIA, in the II. tome of his *Dissertations*, p. 218, thinks, that *Areva* is a little river, which falls into the DUERO near the antient *Numantia*, called at present *Tera*. But that cannot be the case, considering that the spring of the DUERO, and the same *Numantia* were the *Pelendones* of PLINY. And for the same reason, the river that

* Or, *The Port of Fon-Fria, and of Guadarrama*.—This is a pass in the mountains; all such *Passes* being called by the Spaniards *Ports*.

SEGOVIAN AQUEDUCT. 191

waters *Numantia* must be of the same country. Besides which, it is so very short in its course, and so little known, that it could not give a name to so famous a people.

By the plain to the south of SEGOVIA there runs another short stream, called by the peasants *Clamores*, which joins the ERESMA at the West point of the city, where the ALÇASSAR stands.

NOTWITHSTANDING the streams which run by the vallies of the city, the ancients desired, that there should be no want of water to the inhabitants within the walls, nevertheless that the earth was not commodious for fountains, on account of its height and dryness: With this view, they undertook the giant-like work, to convey a river within the city, conquering by art the impediments which nature had opposed to it, by reason of the height and depth of the ground: although the architect plainly shewed, that he was master of a greater height, if it had been necessary, since he made the water pass above the walls and roofs of the houses.

THE source of this aqueduct is a little river, called RIO-FRIO, which rises at the skirts of the pass in the mountains, and is that which comes to the city, taking from its stock as much water, as would fill a duct that would contain a human body: It is received in an arch of stone at the distance of 500 paces from the city: and from thence it begins to run in the channel of the aqueduct, which does not require more elevation than $5\frac{2}{3}$ bars, that is, 17 feet. By little and little the height increases, as it comes to deeper ground, but without requiring more than one range of arches, until the water has passed over 65 arches, where the arches have a height of 39 feet, close to the convent of SAN FRANCISO. There they begin to wind from the east to the west, requiring two ranges of arches, one arch being put upon the other. That being the lowest part of the valley which is the little square, now called AZOGUEJO.

IN that part the aqueduct is 102 feet high, the channel entering by the battlements of the walls, with an extreme elevation from