

scolere of Chaucer by their tattered gown of shreds and patches :—

La capa del Estudiante
Parece un jardín de flores,
Toda llena de remiendos
De diferentes colores.

But, according to the proverb, *debajo de una capa rota, hay buen bebedor*, there is many a good drinker under a bundle of rags, and *l'habit ne fait pas le moine*. These students are or were among the boldest and most impertinent of the human race ; full of tags and rags, fun, frolic, licence, and guitars, as of reckless youth and insolence of health. Their peculiar compliment was the throwing their cloaks of shreds and patches on the ground for well-dressed handsome women to walk over. Sir Walter Raleigh's similar delicate attention to Queen Elizabeth helped him to a better suit. This "spreading garments in the way" is truly oriental and classical (Matt. xxi. 8 ; Ovid. Am. iii. 13, 23, "veste jacente vias"). Thus the troops of Cato testified their respect to him (Plut. in vit.), as before had been done to Jehu (2 Kings ix. 13) ; and Roa (Singularia i. 144) mentions the usage as continued among the Moors of Granada. These students wore also a quaint oilskin cocked hat, in which a wooden spoon was placed, such a one as those with which paupers relieved at convent doors used to eat their gratuitous soup ; hence these *Estudiantes* were also called *Sopones*, *Soperos*, *Sopistas*, soupers, not sophists ; and few in sad truth were born with a silver spoon in their mouths, or with a superfluity of anything except impudence. But modesty is of no use to a beggar or monk ; as *fray modesto nunca fue guardian*, and still less so if he be hungry, which these students proverbially are, and worse than hounds, *Hambre estudiantina peor que la canina* : they too are gregarious ragamuffins, generally hunting in packs, while one, the *gracioso*, or wag of the party, begs in verse, accompanying his improvisation with tambourines and guitars, *Panderos y guitarrillas*. These students figure in the picaresque

novels of Spain (see 'Don Quixote,' i. 38 ; 'Marcos de Obregon,' Des. xi.) ; the character was frequently assumed by young nobles as a mask for indulging in tricks upon travellers and in adventure ; the real pauper students went their rounds with real beggars, and, according to Quevedo, frequented eating-houses as regularly as pilgrims. To such is usually applied the epithet *tunante*, rogue, a word derived from the Persian *tuni*, a vagabond beggar. They always loved low company, especially that of *muleteros*, who represent in Spain the black-guardism of our fraternity of the whip ; hence the proverb *Estudiante sin recuero, bolsa sindinero* ; and their purses, whether from absence or impatience of coin, were, like Valentian stockings, open at the end. By the old hands the "freshman" was always victimised, and, among other summary initiations, crowned with a foolscap mitre ; hence he was said to be *obispado*, "bishoped," a term equivalent in Spanish slang to being *done*. No tradesman in Salamanca was allowed to trust any student for anything without the previous authority of his tutor or parent, a hint our University Commissioners might have improved on.

The academical career of the better classes was dull indeed compared to the boatings and Bullingtons of Oxford ; it rather resembled the Calvinistic routine of Geneva, without however its musical snuff-boxes.

The "Dons," as far as *Puchero* commons go, are hospitable, nor is vino de Toro wanting, which, like port elsewhere, is said to promote prejudice. The siestose senior fellows, men of protruding and pendulous abdomens, preferred the study of unctuous ollas and Bacon, to the feast of reason and the sage of Verulam ; and those who have much to digest ought to think little, for dispepsia, says the learned Portuguese Amati, follows study as shadow does the body ; accordingly most of the scholastic systems elsewhere exploded flourished in this university, especially the *Averoista*, or corrupted

Aristotelian. Even up to 1747 it was considered a heresy to assert that the sun did not revolve round the earth; so that the capon revolved round the spit little cared the "Dons;" contented also to suck in the milk of *Alma Mater*, they were quite indifferent as to the history and origin of their separate foundations. Nor were they in good humour when cross-questioned by the *impertinente curioso* or foreign "chiel" taking notes, for "faith he'll prent it." The farce was kept up, as in some other places, of deploring the ignorance of all not of their body, and in *general* praises of the learning and orthodoxy of their own university. They reposed on a *corporate* reputation, cloaking individual mediocrity under pompous official dignities, Mr. Bursar, Mr. Sub-dean, and so on.

Let not the book collector fancy that he will pick up any choice thing in this seat of supposed learning, where the commonest editions of the classics are hardly to be had. Tomes, 'tis true, abound on Averroistic and Aristotelian knowledge, polemics, casuistry, and on the defence of the "immaculate conception of the Virgin." The University has produced few really eminent men, or over honest, for it always has been ready, when mitres and preferments were held out, to give opinions in favour of the king, whether Don Pedro in 1355 desired a divorce, or Philip II. *not to pay* the dividend of his loans. Her sapient Dons also burnt as *magical* the library of Villena, the Mæcenas of Spain, and condemned as visionary the scheme of Columbus. The great Cardinal Ximenes, a tutor here for bread, and Cervantes, who *resided* in the Calle de Moros, may be cited among the exceptions.

To those who are neither artists, architects, or antiquarians, a day will suffice: among the lions there is a new theatre or *coliseo*, and a poor *museo* in the Colegio Viejo, with some fifty pictures below mediocrity. The superb Plaza *Mayor*, the *largest* square in Spain, was built by Andres Garcia de

Quiñones in 1700-33. A colonnaded arcade is carried on each side, underneath which are shops, the post-office, and *Casa del Ayuntamiento*, or mansion-house, which is churrigueresque. In this Plaza bull-fights are given, when 16,000 to 20,000 spectators have been accommodated. The façades are adorned with busts of kings and worthies of Spain, and blank spaces have been left for future great men.

These vacua, hateful to nature, things, however, of Spain (see p. 139), have gaped for a century—hiatus maxime defendendus. Even the struggle for independence, which calls spirits from the deep, did not give birth to one Spaniard, civil or military, who attained even mediocrity. No bust of Wellington decorates any yawning niche in these walls, which overlook those plains where he won back this city and Madrid; yet Arguelles, in his '*Historia*' (i. 20), cites as a *proof* of Spanish gratitude the *paper* decree of the Cortes, Aug. 17, 1813, to erect a memorial to the deliverer of Salamanca. The performance of this vox et præterea nihil is deferred to the Greek Calends, and the payment promised to Hannibal (see p. 515). It has never been put up or probably ever will—*Cosas de España*.

Below this new square is the old Grass Market, *la Plaza de la Verdura*; observe the picturesque peasants. Over the portal of San Martin, injured by fire in 1854, is a rude sculpture of the Saint dividing his cloak. In the interior the retablo, concealed by a trumpery tabernacle, has the same "partition." Notice the Santiago and the Crucifixion and Glory above, and some of the pointed arches and capitals.

The cathedral is a splendid example of the florid Gothic of the age of Leo X.; it was begun (read the inscription at the grand entrance) in 1513; consult also the '*Glorias Sagradas*,' José Calamon de la Mata, Sal. 1736. A consultation was previously held of all the chief architects in Spain; see the curious documents printed by Cean Ber-

mudez (Arch. i. 293). The plan of Juan Gil de Ontañon was selected, and the edifice was built under Bishop Francisco de Bobadilla, son of Beatrice, the dear friend of Isabella. He had the good sense to spare the old cathedral, to which this is now joined, and from whence service was removed March 25, 1560. The entrance is nobly placed on a raised platform; the rich Gothic predominates, but the tendency to the plateresque is evident. Observe the infinite ornaments and statues of the rich portal, and the beautiful cream-coloured stone in which they are wrought. The towers are inferior and are of later date; over *la Puerta de las Palmas* is the "Entry into Jerusalem;" outside is a walk, a Gradus, or "Greens." The central is the highest of the three aisles; at the sides of the two lateral ones are enclosed chapels. The roof is supported by graceful shafts, with small capitals painted in blue and gold: the Gothic roof is studded with gilded rosettes. The double gallery in the transept is most delicate, with a double frieze of birds, animals, and scroll-work. Observe above, the busts projecting from gold circular frames. The octangular *cimborio* is very light and elegant. The *coro*, as usual, blocks up the centre, while the *silleria* is heavy and bad, and the exterior churrigueresque. Observe, however, behind the *coro*, the statues of St. John and a cross Santa Ana teaching the Virgin to read, both ascribed to Juan de Juni. Visit the *Dorada* chapel, built by Francisco Sanchez; observe the profusion of small saints, very early placed eleven each in five rows, on gilt pedestals, picked out in blue, white, and gold. The tomb of the founder is dated 1524; he is sculptured as asleep in his robes; above is his portrait in black. Observe the *azulejos*, and the sepulchres of two prelates railed off like lions' dens. In the *Capilla del Sepulcro* is a copy, ascribed to *el Mudo*, of Titian's 'Deposition.' In the *Capilla del Presidente* are some paintings by Morales, two heads of the Saviour and a doubt-

ful Virgin with the Infant and St. John. Visit next *la Pieza*, the vestry of the canons; observe the delicate foliage and ornament, and the Louis XIV. mirrors fit for a fine lady's toilet. In the adjoining *Oratorio* the relics are kept, but the French carried off the silver mountings. Here is *el Crucifijo de los Batallas*, a small Byzantine bronze, which the Cid always carried before him in fight, as the ancients their *Victorias*. The crown and the apron are gilt, the body is girdled with a white belt, studded with gilt chequer work. (See '*El Cristo de las Batallas*,' Gil Davila, 4to., Salam. 1615.) This authentic and curious relic was brought here by Geronimo, the Cid's own bishop, and remained over the prelate's tomb from 1120 to 1607, until it was removed to the *Relicario*. In the *Capilla de San Antonio* are some fine pictures, possibly by Zurbaran, of the Beheading St. John, and, in the next chapel, a Crucifixion, with two bishops. Below were buried the family of the founder, Antonio Corrienero. The small box, dated 1633, is said to hold parchment title-deeds. In an adjoining chapel is a St. Jerome beating his breast, by Gaspar Becerra.

The old cathedral, which lies below, is simple and massy, and half a fortress; hence the epithet, "*Fortis Salmantina*," to distinguish it from "*Sancta Ovetensis*," Oviedo rich in relics; "*Dives Toletana*," Toledo rich in tithes; "*Pulchra Leonina*," Leon beautiful in art. Ascend the tower, for the sweeping views. This castle cathedral was built in troubled times of frontier danger, by that warlike prelate, Geronimo, the confessor of the Cid. A Frenchman, born at Perigord, he was brought to Spain by his countryman Bernardo, primate of Toledo, and made Bishop of Valencia, in 1098, by the Cid. Translated to Zamora after his master's death, he induced Count Ramon, the husband of Queen Urraca, in 1102, to build this cathedral at Salamanca, which Calixtus II., own brother to Ramon, elevated to episcopal dignity. Geronimo introduced the Nor-

man-French style of architecture in both his cathedrals; the exterior of his *iglesia vieja* is best seen from *la puerta del patio chico*; the simple solidity contrasts with the elaborate portal of the later edifice. Observe the Norman square billet as at Tarragona, the salient balls as at Toledo, and the peculiar scaly tiling of a pyramical tower top. The old cathedral, low, damp, and neglected, is in curious contrast with the modern one. Observe the three gothic *sedilia* in the *capilla de abajo* behind the choir, and a circular *retablo* with more than 50 paintings, set in white and gold frames. Observe the arches, capitals, and sepulchres, dating about 1466. Geronimo lies buried in the second chapel to the l. Some have considered the word *Visquio* his name, which others interpret as old Spanish for *Vixit*. Among other tombs observe that of Mafalda, daughter of Alonso VIII., 1204; of the Dean Fernando Alonso, 1285; of Juan Fernandez, Rico Ome, 1303. Some of the *retablos* are extremely old. In the *Capilla del Colegio Viejo*, which is painted blue and studded with stars of gold, is the tomb of Diego de Anaya, 1374, Archbishop of Seville and founder of San Bartolomé. The ceiling of this chapel, now a lumber-room, is quite Moorish; near it is a beautiful sepulchre of an armed knight and his sister, and a curious old picture, by Fernāus Galecus (Gallegos), by whom also is a Virgin, half life-size, with the Saviour, who takes a white rose from St. John, and an Adoration and a Visitation. These, among the earliest of Spanish paintings, have been much neglected. Gallegos was born at Salamanca in the middle of the fifteenth century, and is the Van Eyck of the Peninsula. Three of his best pictures, and in good preservation, are in the *Capilla de San Antonio*; observe a *San Cristobal* to r.; and in the centre a Virgin in dark green robe, giving a white rose to the Saviour child, signed Fernāus Galecus. To the l. is a San Andres.

In the old cloister, built in 1178,

and partly modernized, the schools were formerly held. In the *Capilla de Talavera*, founded by Rodrigo Maldonado, the Musarabic ritual was continued; in the *Capilla de Santa Barbara* degrees were confirmed, and in *Santa Catalina* synods were held, and "wranglings" for honours and professorships, open to competition or *de oposicion*, were contended; indeed, until the regular schools were built, which are close adjoining, the university, strictly speaking, was a jumble of buildings. *Las Escuelas*, "the schools," were commenced in 1415 by Alonso Rodrigo *Carpintero*, a name probably derived from his vocation, and were removed here from the cloister in 1433. This was the age of Juan II., the patron of literature and of the troubadour: see the inscription over the gate *de las Cadenas*. The chapel, dedicated to St. Jerome, of which Medina gives the curious details, was modernized and ruined under the Bourbons. The *retablo*, rich in material and poor in design, contains some bad pictures, by Francisco Cachaniga, of doctors swearing to defend the "immaculate conception:" over the door of each of the *aulas*, "halls," or lecture-rooms, are tablets denoting the science which is, was, or ought to be taught in them; inside each is a pulpit for the lecturer, or *catedratico*, with rows of benches for the students, and a sort of ledge for them to write their notes on. The *patio* is modern, and the royal portraits, in *chiaro oscuro*, are very bad. Ascending the staircase, observe the morris dancers and foliage by way of bannisters; in the ante-room are other royal portraits, from Philip II. downwards, and all equally devoid of merit; the roofs of the ceilings are in rich *artesonado*, and stalactitical. The handsome library is fitted with Louis XIV. bookcases and gallery: in a smaller room are confined the books prohibited by the *liber expurgatorius*. The library was rich in theology, editions of Aristotle, works of Tostado, and regiments of black folios. What leisure mankind must have had.

to write and read such ponderous tomes of casuistry! prepared, it would seem, for the food of future blattæ and book-worms. Near the ante-room was the chamber in which the student about to "dispute" or "wrangle" was placed, with a sentinel at the door, for 25 hours, to consider his subject, quietly; it was filled with huge folios, many of which, especially the polemical books, were formerly chained to the reading-desks like quarrelsome dogs.

Passing through some quaint tapestry-clad rooms is the *Sala del Claustro*, a modernish saloon, the Golgotha in which the doctors and heads of houses assemble in conclave. You may look at the chapel and museum of chemistry and natural history. The size of these now deserted halls bears witness of past crowds.

Coming out of the schools the grand façade of the university library is alone worth an architect's visit to Salamanca: it is the triumph of the decorative and heraldic style, where the creamy stone has been as wax in the hands of the artist, and no Moor ever embroidered lacework, Cachemire *lienzo*, more delicately. It is of the richest period of Ferdinand and Isabella, whose medallions and badges are interworked with scrolls: the inscription is in Greek—"The fear of God is the beginning of wisdom." In the *Plazuela* opposite is the hospital of poor students, and some of the smaller *Escuelas*; they are very ancient, especially San Millan and *Pan y Carbon*, bread and coal, food for the body rather than the mind, which recalls our *Brasinghouse*, now Brazenose, nomenclature.

Next visit *San Bartolomé*, the oldest of the *Colegios Mayores*, and hence called *El Colegio Viejo*, but New College would be more appropriate, for it has been completely modernized. The rawness of the recent tasteless work ill accords with the venerable date of the older buildings, which, like aged men, look better in their contemporary russet coats than in "the last" spick and span fashions. This college was founded in 1410 by Diego de Anaya, Archbishop

of Seville, who, returning from the Council of Constance, had seen Bologna. The object was to "defend the faith;" hence it was so thronged in 1480 that the proverb ran, "*Todo el mundo está lleno de Bartolomicos*;" here was devised the fatal *limpieza de sangre*, which neutralized all conversion from Jew and Moor, by distinguishing between new and Old Christians, the *nuevos ó rancios*, thus cursing Spain, already sufficiently unamalgamating, with a new caste, and another germ of disunion. These religious distinctions were borrowed from the Moors, by whom, those of the old Goths who renounced Christianity were called *Mosalimah* or new converts to Islam. They were despised, just as the renegade Moors were among the Christians, and were called *Muraddin*, the Arabic equivalent for the Spanish *Cristiano nuevo*.* The term *Mulatto*, half-caste, is Moorish, *Muwallad*, "any thing or person not of pure Arabic origin," and which, being pronounced then, as it is now, in Barbary, *Mulad*, became in Spanish *Mulato* and *Mula* (Moh. D. ii. 458); the primitive root was doubtless the Latin *mula*, the hybrid mule. The college of *San Bartolomé* was "beautified" about 1767 by one Josef *Hermosilla*. The Salmantines admire it prodigiously, yet the Ionic portico is heavy, the cornice clumsy, and the square windows of the entresol mere port-holes; the *patio* is simple and better, but the staircase is somewhat narrow, and the pictures in the chapel by Sebastian Concha are indifferent; this college produced the renowned *El Tostado* (see Avila). Consult its history, by Ruiz de Vergara, 3 vols. folio, Mad., 1766-70.

Cuenca, the next *Colegio Mayor*, was founded in 1506 by Diego Ramirez, Bishop of Cuenca, by whom Charles V. was baptized. This most exquisite cinque-cento edifice, fair daughter of

* *Murrad* means a renegado, from *radda*, to turn; it was the name given by the Moors to those who turned Christians: *Muwallad* is one descended from a turncoat.

Cuenca's elegant cathedral, was, before M. Ney "entered," the marvel of Salamanca: men wondered where artists could be found to design it, workmen to execute, and wealth to defray the cost. Of this gem of Berruguete art, only a fragment of the front, with the founder's motto, *γρῶς σταυρῶς*, remained in our time, and by their fruits shall ye know the Goths who demolished the rest. A few medallions of prelates, knights, and elegant ornaments about the windows show what was the original character of this splendid pile. In a ruined quadrangle portions of sculpture mutilated by Ney's troops still encumber the weeds.

Passing hence to *San Blas*, the full extent of this French devastation is evident. In order to fortify this commanding quarter, they demolished San Benito, San Vicente, La Merced, and Los Cayetanos, and levelled all the houses up to San Bernardo, to make a glacis. From these ruins the eye ranges over the river, the cathedral, and the enormous Jesuitas. These forts were stormed by the Duke in person, June 27, 1812, and although defended by 800 picked men and 20 cannon, surrendered after a feeble resistance. Thus were captured in a few hours bastions which it had occupied the enemy three long years to construct, for which the abodes of religion and learning were razed, and this in the face of Marmont's superior army, which did not venture to interfere. Now, the philanthropical M. Guetin (*Guide en Espagne*, p. 478) tenderly deplores how much "Salamanque eut à souffrir en 1812 du feu des batteries Anglaises, qui tiraient à boulet rouge sur cette malheureuse cité."

Adjoining is *el Colegio Mayor de Santiago*, or, as it is usually called, *del Arzobispo*, from the founder, Alonso de Fonseca, Archbishop of Toledo, who was buried in the Ursolas; it is now used partly for Irish students and as a barrack. It was begun in 1521 by Pedro de Ibarra, at the best period of the cinque-cento style. Observe the most airy elegant quadrangle, the fluted

pillars, and Pierino del Vago medallions, which glitter in the sun like a rich chasing by Cellini. The boys and heads, some in caps, some in helmets, are full of grace and variety of design. Ibarra was aided by Alonso de Covarrubias and by Berruguete: thus the three great artistic architects of their age were simultaneously employed, each vying in honourable rivalry to outdo the other. Some of the work is in the transition period from the Gothic to the Renaissance. Berruguete in 1529 undertook to "build, carve, and paint" the *retablo* of the chapel: Ponz (xii. 234) gives an extract from the original agreement. The noble work was finished in 1531, but whitewash has done its worst, and a portion only of the original colouring has escaped near the altar. The precious *retablo*, recently cruelly whitewashed and repainted, when seen from a distance, looks like a silversmith's work of gold and enamel. The eight paintings are rather coldly coloured, and the drawing resembles that of Juan de Bologna; the upper four are the best, but the figure of the student in the centre niche is not by Berruguete. The subjects are the descent of the Holy Ghost, Ananias and Saphira, the Finding of Moses, Presentation in the Temple, Ascension of the Saviour, his Baptism, Flight into Egypt, Adoration of Shepherds. The two lower are copies, the invaders having abstracted the originals.

The last of the *Colegio Mayores* is that *del Rey*, "King's College." It was commenced in 1625 by Gomez Mora, and was founded by the military order of Santiago. The quadrangle is Doric, serious and simple. The chapel was unfortunately modernized and bedaubed with gilding and *churrigueresque* by a South American bishop of more wealth than taste.

Close by is *San Esteban*, a Dominican convent, so called, because, when an earlier one near the Tormes was destroyed by a flood in Nov. 1256, this parish church was assigned to that order, and one of the finest

externally enriched Gothic buildings in the world was erected. The benefactors were Juan Alvarez de Toledo, uncle to the great Alva, and Diego de Deza, tutor to Prince Juan (who died at Salamanca, Oct. 7, 1497) and afterwards Archbishop of Seville. This true Dominican and ferocious Inquisitor was, like Philip II., nevertheless, a patron of art, protector of Columbus, and sincere even in his bigotry. He also founded the College of *Santo Tomas* at Seville. Observe the elaborate façade and portal, which almost rivals that of the University library. The eye is bewildered with the details, which are thrown like a lace embroidery or filigree work over the whole; the creamy stone is worked into saints, apostles, candelabra, and richest caprice. The martyrdom of the tutelar is by Juan Antonio Ceroni of Milan. The noble church is a Latin cross. The entrance is under a *dark* elliptical arch, which supports the *coro* as at the Escorial, but beyond all is brilliant, nay, the altar is overdone with gilding. The dome is painted in fresco by the feeble Antonio Palomino, and the subject, the "Triumph of Religion," is a decided failure of art. The roof is richly studded; the *retablo* has a good Martyrdom of St. Stephen by Claudio Coello. Observe to the r. a precious door adorned with riding children and scroll-work. In the light cloister remark the pillars and capitals in the angles, and the basso-relievos sculptured by Alonso Sardina. Observe, also, the *sala capitular*, built in 1627 by Juan Moreno, the grand staircase, the beautiful *sacristia*, and library. This exquisite pile was vandalized by the invaders, who turned the church into a magazine, and the cloisters into stables.

Columbus in 1484-6 was lodged here; and the monks and Deza, to their honour, espoused his scheme, which the "*Golgotha*" of the university had pronounced to be "vain, impracticable, and resting on grounds too weak to merit the support of the government." The sable conclave was

held at Valcuervo, "the Valley of *Crows*," 2 L. off, to secure quiet for deliberation. Here the arguments of the great Genoese were rebutted by texts from St. Augustine: and he was scouted as an atheist, as a reckless adventurer, and a fool, by real fools, who despised what they could not understand, and this occurred in the palmy days of Salamantine Dons, Doctors, men of "fat paunches and lean pates;" who, ignorant of the world, nursed in routine, and steeped in prejudice, from long custom of teaching others, were incapable of being taught themselves: but pedagogues, from the habit of measuring their intellects with their pupil inferiors, frequently form a false standard of their own powers and acquisitions, and when brought into the world, and grappled with by real men, are either thought bores and quizzes, or are hooted at like owls, whose proper place is the darkling cloister, not the bright daylight.

These convocated heads of houses, who could decide against a poor *foreigner*, who was in the *right*, always gave an opinion in favour of Spaniards of place and power, albeit in the *wrong*; their decisions, as in the case of Don Pedro's divorce, are a sore subject in Salamanca, and over which Gil de Avila says "he must draw a veil, as the dutiful son did over the nakedness of Noah."

Opposite to the palace of Monterey, with its two turrets, all gutted by the invaders, is *las Agustinas Recoletas*, a once magnificent convent, founded in 1626 by Manuel de Zuñiga, Conde de Monterey, and favourite of Philip IV. This "good slow man," according to Clarendon, having married a sister of the all-powerful Conde Duque, was by him appointed viceroy at Naples. He there became so rich, that a poor pregnant woman, who had a longing, *un antojo*, to see Philip IV., when thanking the king for granting her an audience, prayed that "God might make him viceroy of Naples." The convent, built by Juan Fontana, is a noble pile, with red marble fluted Corinthian pil-

lars, a simple cupola, and altogether an Italian character. The church, a pure Latin cross, one of the finest in Salamanca, is very rich in marbles. Observe the Florentine pulpit of *Pietre dure*, in which San Vicente de Ferrer is said to have preached; notice the *retablo*, with Corinthian red marble pillars, and the gilt bronze tabernacle, with spiral columns and *lapis lazuli*; the crucifix in the *retablo* and the tombs of the founder and his wife are by Algardi; observe the armour and costume: many pompous titles are inscribed below the kneeling figures, which but enhance the triumph of death, who has cropped them all to form a garland for his victor brow; and now all is nothing and neglect. Monterey was a liberal patron of art; many pictures which he gave to Philip IV. are still at Madrid; he reserved for this convent "San Januario kneeling on the clouds," by P. Veronese, doubtful; an "Annunciation," by Lanfranco; a "Nativity," Ribera—the child is much repainted; notice also some very capital Stanzionis (Caballero Maximo). Observe also a St. John, like Guido; St. Joseph; a fine dark San Agustin; and the Meeting of the Virgin and Elizabeth, and a Nativity, excellent: also a San Nicolas, Lanfranco; a *Virgen del Rosario*, Ribera; and the grand altarpiece, the *Concepcion*, signed Jusepe de Ribera, Español, Valentiano, F. 1635. In this the Virgin's feet are shown, a liberty allowed to artists in Italy, but prohibited in Spain by the Inquisition. As Monterey was viceroy at Naples at the precise moment when Ribera, Stanzioni, Lanfranco, and others had really created there a school of art, this convent was once a museum of Neapolitan paintings: when we saw them, they flapped rotting in their frames, but were pure in surface, having never yet been defiled by harpy cleaners or restorers. The other paintings inside the convent cannot be seen by the male sex, as the nunnery is *en clausura*. Of the famous cartoons by M. Angelo, "the Swimmers," men-

tioned by Carducho (Dial. 151), we could obtain no information.

Another nunnery, *San Espiritu*, destined, like Las Huelgas at Burgos, for noble ladies, is a fine pile of granite. Observe the superb roof over the *coro*, and the richly chased portal by Berruguete. The church of *Carmelitas Calzadas* is in the pure simple Doric of Juan de Herrera. The quadrangle of the *Colegio de Guadalupe* was incredibly rich in minute decorations, a lace-work of form and figure, animal and vegetable. In 1850 it was converted into a five court! while rubbish was shot into the church. The tower of *Santo Tome de los Caballeros* is of the twelfth century. Observe the ancient sepulchres with pointed arches near the altar. The elegant and pathetic Luis de Leon was buried in 1591 in the *Agustinos Calzados*, where Juan de Sahagun and Santo Tomas de Villanueva rest also. Observe the rich plateresque portal of *Las Dueñas*, founded in 1419, as inside it Santa Teresa received her Divine revelations (see Avila).

The *Jesuitas* (*La Clericia*) built in 1614 by Juan Gomez de Mora, is enormous. The chapel and transept are grand, but the *cimborio* has been cracked, and the *retablo* is of vile churrigueresque. The portals, towers, and cupolas are more striking from size than good art. It is now a clerical seminary, and here the Irish students were lodged after the suppression of this order; their original college was founded in 1592 by Philip II., and dedicated to St. Patrick, in order that "some priests of the true faith might yet be educated for unhappy England in the hopes of finally extinguishing pestilential heresies." The excellent Dr. Curtis, the Cowrttis of the Spanish guide book *Reseña*, p. 73, presided here during the war, and deserved the high opinion with which the Duke honoured him.

Philip II. was married, Nov. 13, 1543, at Salamanca, to Maria of Portugal, when gown and town, the city and the Dons, outdid themselves in

bull-fights, in order to wipe away all memory of the part it had taken against his father in the outbreak in 1521. The leader of the Patriots, or *Comuneros*, on that occasion, was one Valloria, a *botero*, or maker of wine pigskins. This agitator plundered the colleges, their plate-chests, butteries, and cellars, so effectually, that the delighted mob made every one swear this oath of allegiance:—“*Juras á Dios no haber mas Rey, ni Papa, que Valloria.*” This Castilian Jack Cade was hanged April 23, 1521.

Near the churrigueresque *Merced* is the *Colegio de la Vera Cruz*, so called from the apparition of white crosses on the dresses of the Jews during a sermon of San Vicente Ferrer in 1411, who here converted 8000 Moors, 35,000 Jews, and 100,000 other sinners, which seems a good many in so small a town; however, when asked by some doubters on his arrival for a sign, he replied, “What more do you require than that up to this day 3000 miracles have been wrought by means of this sinner?” (See, for authentic details, Gil de Avila, p. 354, and Dorado, 286.)

Among the houses best worth observing in Salamanca is *la Casa del Sal*, or *Salinas*, with its arched front, granite pillars, ornamented windows, and singular *patio*. Observe the projecting roof and gallery upheld by quaintly carved and grotesque figure supports. The Maldonado family have a fine old house opposite *la Trinidad*. Near the *Jesuitas* is the *Casa de las Conchas*, ornamented on the exterior like the Mendoza palace at Guadalajara, but the interior is much degraded: observe the fine *patio* and minute Gothic ornaments. In the *Plaza San Agustin* observe the ruined front of the convent destroyed by the invaders, and a singular old house with the arms of Ferdinand and Isabella, and most delicately shaped windows. The *Palacio del Conde de Monterey*, before mentioned, has two remarkably elegant turrets or *miradores*, with an upper gallery of open arcaded windows, which

look like a rich lace fringe of the solid basement below.

The *Calle de los Muertos* is so called from the house built by Archbishop Fonseca, whose bust, with those of his two nephews, is sculptured in front. Under the windows are placed skulls, emblems of the dead, which gave the name to the street; but good living flourished inside when we were there, for here lived our kind and hospitable friend Don Alejo Guillen, prior of the cathedral, and one mentioned so often with honour in the Duke's Dispatches, and thus embalmed is immortal: see particularly August 18, 1812. His Grace himself, when at Salamanca, lodged in the house of the Marques de Almarza, in the *Plaza de San Boal*. Every Englishman will of course visit it, and observe the rosette-studded arch at the entrance, and the medallions in the *patio*, especially a young lady with a ruff, and the heads of the founder and his beautiful wife, whose drapery is free and flowing.

In the *Plaza Santo Tomé* is an ancient mansion with red brick Moorish arches and *Azulejo*, and another with a Berruguete front and portal, with the medallions of the founder and his wife—a very common Spanish *cinquencento* decoration. The *Torre de Clavel* is a good specimen of the mediæval Castilian keep, with those little bartizan turrets at the corner, which occur at Coria, Coca, Segovia, Guadamur, and elsewhere. In the *Cuesta del Seminario* was the *Aula*, the hall, where Villena endeavoured to restore learning. Here he taught natural philosophy, which the dons and doctors thought magical. The University, it has been said, at his death appointed Lope de Barrientos, Bishop of Avila and Inquisitor-general, to inspect his library; two cart-loads were sent him, which he forthwith proceeded not to read, but to burn. Juan de Mena grieves (Coplás, i. 126) over such “exequies” of the patron of literature and “honour of Spain.” Ponz (iii. 105) prints an epistle, purported to have been written at the time by Fernan

Gomez, physician to Juan II., to the poet, lamenting this Omar vandalism. According to this Doctor, this Lope "could not understand the books any more than the Dean of Ciudad Rodrigo." The spirit of the period is well caught in this *Centon epistolario*, a jeu-d'esprit written by Vera y Zuniga, and ascribed to this Gomez.

Descend now to the Tormes, and observe in the way the *Puerta de San Pablo*, with the infinite statues of saints, the Pope or St. Peter in the centre. Examine the foundations of the old walls, the Roman bridge, and the amohadillado masonry. The *Medio Puente* is one of those pavilions or shrines so common to Spanish bridges, in which some tutelar saint is worshipped. Such a one was built at Wakefield by our Edward IV. On this bridge was placed one of those strange animals, which, whether wild boar or rhinoceros, are classed with the *Toros de Guisando* (See Index); and the Oxford of Tauro-machian Spain has taken for its arms "a bull on a bridge crossing a river"—a Bull-ford. Having passed the Tormes, turn to the r. and cross the rivulet Zurguen to view the noble city rising proudly in front. This *Zurguen* was to the poet Melendez what the "*Bonny Ayr*" was to Burns. If the traveller will ascend the cathedral tower, and walk some afternoon out of the gate Santo Tomas, and make the circuit of the walls, passing the gates of Toro, Zamora, and Villamayor, and entering again at San Vicente, he will have seen something of Salamanca.

P.S. Since these pages were written we have heard of sad new destructions of ancient buildings in Salamanca.

There are three routes from Salamanca to Madrid, and a diligence: No. 1, the shortest and most uninteresting, is through *Peñaranda*. A new road is contemplated between Madrid and Salamanca, which is to pass through Avila, meantime it may be ridden in 3 days.

ROUTE 65.—SALAMANCA TO MADRID.

Aldea luenga	2	
Ventosa	3	.. 5
Peñaranda	2	.. 7
Pontiveros	3½	.. 10½
San Pascual	3	.. 13½
Blasco Sancho	2½	.. 16
Venta de Almarza	1	.. 17
Madrid	15	.. 32

Huerta is a poor village in a cereal plain near the Tormes, on which the Duke marched after the victory of Salamanca, imagining that the bridge lower down to the r. at Alba de Tormes was secured by Don Carlos de España, as he had ordered, which it was not; thus the invaders escaped annihilation, thanks to Spaniards. Hence, crossing the Ventosa, to *Peñaranda de Bracamonte*, a decent town of 3400 souls. The road is next carried over the rivers Trabancos, Zapardiel, and Adajas, which flow down from the Avila chains rising to the r. Near *Villanueva de Gomez*, ½ a L. from *Blasco Sancho*, is a stream which must be forded; in time of rains carriages are obliged, for want of a bridge, to go 4 L. round by *Arevalo*. After travelling over an uninteresting slovenly-cultivated country, this route joins the high Madrid and La Coruña road at the *Venta de Almarza*.

Those who have reached Salamanca from Lisbon or Galicia, and are proceeding to Madrid with no intentions of travelling north, may take the following route, circuitous but interesting.

ROUTE 66.—SALAMANCA TO MADRID.

Pedrosillo	2½	
Canizal	3½	.. 6
Alaejos	3	.. 9
Siete Iglesias	1	.. 10
Tordesillas	4	.. 14
Simancas	3	.. 17
Valladolid	2	.. 19
Segovia	19	.. 38
San Ildefonso	2	.. 40
Escorial	8	.. 48
Madrid	8½	.. 56½

The country to *Tordesillas* is dreary; from thence excursions may be made to *Toro* and *Medina del Campo*: for all these towns consult Index.

The 3rd line runs through Avila,

and may, if desired, be prolonged by turning to the Escorial, which will be avoided by the new road.

ROUTE 67.—SALAMANCA TO MADRID.

Alba de Tormes	4	
La Maya	2½ ..	6½
Piedrahita	3 ..	9½
Villatoro	3 ..	12½
Santa Maria	3 ..	15½
Avila	4 ..	19½
Escorial	7½ ..	27
Madrid	8½ ..	35½

You may ride by *Calbarra de Arriba*, 2 L., and cross those plains so fit for fight and flight, and follow the line of Marmont's manœuvre in the latter line.

Alba de Tormes (decent posada near the gate), whence the family of Toledo take their ducal title, is in the centre of their vast possessions. Pop. about 2000. Placed in a plain, and commanding extensive views of hill and vale, it rises gently over the *Tormes*, with a noble bridge, which Don Carlos de España, by neglecting to secure as ordered, rendered a *pont d'or* to Marmont after his defeat at Salamanca. The finely placed palace-fortress overlooks the town, with its round towers and machicolations; it was gutted by the runaways, and the superb armoury stolen. In the *Carmelitas descalzas* are the noble sepulchres of the benefactors, Francisco Velazquez and Teresa his wife; observe the sepulchral statue of Simon Galarza, and Juan de Ovalla and Doña Juana de Ahumada with a child at their feet. There, in a stately tomb, raised in 1750, lies the sainted founder, Santa Teresa herself (see Avila). Near the town is the grand Jeronomite convent, the superb tomb of Gutierrez Alvarez de Toledo, Archbishop of Toledo.

Alba de Tormes was the scene of another Spanish misbehaviour. The Duque del Parque (Oct. 19, 1809) had defeated Gen. Marchand at Tamames, distant 2 L., and the success turned the Seville Junta's heads, who, thinking that they now could reconquer Madrid without the aid of the English, planned the campaign of Ocaña, in defiance of all the Duke's warnings and advice.

This crushing defeat recoiled on del Parque, who here, within 2 L. of his former victory, was surprised, Nov. 28, 1809, by Kellerman: alarmed, says the Duke, at the appearance of 30 French dragoons in his rear, the entire Spanish army dispersed, abandoning guns and everything. Here our Gen. Hamilton, with 1500 weary men, resisted, successfully resisted, Soult with more than 10,000! Proceed hence through a broken country, studded with oakwoods, to *Piedrahita*—Posada del Torresillo—it is built on a slope, with another palace of the Alvas, erected in the last century at a cost of more than 400,000*l.* Jacques Marquet, a Frenchman brought to Madrid in order to pave the streets, gave the design. The gardens, with temples and terraces, rendered this the Stowe of Spain, but all was ruined, like Abadia, by the French troops.

The road soon enters New Castile, and is carried amid scrubby oaks and park-like scenery through the *Puerto de Villatoro* to the town, so called from its four stone *toros*. Two are erect under the church front; one is embedded in the wall of the "graes;" another huge one stretches himself out from a wall near the church. Thence by gentle descents through a wooded sporting corn country to Avila (see R. 99).

ROUTE 68.—SALAMANCA TO VALLADOLID.

Moriscos	1½	
Pitiagua	2½ ..	4
Pedroso	1 ..	5
La Carolina	2 ..	7
Fresno	2½ ..	9½
Medina del Campo	4½ ..	14
Valdeillas	4 ..	18
Puente Duero	2 ..	20
Valladolid	2 ..	22

If you go through *Cantalapiedra* the distance about 1 L. longer than the preceding to *Pedroso*, the country is a lonely and unenclosed waste of corn. About *Carolina* pine woods commence then flat plains to *Medina del Campo*.

From Salamanca we ourselves struck N.W., and made the pilgrimage to *Compostella*, then turning into the

Asturias to Oviedo, and coming down to Madrid through Leon, Valladolid, and Segovia. This alpine ride, delicious in summer, is strongly recommended to the artist and the antiquarian, as it was to this mountain-corner of Spain that the remnants of the Goths fled in 712.

ROUTE 69.—SALAMANCA TO LUGO.

Calzada	3	
Cubo	3	.. 6
Corrales	3	.. 9
Zamora	3	.. 12
Piedrahita	2	.. 15
Riego	2	.. 17
Santa Eufemia	2	.. 19
Benavente	3	.. 22
Pozuelo	3	.. 25
A la Bañeza	3	.. 28
Toral	2	.. 30
Astorga	2½	.. 32½
Manzanal	3½	.. 36
Bembibre	3	.. 39
Cubillos	2½	.. 41½
Villafranca	3½	.. 45
Ambas Mestas	2½	.. 47½
Castro	3	.. 50½
Doncos	3	.. 53½
Santa Isabel	2½	.. 56
Sobrado	2½	.. 58½
Lugo	3	.. 61½

First we may mention that *Toro* lies 12 L. from Salamanca by an uninteresting carriageable road, through *Fuente-Sauco*, 6 L., and along the river Guarena.

The celebrated warm baths of *Ledesma* lie about 6 L. from Salamanca to the W., and there is a diligence to them in the season. The district is of great antiquity, and is still divided into *Rodas*, districts, *Arabice Rauda*, garden. *Ledesma*, *Bletissa*, the chief town, ancient and picturesque, has a feudal look; pop. 1500; its singular walls are thought to be earlier than the Romans. The town stands on the Tormes, with a fine bridge built on Roman foundations. Many inscriptions are found here, and outside the *Puerta de los Toros* are two of those strange antique Bulls of the Guisando breed. The sulphur baths lie about S.E. 2 L. off, in a wooded dell on the Tormes. The waters are warm, ranging from 29 to 30 Réaumur, and are used both internally and externally,

being very beneficial in cutaneous and rheumatic complaints. The season is from June 1 to Sept. 30. From *Ledesma* to *Zamora* there is a cross-road through *San Marcial*.

The road to *Calzada* runs over a desolate waste of *xaras y encinas*, following the line of the ancient Roman way; here and there are seen wild hawks of a large size, with greyish white bodies, and tails and wings tipped with black. About *Cubo* the country improves; and here, in a sheltered valley, is *Val Paraiso*,—the once superb convent in which St. Ferdinand, one of the best and greatest of Spanish kings, was born; now all is a ruin; the invaders converted this *paradise* into a wilderness, and what the foreigner commenced the native Spaniard has carried out. The peasants about here now become as churlish as their country, no longer saluting the stranger like the *Estremeño* or *Charro*. They either wear *monteras*, or shocking bad round hats. The red-stockinged women veil their heads with handkerchiefs, and all seem poverty-stricken and starving amid corn and wine; the latter, fine and good, sold in our time for about 3 reals the *arroba*, or 6*d.* for 16 bottles. But there are no outlets for the over-production; roads, canals, and customers are all wanting; thus, when corn here is sometimes at 24 to 28 reals the *fanega*, it sells for 55 to 57 at *Seville*; the *vino de Toro* is far superior to what is commonly sold in England as port.

From *Salamanca* to *Corrales* under its windwill-studded hill is a 6 hours' ride; *posada* decent. Continuing the route from the hermitage *el Cristo de Morales*, *Zamora* is seen rising grandly over the Duero. The long embattled line is terminated to the l. by the castle and cathedral. The old bridge, to the r., with its pointed arches, has three of those towers on it so common in Spain. The ruined piers of another are seen below the cathedral. The Duero, dammed up above and below with water mills, now as it approaches Portugal, has few bridges, and, being