their astonished countrymen. From that moment the fortune of the day was changed, and the field of battle became a scene of wild confusion and bloody massacre. The last that was seen of Don Roderick was in the midst of the enemy dealing death at every blow, but Al Makkari and Condé say he died in battle; and this seems the best opinion, otherwise, as Mr. Gayangos says, why did he not seek for refuge in the mountains of Asturias, where the relics of the Gothic nobility had assembled for the defence of the country.* The Christians were seized with a panic. They threw away their arms, and fled in every direction. The alarm spread throughout the land, but there was dissension and even traitors in the cities. Except in the mountains of the North, where a gallant band maintained their independence, Spain was conquered by the Moors in fewer months than the centuries required by the Spaniards to recover their dominions.

We left Cadiz at ten o'clock, and arrived at Seville at five in the evening. It blew fresh at starting, and a great scene of confusion existed, carrying the passengers in small boats to the steamer; the Cadiz sailors being as noisy as Neapolitans. We passed Rota and San Lucar, considerable towns, otherwise there was nothing of the least interest to observe, the country being fearfully flat; sometimes the mea-

* Mohammedan Dynasties, p. 272; Condé, vol. I, p. 31.

dows were covered with immense hordes of cattle. The river is as broad as the Tiber near Rome, and the colour is somewhat similar. As we approached Seville, hills planted with olives and orange-trees were a relief after the monotonous country we had passed.

The entrance to the capital of Andalusia is very striking, the elegant Giralda towering above every other building, was visible long before we arrived; and when we entered the city, the Plaza de la Constitucion with its picturesque houses, the Ayuntamiento, and the cathedral and several other buildings, convinced me that Seville would not disappoint my expectations. No wonder that the Arabs thought it one of the handsomest cities in the world, and that its inhabitants in such a luxurious climate, were famous for their indolent habits and love of pleasure.*

* Mohammedan Dynasties, vol. I, p. 56.

CHAPTER XVII.

SURRENDER TO THE MOORS—ABDU-L-AZIZ AND EGILONA—SIEGES — FERDINAND III.—VIEW FROM THE GIRALDA — STREETS — HOUSES — ALCAZAR—CASA DE PILATOS—CASA CARASA — CASA O LEA — CASA DE LAS TIBERAS — DUKE D'ALVAS.

THE foundation of Seville has been attributed to Hercules, to Bacchus, to the Hebrews, the Chaldeans, and the Phœnicians. Mariana says Hispalo founded Seville, called in Latin Hispalis. Julius Cæsar made it his capital, and fortified the city with towers and walls, but Italica and Cordova were the favourite residences of the Romans. In 582, the Gothic Prince, Hermenigild, when he abandoned the Arian faith, was besieged here for a year by his father, Leovigild, the King of the Goths; and the brothers St. Laureano and St. Isidoro, the chiefs of the religious war, and successively Archbishops of Seville, are now the tutelar saints of the

city. St. Isidoro and St. Laureano induced their nephew, Hermenigild, to wage a rebellious war against his father, Leovigild, the just King of the Visigoths, who was guilty of no crime, except that of not believing that Jesus was God, quite equal with the Father. Hermenigild distributed a medal, importing that an heretic, though a king, was to be destroyed. Hermenigild did not, however, succeed in his parricidal attempt—Leovigild subdued and cast him into prison. There he finished his days, and the Spanish Church worship this breaker of the fifth commandment as a martyr, and annually keep the 12th of April, in commemoration of him. The saints Laureano, Isidoro, and John the Monk, were canonized for assisting him in a rebellion, which there was nothing in the government of Leovigild to justify. All parties enjoyed liberty. Even Jews held offices, and Laureano himself, who was a monk, and an enthusiast, and not of the religion of the King, was employed in the honourable character of Ambassador at the Court of Constantinople.*

The courage which the Sevillians exhibited in protecting a son from the resentment of a justly enraged father, was not shown in 711, when they surrendered, after only a month's siege, to the infidel Moors. Sectarian zeal is, however, always more

* Robinson's Researches, p. 208.

active than real religious faith. The defeat of Don Roderick had, moreover, created a panic which seemed to paralyse every heart in Spain. Seville was always a favourite residence of the Jews, the great allies of the Moors; and their wealth and influence probably increased the alarm, and prevented the citizens being more resolute in defence of their religion and their homes. When the Court sat the example, and Egilona, the wife of Don Roderick, became the bride of Abdu-l-Aziz, the son of the conqueror Musa-Ibn-Nosseir, it is not surprising that the people soon became reconciled to the Moslem yoke. The loves of Abdu-l-Aziz and Egilona, is a fearful tale. The Arab chief's union with a Christian, excited the suspicion of the Moslems; and the doating woman, in the recesses of their luxurious palace, would gird the brows of her husband with Don Roderick's crown. Palace walls have eyes and ears, and the news soon reached the Caliph, already incensed against his father, and their brief hour of bliss ended ignominiously on the scaffold. Condé, however, says this tale was only spread amongst the people by those who were charged with the Caliph's command to kill him, lest the soldiers, who loved Abdu-l-Aziz, should espouse his cause.

During the fortunate reigns of the Umeyyah Caliphs Seville enjoyed peace and prosperity, but when

that dynasty was overturned, and those dissensions commenced, which ended in the triumph of the Cross, the Sevillians were too powerful to keep aloof from the struggle for independence. In 1091, Seville supported the rebellion of Al-Mu'tamed, the Governor of the city, who was taken prisoner and sent to Africa, with his family. In 1145, the Almohades raised again the standard of revolt against the Almoravides, and elected a King, whose descendants united Cordova to their own dominions. In 1147, the Almohades took Seville, and for a century were sometimes masters, and sometimes driven out of the city; but great was the struggle for power in Andalusia in those days.* Ferdinand III., King of Castile and Leon, having seized upon Cordova and Jaen, Seville formed itself into a republic, under a chief called Axarafe (called a king by Mariana), and was governed by its own laws. Ferdinand, observing these dissensions, appeared before Seville, and one of the most memorable sieges recorded in the annals of Spain took place, yielding only in interest and importance to the siege of Granada. Ballads and poems illustrate the gallant deeds that were performed, and even the grave pages of Mariana† become animated in relating this great event. He

* Mohammedan Dynasties, vol. II.

† Third book, chap. VII.

describes the importance of the capital of Andalusia—the strength of its walls, arms, and population, its public buildings like royal palaces, its commercial advantages, connected as it is by a river navigable for large vessels, with the ocean and the Mediterranean, and is eloquent in the description of the olive farms, for which the environs of Seville are still famous.

After alluding to Don Jaime's conquest of Valencia, a place with a much smaller population, and the great efforts Ferdinand made to ensure equal success, he says the siege began on the 20th of August, 1247. The Moors made valiant attempts to destroy the Spanish works, but without success. Every care was taken to prevent the entrance of provisions, and the country destroyed for miles round. Carmona, six leagues from Seville, yielded to the Spaniards, yet still the Moors were not discouraged, and made great but vain efforts to destroy the Spanish fleet. Amongst the Christian chiefs who distinguished themselves, Garci Perez de Vargas is mentioned with great honour. He was with a single companion, when suddenly seven Moors on horseback made their appearance. His friend advised that they should retire; but Perez preferring death to shame and the appearance of cowardice, advanced alone, his companion having fled. The enemy, notwithstanding their number, had no in-

clination to encounter such a hero, and to the astonishment of the King and the army, he passed them in safety. We cannot have a greater proof of the dissensions which were the ruin of the Moors, than the fact recorded by Mariana, that Ibun-l-Ahmar, the King of Granada joined Ferdinand with a large body of soldiers most opportunely, when the Christians were almost worn out with the length and difficulty of the siege. Several grandees also joined the King with their forces, but no progress had yet been made, and the Moors laughed at the efforts of the Spaniards. The General of the army, Bonifez, determined to attack the bridge which connected the faubourg of Triana with the city, and cut off that source of supplies. The enterprise was most difficult, but was at last effected with great skill and courage. The want of provisions soon began to be felt, and the citizens seeing that the Spaniards were as fortunate as they were brave, agreed to surrender the city. Honourable terms were granted to the besieged, and one hundred thousand Moors, comprising men, women and children, left Seville; some passing over to Africa, and others taking refuge in different Moorish cities in Spain. After a siege of fifteen months, Ferdinand entered Seville on the 22nd of December, 1248, and high mass was performed in the cathedral, which was consecrated for this great occasion. Ferdinand

died here on the 30th of May, 1252, and in 1668 was canonized by Clement IX.

Seville was always faithful to the Spanish Crown, and profited immensely by the discovery, and the monopoly she enjoyed, of the commerce of the New World; and doubtless it is to the gold of Mexico and Peru, lavished by the merchant princes who resided here, that the city is chiefly indebted for her splendid churches and public buildings, her streets of palaces, and wondrous works of art. The French invasion stripped her of her ill-gotten wealth. The city surrendered to the French without a blow, on the 22nd of February, 1810; but notwithstanding this submission, Toreno* estimates the French plunder at six millions sterling. After the battle of Salamanca, Soult fled from Seville, and the English were received with acclamations. The renowned bridge was also the scene of English valour. Sir John Dounie, as brave as the Spaniard Garci Perez, charged it three times, and when taken prisoner, threw back his sword that its honour might remain unsullied. Seville was besieged by Espartero for nine days, and bombarded for six, but the damage was said to have been only twenty killed, and a few wounded.

Our first wish was to ascend the beautiful tower of

* See Handbook, p. 246.

the Giralda, which is so easy an undertaking that, except for a small portion at the last, the ascent up the inclined plane might be made on a donkey or on horseback. We passed a clock, the machinery of which is worth observing by those curious in such matters. The view from the summit, that is, the highest point strangers are allowed to visit, is fine. The Guadalquiver, winding beautifully through the verdant plain, with plantations of olives on the banks, large groves of those trees covering the adjoining hills, and numerous villages and farms, formed a pleasing prospect, though not picturesque. The city is, however, the great attraction of this view, with its immense mass of houses, and many striking objects. The Plaza de Toros; the Infanta's newly purchased palace on the banks of the river; La Torre del Oro, the San Franciscan convent, with gardens and fountains; the Cartuja and its groves of oranges; the Plaza de San Francisco, and the Plaza del Duque, and their shady promenades; the church of San Salvador, with its gay dome; L'Hopital de la Sangre; San Jeronimo in the distance; San Pedro and its tower; the church of Los Menores, with its azulejo dome glittering in the sun; the barracks, cannon foundry, and San Domingo; and beyond this part a flat extensive plain, but not destitute of trees, were all interesting. The Alcazar is, architecturally, the most striking object with its Moorish arches and towers. The streets of

Seville seem to wind in every direction but a straight one, and are as pleasing as fresh white colouring, and green paint can make them.

Leaving the tower, we took a general view of the exterior and interior of the cathedral; the mixture of Gothic, Moorish and Italian architecture, spoils the exterior; but nothing can be finer and grander than the interior; the effect is most imposing of the magnificent lofty pointed arches, the splendid windows, all of the richest stained glass, and the multiplicity of paintings and sculpture, forming indeed a perfect museum of art. I was glad it was Sunday, and the cathedral too crowded to examine it in detail; it was quite sufficient enjoyment to ramble through the mighty aisles, to listen to the deep, rich tones of the organ, lost in admiration at the splendour and magnificence of this noble temple. After breakfast we went to the Earl of W——'s where, in a simple unadorned room, an English clergyman, passing through Seville, read our unpretending service, and preached a sermon suitable to sojourners in this foreign land: the contrast to the gorgeous functions at the cathedral was striking.

Before commencing sight-seeing regularly, we had a ramble through some of the principal streets of Seville; the houses are unusually low for Spain, often consisting of only two stories. In summer, the upper floor is very hot, and they abandon it

for their courts, which are extremely beautiful, generally surrounded with arches supported by elegant marble pillars, and paved with a mosaic of dark grey or black and white marble, and decorated with beautiful flowers, and shrubs in ornamental vases, and sometimes with fountains. Small porches paved with tapia-work, or marble, lead through open-worked iron gates into these courts. More charming, more luxurious dwellings for a hot climate, cannot be imagined. Pompeii, Damascus, or Grand Cairo have none more enjoyable, and the time was when they were decorated with the finest sculptures of Montañes, and the walls covered with the *chefs-d'œuvres* of Murillo and other great artists: they all seemed exquisitely clean, a perfect Dutch cleanliness; no dirt or dust ever to be seen.

After a glance at the Cathedral, the other Moorish remains will interest every one; almost all Seville is built in the fashion of the Moors, and there is much architecturally interesting. The Alcazar, rebuilt by Don Pedro in 1364, is extremely beautiful; and though it would have been better to have seen it before the Alhambra, yet even those who, like ourselves, are fresh from Granada, must admire it. The gate of the Montaria and the *façade* have been restored, and now glitter with gilding. The colouring is undoubtedly less harmonious than it was originally, but still the effect is tolerable, and the beautiful forms of the arches and the

slender columns retain their chief beauty, and are indeed exquisite.

On entering, we observed pretty little rooms to our right and left, with charming azulejos. We then passed into a gallery, with a large alcove at each end, and an ancient roof, and turning to the right, observed a beautiful doorway, with three little windows over it, with lattices. This leads into the little Patio de las Muñecas, ornamented with ten columns of different coloured marbles, and supporting exquisite arches. Amongst the ornaments of this room are numerous inscriptions; but I believe the name of the Prophet does not exist in the Alcazar, showing clearly that it was decorated for Christians. We then went into a gallery, which they are now restoring, and with the exception of a few heads, not Moorish, they are doing them in more tolerable taste than formerly. The best restorations in the Alcazar are effected by simply picking out the whitewash with which the beautiful Moorish work was covered in 1813, and thus discovering many of the old ornaments, though much of the delicate painting and gilding was then entirely obliterated.

We afterwards went into the Hall of the Ambassadors, which is certainly magnificent. It is about thirty-six feet square. There is a large pointed arch on each side, which is partly filled up with a circular arch on one side, and on the other three sides

these large arches contain within them small horse-shoe arches, supported by two slender marble columns. Over the latter on each side, and filling up the pointed arch, are three little beautiful windows, with open lattice-work, rich as point-lace. Above the large arches is a row of little windows, now filled up, and over these are some full-length portraits of kings of Spain, much injured; and still higher around the dome, are heads of queens. These portraits were introduced with wretched taste by Philip II.

The lofty domed roof is magnificent, and the rich stalactite angles are still more than half covered with gilding. The azulejos on the walls around this hall are also charming. Curious ancient doors lead into the Patio de las Doncellas, which is about ninety feet by seventy-five. A corridor runs round it, ornamented with arches, supported by white marble columns. At the angles there are clusters of three columns each; and besides these at the ends of the court, four clusters of two columns; and at each side, six similar clusters. The capitals of the columns in the Alcazar are not Moorish, or, at all events, a Moorish adoption of the Corinthian and composite, often adorned with open work; they destroy the effect, and tell the tale that Christians built the Alcazar, though Moors might be their architects and workmen. Above this corridor is another, ornamented with plain circular arches, supported by slender marble columns; sometimes clusters of three

and two, and sometimes one only. This fine court is paved with marble, and in the centre is a fountain. Beautiful azulejos cover the walls to the height of about six feet.

We afterwards saw several small rooms, where we observed Moorish work, covered with whitewash. We then went up stairs, and passed through many chambers with ancient inlaid roofs, and enjoyed charming views of the gardens, filled with orange-trees; shrubs quaintly cut, probably in the time of the Moors, into the shape of passages from the Koran, which the Christians would soon destroy; and there are fountains, and flowers of every tint, a beautiful Moorish gallery, and towers fronting the garden. We made various efforts to see them better, but it is toilsome work to open doors in Spain, unless the silver key will fit them.

Some of the rooms contain still all their Moorish decorations, especially Don Pedro's, which is very perfect, except in one part, where the statues of himself and his mistress, Padilla, stood, but were removed by some tight-laced descendant, and the room spoiled. The decoration representing fish is very beautiful. In many places, where the whitewash had been picked out, I observed the ancient colouring quite fresh. The arches, columns, and azulejos are charming. The miniature chapel, erected by Isabella, is ornamented with slender marble columns, supporting pretty arches; and the

little altar, filling up the end of the small room, is formed entirely of fine azulejos, behind which are others, with a painting on them, representing the Visitation. The name of the Italian artist is written beneath.

The Alcazar cannot fail to delight all who have not been to the Alhambra; but the superior lightness and elegance of the latter, the better preservation, and the greater variety and richness of the ornaments, must raise the Alhambra far above the Alcazar in the estimation of those who have carefully examined both. The Alcazar appears more substantially built, the columns are thicker; but this additional solidity prevents its having the graceful, elegant appearance, which is the great charm of the Alhambra.

The Casa de Pilatos is so called because it is said that the architect, in 1519, went to Jerusalem to see the house of Pilate, and on his return, built this in imitation of it. They pretend, however, that it is more ancient; but as the inscription gives the date, we may conclude, notwithstanding its Saracenic character, that it was erected about 1530. A patio, decorated with marble columns, leads into another court, with circular Moorish arches, sustained by similar columns. In the centre is a fountain; and in the angles of the court colossal statues of Pallas and Ceres. Above the corridor, around the court, is another, formed

of slighter pillars. The lower arches are decorated with rich Moorish ornaments, and the walls covered with mosaic azulejos, above which are oval recesses, containing busts of Roman emperors. The walls of the gallery leading from this patio are also charmingly decorated with mosaic azulejos, and over them rich Moorish ornaments, resembling lace. This is called the Hall of the Tribunal, and supposed to be a model of the one in which judgment was passed on our Saviour.

Another gallery, less decorated, leads into a small chapel, covered with pretty azulejos and Moorish lace-work, in which is a column in imitation of the one Christ was bound to. The roof of the chapel is beautiful, and also adorned with lace-work. The room with its fountain in the centre, which they call "Le salon principal," is charming for its azulejos.

In the neglected gardens are some columns and pieces of sculpture; a portion of the marbles given to Ribera by Pius V.; but a collection of antiques such as these was not sufficient to form the taste of a nation: the bust of Antinous is however good. There is a gallery of sculpture also, but it contains literally nothing of any merit. The staircase leading up to the first floor is exquisite, the walls entirely covered with beautiful azulejos, and the upper part of the staircase ornamented with a magnificent gilt dome; but the little copy of the Servilleta of Murillo is out of place on the landing.

This palace of the Duke of Medina Celi may or may not be like the house of Pilate, but the Moorish style of building seems to have been so admirably preserved by the Christians, that it may be considered a good example of a Saracenic palace.

There are many other curious remains in Seville. The Casa Carasa, No. 9, Calle de los Abades, has a very beautiful patio. The arches, almost horse-shoe in their form, supported as usual by marble columns, are covered with plateresque ornaments, and the effect is very good. No. 31, formerly 27, is not now open to strangers; but they say the *salon* is fine.

The Casa O'Lea, No. 14, Calle Botica del Agua, is interesting. There is one large room, with three entrances into it through beautiful Moorish arches, over which are little elegant windows, with open-work lattices: indeed, all the Moorish open-work here is beautiful, and one cannot but regret that much has evidently been destroyed. The azulejos are charming at the doorways, but there are now none in the rooms, the space they occupied being, as usual, whitewashed. The ceiling is flat and modern, substituted by its then owner, a Frenchman, for a beautiful artesonado roof. Underneath it, the Moorish work still remains, and is very elegant. In one of the two rooms leading out of the large hall I saw some very pretty little horse-shoe arches, supported by marble columns, and among the ornaments I observed the pomegranate.

La Casa de Taberas and the garden-door by which Sancho el Bravo intended to carry off Estrella de Sevilla, is worth visiting. The patio is very pretty, and there is a beautiful azulejos staircase, decorated with a good copy of Moses striking the rock.

The Moorish palace of the Duke of Alva is in the Calle de las Duenas. The marble pillar, and Moorish arms of the patio, are very beautiful; and some of the rooms have interesting roofs and decorations, but they are in a sad neglected state, and whitewash has almost obliterated every delicate ornament. The gardens are full of immense orange-trees, myrtles, and roses, which even in their wild state are pretty. There is a little chapel, rich in azulejos, with a beautiful roof.

Before attempting to describe the wonderful cathedral and its treasures, I should say a few words of the distinguished artist whose works are the great charm of Seville. Bartolomé Esteban Murillo, was born here in 1618, and studied under Castillo, a master very inferior to his pupil, and whose style cannot even be traced in the earliest of his paintings. Genius is too often accompanied with poverty, and poor Murillo to earn an existence, was obliged to paint fruit, flowers and rough subjects, in a necessarily hasty manner, as he could only sell them at a very low price to dealers in the market-place in Seville; and it is said, that many of these were

exported to Mexico and Peru, where, if search were made, they might still be found.

The rapid execution of such subjects, drawn generally from nature, for customers not often competent to detect errors, probably gave Murillo that freedom and boldness of touch for which he was so distinguished; and as the demand was great, made him a purse which enabled him to visit Madrid in 1643. Velasquez, little dreaming that the young artist of twenty-four, would one day dispute with him the palm of superiority, or prompted by that liberality, and absence of all mean feelings of jealousy which should distinguish true genius, patronized Murillo, and obtained for him permission to copy the splendid paintings in the royal galleries in Madrid and in the Escurial. The two years Murillo spent there, copying the finest Italian paintings, were the only opportunities he ever had of studying a school superior to the Spanish. It is useless to conjecture what might have been the effect on his style if, like many of the best Spanish painters, he had enjoyed the advantage of visiting Italy. It might have become more elevated, and perhaps less natural and less delightful than it did, following the bent of his own genius, and copying Nature—the characteristic, the beautiful, and the picturesque, wherever he turned—the beggars, the maimed and the sick at the convent gates; the beauties of Andalusia kneeling before the altars with true devotion, would

be models for his Madonnas, and his friends the friars would make Josephs and Saints without end. His rich browns are the tints of the burnt-up sierras and despoplados of his native land; and the glorious climate of the sunny South would teach him lights and shades warmer and more vivid than could be learnt in colder climes. When he returned to Seville in 1645, he became the chosen artist of the Franciscans, as Zurbaran was before the favourite of the Carthusians; and painted for the Franciscan convent some of his finest works, now the gems of the museum. Soon after he came back from Madrid he married, and shortly afterwards abandoned the cold and often hard style of colouring which is scarcely known in England, but which detracts greatly from the fine drawing and expression of his earliest works. His colouring naturally soon partook of the sunny warmth of the subjects he copied from, and gradually his style became distinguished for a softness of outline and a roundness of form, and at the same time correctness of drawing, which form its greatest charms. His paintings were often vapoury, and became still more so when the numerous demands for them required greater rapidity of execution. Murillo may be studied everywhere, as his works are scattered over Europe, but it is only in Seville than he can be duly appreciated. Here we see with what truth he copied Nature, and how entirely Spanish he was in all his ideas, his compo-

sitions and his colouring, and can only regret war and gold have carried away so many of his best paintings, which can never be half so valuable elsewhere.

"Quien no ha visto a Sevilla
No ha visto a maravilla."

The cathedral is truly one of the marvels of the world. The north-east angle is Moorish, and is all that remains of the ancient mosque; the Puerta del Perdon is decorated with a splendid Moorish arch in the centre, and two others within it. These lead through bronze doors into the Moorish Patio de los Naranjos (four hundred and fifty feet by three hundred and fifty), full of those beautiful trees, and still containing the ancient fountain where the Moslems performed their ablutions before entering their mosque. The Moorish angle extends to the Girandola, so called from the vane at the top, "che gira," which veers with the wind.

This beautiful tower, two hundred and fifty feet high, the pride of Seville, was built in 1196, by Abú Yúsuf Yacúb, a great architect in those days, and used no doubt like the minarets of Cairo, to call the faithful to prayers; above this Moorish tower is an exquisite filigree belfry, built in 1568 by Fernan Ruiz, one hundred feet high, but so light and elegant that it seems no weight upon the other. The female figure of Faith on the summit, fourteen

feet high, and weighing two thousand eight hundred lbs., was cast by Bartolomé Morel,* and is so admirably poised, that it veers with the slightest breeze, and as a work of art it is much to say that it is worthy of the architecture.

The Moorish tower is fifty feet square, and as wide at the top as the bottom, and seems truly to rely for its support on its motto from the Proverbs (xviii, 10), "Nomen domini fortissima turris," with which it is girdled, and the two saints, Santa Justina and Santa Rufina, who in 1504, propped it up with their shoulders, when the devil raised a storm to destroy it. It is covered with ornaments from above eighty feet from the ground, and the intersecting arches are beautiful; the almost obliterated frescoes below are now no ornament to the tower. It had formerly, instead of the belfry, four large gilt bronze globes, one upon another, the splendour of which, says Bermudez, was visible eight leagues distant. The cathedral approached on the side of the Sagrario would never be supposed to be Gothic; the principal doorway through which the reigning Sovereign, or a Bishop at his installation, or at his decease, only enter, is not finished. It is a large, bold, but not fine pointed arch, wanting all the ornaments. Some of the other doors are completed and decorated with terra-cotta figures, and representations of sacred

* See Handbook, p. 248.