

ing *cueva*, falls into the lake, hemmed in by a horseshoe of hills; these are the spurs of the slaty and often snow-clad *Segundera*, whose reflected outlines bathe themselves in the clear water. This crystal loch, like the filled crater of a volcano, is about four miles round, and of unknown depth. The trout are noble in size, inexhaustible in number, and when in season pink as chars. A boat and an attendant may be hired at the prettily placed village: pop. 300. A castle, built by way of fishing-box of the old Counts of Benavente, on an island, has been repaired by the present Duke of Ossuna. The Bernardine monastery, founded in 952, and accidentally burnt, was well placed with a warm S.E. aspect on the mountain slopes.

From the *Puebla de Sanabria* to *Astorga* is 13 L.; mountain leagues: attend to the provend; the scenery is wild and grand, and the rivers beautiful. Return to *Remesal*, 1 L., and thence by *Carabajales de la Encomienda* 2 L. to *Muelas*, in a plain near which are some iron-mines and wild shooting; then cross a ridge to *Castro Contrigo* 3 L.; pop. 800; placed under the snowy *Telado* and *Peña Negra*, and on the picturesque and piscatoria Eria.

From the *Puebla de Sanabria* the lover of sweet-aired highlands may cross the *Sierra* to *Puente de Domingo Florez* by *Vigo*, ascend the *Vega de Tera* to the *Portillo*, keep then to the l. to the *Fuente de los Gallegos*, and thence to *Campo-Romo*, descending by *San Pedro de Trones* to the bridge over the *Cabrera*. This village, a good fishing-quarter, lies under the *Campo de Braña*, near the confluence of the *Cabrera* and *Sil*; the former comes down from the ridge of the *Cabrera*, a district divided into *alta y baja*, whence the waters part, flowing E. and W. Thus the Eria descends in a contrary direction to the *Cabrera*. The whole of the *Cabrera* may be fished up, turning at its bend near *Robledo* up to the reservoir lake at *La Baña*.

There are several routes E. from the *Puente de Domingo*; first either follow

the r. bank of the *Cabrera* to *Lavilla*, and then ascend the *Cuesta de Llamas* to *Odollo*, and so on to *Castrillo* and *Corporales*, descending by *Truchas* (the name tells its produce) to *Quintanilla* and *El Villar*, then crossing the Eria ascend to *Torneros*, whence either proceed N. to *Astorga* or W. to *La Baña*. From *El Villar* the angler might fish down the charming Eria, keeping on the l. bank to see the monastery of *San Esteban de Nogales*, or on leaving *El Puente de Domingo* the *Cabrera* may be crossed and the ascent gained to *Robledo sobre Castro*, and thence up to *Piedrahita*, descending to *Lomba* and reascending to the beautiful *Portillo de la Baña*, and thence to *La Baña*, and over the *Cabrera* ridge to *Truchas* and *Castro Contrigo*.

Excursions are to be made from *El Puente de Domingo*; and first to the W.: cross the bridge over the *Cabrera*, and then pass the arrowy *Sil* to the r. at *Puente Nuevo*; go on to the *Barco de Valdeorras* 2 L., where the kingdom of Gallicia begins; hence 2 L. more to *La Rua*, a village of some 300 souls. The bridge over the *Sil* is of Roman foundation, and is termed *Cigarrosa*, a corruption of *Sigurra*, the ancient town which once stood here. Quitting now the road to *Orense*, make for *San Miguel de Monte Furado*, the "pierced hill," which lies about $2\frac{1}{2}$ L. on the r. bank of the *Sil*. The mountain rock by which the course of the river was impeded, called by the Romans *Mons Lavicus*, was dedicated to Jupiter, as an inscription on it recorded. It is tunneled through for the space of some 300 yards, a work of uncertain object, and wrought some imagine for the purpose of draining the upper country, while others deem it a shaft cut by miners in search of gold (consult '*Esp. Sag.*' xv. 63; *Morales*, '*Anti.*' 16; *Molina*, 14). To this day diminutive nuggets are found in the rude washings, not diggings, of amphibious pauper gold fishers. The *Sil*, an ancient and common name for rivers (*Hirt. B.A.* 57), is derived from *Silex*, the flints of their beds.

The Roman road crossed the Sil at *Cigarrosa* and continued to *Laroco*: the windings and elbow turns are called *los Codos* de Ladoco, a corruption, according to Molina, of Lavico, whence Larouco. It may be as well to give the whole route from *Ponferrada* to *Orense*.

ROUTE 71.—PONFERRADA TO ORENSE.

| | | |
|---------------------------------|----|--------|
| Borrenes | 2 | |
| Puente Domingo Florez | 2 | .. 4 |
| Barco de Valdeorras | 2 | .. 6 |
| Laroco | 3½ | .. 9½ |
| Puebla de Trives | 2 | .. 11½ |
| Burgo | 2 | .. 13½ |
| Villarino Frio | 2 | .. 15½ |
| Niño Daguia | 2 | .. 17½ |
| Orense | 3 | .. 20½ |

This is a Swiss-like ride by fell and flood, hill and vale. *Borrenes*, pop. 400, stands in a plain girt with hills, which contain iron mines. To the l., near the Sil, is the lake of *Carucedo*, about 3 miles round, abounding in eels. *Las Medulas*, 1 L. on, the ancient *Argentium*, is placed under the *Campo de Braña*; the mines so much worked by the Romans are now abandoned. Molina (p. 24) describes some curious caves and strange tower-like mounds, called *Torres de Barro*, which have been formed out of the marl and soil by the action of the waters: hence by the line just described to *Laroco*, a village of 1000 souls. Crossing the *Bibey* is *Puebla de Tribes*, 2 L., where the Navea rises, after which we emerge from the hills, keeping the *Sierra de San Mamed* to the l. This district, called *La Tierra de Caldeas*, is celebrated for its hams. A détour to the r. may be made after passing *Villarino Frio*, and the river Arnoya may be ascended to *Junquera de Espadañeda*, where there is a Cistercian monastery founded in 1225; thence the traveller may proceed through *Rocas* to *Rivas de Sil*, in order to see the Benedictine convent of San Esteban, erected on a most secluded hilly and romantic bend of the river, by Ordoño in 961. The old tombs of nine bishops in the cloisters have been broken up and used

for building materials. This convent lies 3 L. from *Orense*, through *Faramontanos*. Keeping on the l. bank of the Sil, the fisherman will cross over the ferry and cast a fly in the rivers Cabe and Miño, which flow into the Sil: the Miño, although smaller, now robs its beautiful absorbent of both waters and name. Picturesque *Monforte de Lemos* lies distant 3 L. The track to *Orense* runs through *Pombeiro*, *Peroja*, and *Rivela*, after crossing the Bupal. For *Orense* see p. 623.

CONVENTS IN THE VIERZO.

The pilgrim must visit the sites to which the Saints Fructuoso and Genadio (see p. 540) retired. *Ponferrada* will be the most convenient starting-point; and first for *Santiago de Peñalva*, which lies by direct road about 3 L., but the following longer circuit includes other interesting sites:—Make first for *Campo*, on the banks of the Boeza, amid its turnips and potatoes; thence to *Espinosa*, 2 L., on the Rio *Misuelos*, from which *Compludo*, in its plain, is distant 2 L. Here the first convent was founded, in 614, by San Fructuoso, who dedicated it to San Justo y Pastor, the tutelars of *Complutum* (*Alcalá de Henares*). Now pass through *Bouzas*, ascend the ridge of the *Monte Irago*, part of the E. barrier of the *Vierzo*; the way is rough and rugged, and the distance may be some 3½ mountain leagues to *Santiago de Peñalva*, a miserable village. The Benedictine convent, placed about half-way up the W. side of the ridge, takes its name from the white snow-capped peak. San Fructuoso chose this site on account of the natural caves, which still remain, looking E. and hanging over the *Rio de Silencio*, which flows into the Oza, and thence by the *Valduesa* into the Sil. These caves, five in number, are still called *las Cuevas de Silencio*, and in them the taciturn monks used to pass their Lent. A wild goat path leads up to this retreat, fitted for a San Bruno and a Salvator Rosa. The Benedictine convent, begun by San Ge-

nadio in 920, was completed after his death in 937; afterwards a sort of cloister cemetery was built around the original chapel, in which crumble several much dilapidated tombs of great antiquity. However, to visit them is still a religious duty, and the 25th of May is a grand day of pilgrimage, on which the picturesque peasants of the *Vierzo* flock here in great numbers: then is the time for the artist. The chapel, now the parish church, is of an oval form, with a circular termination at the E. and W. ends. It is entered from the S. from the cloister or cemetery; near the opposite door lies buried the abbot Esteban, ob. 1132. The high altar is placed in the E. absis, and the sepulchre of San Genadio and Urbano in that to the W.

San Fructuoso's next retreat from the Caves of Silence was at *San Pedro de Montes*, about $1\frac{1}{2}$ L. W. under the desolate hills of *Aguilanas*, or the "Eagle's haunt," a name now corrupted into *Sierra Aguiana*: here he made himself a cell so narrow that he could not turn round in it. The building, destroyed by the Moors, was restored in 895 by San Genadio; the chapel was finished in 919 by an architect named Vivianus (see the curious inscriptions, '*Esp. Sag.*' xvi. 132; *Cean Ber.* 'Arch.' i. 9). It was raised, as is there stated, "non oppressione vulgi, sed largitate pretii et sudore fratrum." Here San Genadio died, and bequeathed to the convent his curious library; Morales saw some of the books ('*Viaje*' 173), but the careless Benedictines had allowed them to be much torn and injured, as occurs in the Greek and Syrian monasteries. On the summit of the Sierra, above *San Pedro*, is a *high place* sacred to the Virgin, to which pilgrimages are made in summer. One league from *San Pedro*, in a cold, elevated, and bleak situation, is *Ferradillo*, whose woods supply fuel for the neighbouring iron-forges: descend hence half a league to *Santa Lucia*, once a convent, and distant $2\frac{1}{2}$ L., to *Ponferrada*, passing through *Rimòr*, 1 L., and *Toral de Merayò*, where the

meadows are pleasant, and the bridge excellent.

From *Ponferrada* another excursion may be made on the r. bank of the Sil to the royal Cistercian monastery of *Caracedo*, on the l. bank of the Cúa. Founded in 990 by Bermudo II., for the place of his sepulture, it was restored in 1138 by Sancha, daughter of Queen Urraca. The library here also was numerous, before the stupid monks, as Morales tells us ('*Viaje*', 170), had given them away for old parchment.

Having thus described the portion of Leon which extends to the l. of *Benavente*, we must next proceed to the districts which stretch to the r., and include the capital and Valladolid. For Benavente to Leon see p. 534.

ROUTE 72.—ASTORGA TO LEON.

| | |
|------------------------------|--------|
| Hospital de Orbigo | 2 |
| Villadangos | 3 .. 5 |
| Leon | 2 .. 7 |

This flat uninteresting and lonely country in ancient times was very much frequented by pilgrims to Santiago; therefore the bridge over the *Orbigo*, a true "Knight's Bridge," was chosen, July 10, 1434, as the site where Suero de Quiñones, with 9 knights, defied for 30 days before the great jubilee feast of that Apostle, all passengers at a gentle Pass of Honor, in order to be entitled to remove an iron link which he wore round his neck every Thursday in token of his captivity to his mistress. A detailed account was written by Pedro Rodriguez Delena, the king's public notary, and an eye-witness; this was ordered by Philip II. to be republished, in order to rekindle the heroic spirit of his somewhat degenerate age. Unfortunately the original, a storehouse and *arsenal* of tournament language, was then abridged by Fray Juan de Pineda; his '*Libro del Passo honroso*,' published by him at Salamanca, 8vo. 1588, has since been reprinted at the end of the '*Cronica*' de Alvaro Luna, Sancha, Mad. 1783. Suero petitioned Juan II. to be allowed to redeem himself by combat from his slavery; 300

lances were to be broken; any lady who came without a cavalier ready to do battle for her, forfeited her right hand glove, and any knight who declined the combat forfeited his sword and right foot spur. Suero excepted his own lady—"cuyo yo soy." 78 combatants appeared; 727 *carreras* or courses were run; 177 lances were broken; one Arragonese knight killed, 11 others were wounded, of whose cure Suero charged himself. The arms were Italian, the mottoes French. Suero's sword is preserved in the Armeria at Madrid, No. 1917. He proved victorious, and his link was removed by heralds with great solemnity. A dull dead epic in 12 cantos—"Esvero y Almedora"—was written by Juan Maria Maury, Paris, 1840. Consult the notes of Clemencin's '*Don Quijote*,' i. 49, and the note T. in the '*Buscapié*,' a book written and invented by Adolfo de Castro, Cadiz, 1847.

These single combats for pure honour's sake, and the display of personal prowess and bravery, are perfectly in accordance with the deep feeling of every Spaniard, who thinks Spain the finest country in the world, his native province the best of its provinces, his native village the best of its villages, and himself the best man in it. *Pundonor* and self-respect are the keystones of character in the *individually* brave Spaniard; ever ready, when personal consideration is at the stake, to find a quarrel in a straw, and to think it but an easy leap to "pluck bright honour from the pale-faced moon;" he resents to the death the slightest personal affront, or *desaire*; any *desden* or *menosprecio* rankles, never to be atoned except by blood: *Sanan cuchilladas, pero no malas palabras*. An Englishman can scarcely estimate the touchy sensitiveness of a punctilious Spanish *hidalgo*, or reconcile his disposition to take offence, and to suspect imaginary, unintentional slights, with his real high caste and good breeding: this touchy feeling, a marked feature in the national character, has exhibited itself in duels and challenges, even before the nice point of modern honour was

known: thus Livy (xxviii. 21) describes an Iberian trial at arms, waged by volunteers of high rank, who contended before P. Scipio at Carthage. It was usual among their champions to step forward and defy the enemy to single combat. The case of the *Campeador* of Intercatia, who was killed by Scipio (App. 'B. H.' 480) offers a parallel to the combat of Goliath and David. The valour and address of the Spaniard as an *individual* are unquestionable. The champions of the Great Captain at Trani, had no difficulty in defeating their French antagonists: nor were the best troops of Buonaparte ever a match for an equal number of *guerilleros*, man to man, and in a broken country, where military science and manœuvre could not tell: left alone, the Spaniard knows well how to defend the honour and life of himself or friend; it is only in the *collective* that disgrace attends him, and this arises from his Oriental insubordination and egoistic jealousy of contributing to what will increase the glory of any one else but himself, and also from his mistrust in others, from his fear of being sold, and his want of confidence in unworthy chiefs—"children in the art of war."

LEON.—*Posadas*: one on the *Rastro*, a good locality; *de los Catalanos*; *M. Danton*, a civil Frenchman of the old school, has a *casa de pupilos* in S^o. Domingo; ditto *Doña Eustoquia Maynar*, a respectable widow. Leon has a casino, a theatre, and a Plaza de Toros.

LEON (Pop. 7000), the time-honoured capital of its ancient kingdom, stands under a sloping hill on the Vernesga and Torio, which unite below the town at *Aguas Mestas*, whose "waters met and mixed," then flow into the Esla; their banks are planted with poplars trimmed up like hop-poles. Leon, the residence of the provincial authorities, has a bishop, and had a mitred abbot of San Marcos. In common with other ancient capitals, it is dull, deserted, and decaying. The best time to visit it, as we did, is June 24, during the horse-fair, which, like those of Ronda and

Mairena, attracts all the fancy and picturesque rogues, *chalanés*, gipsies, and honest *maragatos* of Spain. The name *Leon* is a corruption of *Legio*, as the 7th *Legio gemina*, was quartered here by Augustus, in order to defend the plains from the forays of the Asturian Highlanders. This frontier town was built extremely strong, in a square form, with walls 25 feet thick, and defended with towers; four marble gates opened into four chief streets, which, crossing each other at r. angles, intersected the city. The town *Legio* long survived the Roman empire, and continued as an independent city, which the Goths could never subdue, down to 586, when it was taken by Leovigildo, who changed the name to *Leon*. The Goths highly valued their prize, and the city was one of the few exempted from the fatal decree of Witiza, by which almost all others in Spain were dismantled, and thus left without defences against the Moors. Gothic *Leon* yielded at once to the Moorish invader, but was soon reconquered; then Ordoño I., in 850, reversed its pristine intention, and made it the defence of the mountaineers against the infidel invaders from the plains. *Leon* (*Liyon*) was stormed by Al-Mansúr in 996. This ravager of Velád Arrum, or the land of the Romans, as they called the Christian territory, entered it after a year's siege; the Roman gates and walls were then perfect, for the Moorish annalists describe them as "17 cubits thick;" but everything was destroyed—neither age nor sex were spared: for the inhuman atrocities see the account of an eye-witness (*Esp. Sag.*, xxxiv. 307); nor do the Moors deny them (*Moh. D. ii. 114*). They gloried in what General Foy calls a "sublimity of destruction" as the best test of *power*.

Leon was soon recovered after Al-Mansúr's defeat at Calatañazor, "the castle of eagles," of which Mariana (viii. 9) details such miraculous apparitions in favour of the Spaniards, and the crushing result is still remembered

in the distich—*En Calatañazor Al-manzor, perdió el tambor*; the Spaniards, says Risco (*Esp. Sag.*, xxx. 2), writing in 1786! killed exactly 60,000 foot and 40,000 horse of the infidel; how were they fed when alive? Sounds, moreover, of the battle were heard at Seville, 90 L. off; but even the date and the results of this battle are in reality uncertain. Mariana places it in 998, and claims the victory for the Spaniards; Conde gives A.D. 1001; Gayangos (*Moh. D. ii. 197*), 1002, and states that Al-Mansúr was not only *not* beaten at Kal'-at-Annosor, but that the Conde Sancho Garcez was overcome by him with great loss. One thing is quite clear, that the formidable Al-Mansúr sickened soon afterwards, and died at Medinaceli.

Leon was re-peopled by Alonso V., who rebuilt the walls in *Tapia*, which were taken down in 1324 by Alonso XI., who enlarged the city to the S., and altered part of the defences; the walls are best preserved on the N. side of the town, and resemble those of Lugo and Astorga in the number of semicircular towers. Their mode of construction is slovenly; the huge stones worked into the bases no doubt belonged to the Roman work: the rubble walls to the S. are still more inferior; the city is divided by a wall which runs from the *Plaza San Marcelo* to the *Plaza del Peso*. All the walls are much built up against. The city thus defended, continued long to be the capital of the kings of Leon, until Don Pedro removed the court to Seville at Alonso XI.'s death, since which it has lost all its former importance. The city bears for arms, argent a lion rampant gules. Consult '*Historia de las Grandezas*,' with the life of the patron saint Froylan, Atanasio de Lobera, 4to. Valladolid, 1596; for its civil government, '*Resumen*,' &c. Marq. de Fuente Oyuelo, 4to. Vall. 1693; '*España Sagrada*,' vols. 34, 35, 36; and the careful '*Historia*,' Manuel Risco, 4to. 2 vols. Mad. 1792.

This ancient bishopric is *exenta*, or subject to no primate. Urban II.

wished to annex it to Toledo, but its independence was confirmed, in 1105, by Pasqual II. Ordoño II., when he fixed his court here, was its great patron, and gave up, for the new cathedral, a portion of the royal palace, which was formed out of the Roman Thermæ, and built on the eastern walls. St. Froylan, who was bishop from 900 to 905, and also an eminent architect, filled the city with churches and convents, and was consequently made a saint; all these edifices were destroyed by the Moors. The present cathedral, dedicated to *Santa Maria de Regla*, is an early specimen of the pointed style, and was commenced on the site of the former by Bishop Manrique de Lara about 1199; it is proverbially one of the most graceful and elegant in the world, *Pulchra Leonina—Leon en Sutiliza*; and in delicate elegant sveltura, as well as in lightness, proportion, and masonry, it is unrivalled; the inscription near *Nuestra Señora la Blanca* does but express the truth as regards its beauty of holiness:—

“Sint tamen Hispanis ditissima pulchraque templa,
Hoc tamen egregiis artibus, ante prius.”

First examine the exterior; the *gradus* or “grees,” the platform around it, is enclosed by chains; the grand W. entrance is seen to much advantage from the open *Plaza Mayor*, with its fountain, old brick houses, and arcade, which forms the *forum* or lounge of the Leonese; the three portals of pointed arches are enriched with much elaborate sculpture, in which the blessedness of saints contrast with the sufferings of the wicked. On each side is placed a tower: that to the r. is terminated with a filigree pyramid of open Gothic work; the other is of more modern plateresque. A smaller pinnacle rises above a noble rose window, with detached lanterns on each side. The S. front also has a *plaza*, but narrower. Opposite the Cathedral is the Colegio de San Froylan and the bishop’s palace: here also is the entrance by three arched doors, enriched with Gothic sculpture. The N. façade has been modernised with balustrades

and candelabra; the E. is circular and Gothic, with flying buttresses and pinnacles. The masonry throughout is admirable, and the stone is of a warm, creamy, and beautiful colour.

The lightness and simplicity of the somewhat narrow interior, is charming; the *Coro* alone cuts up its fair proportions, otherwise no lateral chapels with paltry wooden altars and tinsel graven images disfigure and darken the sides. The walls rise up from the pavement to the roof; formerly they were pierced by two tiers of windows, divided by an *ambito*, or gallery. The upper, or clerestory, is enriched with gorgeous red and green painted glass, the effect of which is brilliant as an illuminated missal, or rich enamelled jewel-work. Remember to visit this church about sunset, for then, as the interior darkens, the windows brighten like transparent rubies and emeralds. The under tier has been bricked up, and painted with figures and scrolls, in a poor academical *chiaro oscuro*, probably copies of the original painted windows. The edifice, in its pristine state, must have sprung into the air like a majestic conservatory, far surpassing the abbey church at Bath, “the lantern of England”; indeed, from its delicate gossamer proportions, it seems that the winds might blow it away.

The interior has been barbarously whitewashed, and the capitals of the piers coloured with a vile nankeen Wyatt dye. The *silleria del coro* is of different periods; the upper and oldest is carved in dark wood, with saints and apostles, in the tedesque style of Rodrigo Aleman. The king and the Marques de Astorga, as hereditary canons of Leon, have their appropriate stalls. Philip III. and the Marques both sat in quire Feb. 1, 1602, and received their fee for attendance; this marquisate enjoys a canonry, because an ancestor of the Osorios fought at Clavijo in 846, side by side with Santiago. The *trascoro* is sculptured in white alabaster and gold, with figures painted like wax-work. The

subjects are the Annunciation, which is the best, the Nativity, the Adoration, and Offering of the three Kings; their Berruguete richness baffles description, but the effect is injured by a wooden door put in by the canons for their convenience, which cuts up the composition. In 1738 the chapter removed the ancient *retablo*, and erected the present fricassee of marble *el trasparente*, which in absurdity and expense rivals its model at Toledo; in both cases marble is tortured into every possible form into which it ought not to be. This *mamarrachada* was made by Narcisso and Simon Gavilan Tomé, followers of the Heresiarch Churriguerra.

On each side of the altar are buried San Froylan and San Alvito, bishop in 1057-63; the possession of the body of the former created vast disputes, which were determined by placing it on a mule, and letting the animal carry it where he liked (*Esp. Sag.*, xxxiv. 194). The body of the latter was placed here in 1565, and his tomb was one of the most glorious silver works in Spain. The precious *frontal* was carried off by the French, but the *urna*, a specimen of exquisite art, remains; and the host deposited on Good Friday remains in its central division, as in a *Custodia*. Observe the silver temple or tabernacle, with the statue of St. Froylan, the Corinthian pillars, the sides adorned with alto-relievos saints, and rich pilasters: on the doors are sculptured St. Paul and San Melchisedeck. The church plate was kept in a room near the *sacristia*, where now the empty cases of the chief articles alone remain. The contents were removed to *Gijon* to escape the Gallic Scylla, and fell into the Spanish Charybdis. A viril in silver and gold, and another square and gilt, which have escaped, are beautiful specimens; but the cross and *custodia* are gone, alas! for they were masterpieces of Enrique d'Arphe, the great silversmith of Spain. The latter was one of the finest pieces of plate in the world; Morales (*Viaje*, 55) describes it, and the curious me-

chanism, invented by a Fleming, by which it was moved in processions through the streets.

To the r. of the high altar is the *sacristia*; observe the triple Gothic sedilia in the *ante-sacristia*. The *sacristia* itself is of the best period of Ferdinand and Isabella, but the pictures are all bad copies of Raphael and Italian masters. Coming out, observe a fine Gothic sepulchre, and adjoining it that of Bishop Pelagius, ob. mense Aprilis, era 916. The *transaltar* is most curious; here is the tomb of Ordoño II., obt. 923, and coeval, it is said, with the edifice: the king lies at full length in his robes, while a herald stands at his head, and a monk, his architect, holds at his feet a scroll inscribed, "Aspice," as much as to say, like Wren, "Si monumentum quæris, circumspice." The angels, holy subjects, and lions and castles have been painted, and these armorial badges infer a later period, as they were not generally used before the end of the 12th century. Observe a singular old painting on a gilt ground, into which a miserably drawn and coloured Christ has been introduced.

The chapel of Santiago, of the time of Ferdinand and Isabella, is one of the most airy, elegant Gothic piles in Spain, although a churrigueresque gilt *retablo* mars the *religio loci*. The lofty windows are painted with apostles, saints, virgins, kings, and bishops; the reds and greens are splendid; indeed, these are among the finest specimens of this art in Spain, and as usual they are executed by Flemish artists. The admirable masonry in this chapel seems only to have been finished yesterday; the circular chapel near, is of great antiquity. In the *Capilla de Nuestra Señora del Dado*, our Lady of the Die, is a miraculous image, so called because a gambler, who had been unlucky, threw his dice at it, and hit the infant's face, which immediately bled. Here is buried the founder of the cathedral, "Præsul Manricus jacet hic, rationis amicus." Opposite to the tomb of Ordoño is that of the Condesa

Sancha, a great benefactress to churches, for which she was murdered by her ungodly nephew and heir, who was torn to death by horses for it, as represented in the sculpture. In the *Capilla de San Pedro* lies Bishop Arnaldo, ob. 1234, the friend of St. Ferdinand, and a bitter persecutor of the Albigenses Protestants. Behind the confessional of the *Penitenciario* is a curious tomb, with a sculptured procession of priests. Continuing through a passage in which the canons keep their dresses, and looking at the old tombs on the walls, we enter the cloisters: the curious ancient stucco paintings of events of the Saviour's life are fast going to ruin from damp and neglect; once they must have resembled those of Toledo. These fine cloisters were partly modernised in the sixteenth century, when the Gothic and plateresque were brought into a singular juxtaposition. Observe the roof with rich Berruguete shells and stalactites painted in white and gold, and the interior of the niches of the old sepulchres, especially that of Santa Veronica, and the Gothic temple in the corner. Here is the *Madonna del Foro*, to which the corporation, on the 15th of August, made an offering of 260 reals, called *la oferta de la Regla*; notice some Roman inscriptions, one with the name "Legio VII. Gem." The once wealthy canons nestled close to the mother church in the spacious street out of the plaza, *Calle de la Canongia*.

Leaving the cathedral, visit *San Isidoro el Real* on the N. side of its *plaza*, which opens by the *Postigo* through the W. wall of the city. It is entitled Royal, from its founders, Ferdinand and Sancha: in 1063 this great king, the terror of the Moors, applied to Ben Abed, king of Seville, for the bodies of Santas Rufina and Justa. As he sent an *armed* embassy, headed by Bishop Alvito, the wily Moor consented; the only difficulty was where to find the virginal corpses, when San Isidoro, the great Gothic Archbishop of Seville, appeared three times in a vision to Alvito, and said, somewhat ungallantly,

"I am the Doctor of the Spains, and *mine is the body to be removed.*" The doctor next made known his burial-place, and his body, revealed by divine odour, was removed to Leon in triumph, working miracles all the way, "curing the lame and blind, and casting out devils." So when Cimon the Athenian by a *divine* revelation discovered the remains or *λειψανα* of Theseus at Syros, they were moved in similar pomp to Athens, after an absence of 400 years, and the oracles directed that they were to be worshipped (Plut. in Cim.). Wherever the corpse of S. Isidoro rested at night, it was found so heavy the next morning, that it could not be moved until the inhabitants promised to build and endow a church on the spot; that done, it allowed itself to be again transported, and in short the body did the work of a modern church-building society. The whole particulars are detailed in the '*Esp. Sag.*' ix. 234, 406, and were reprinted and vouched for in 1827! by Matute ('*Bosquejo de Italica*,' 144). When San Isidoro's body reached Leon, Alonso, Ferdinand's son, destroyed a temple erected in 960 by Sancho I. to St. John the Baptist. For this *new* tutelary, he began in 1063 the present pile, employing for architect Pedrus de Deo Tamber, or Vitambena, who, besides being a good mason was a saint, and worked miracles (Risco, ii. 144); his tomb still remains, a large dark stone coffin, near the square *pila* or font.

San Isidoro, declared by the 8th council of Toledo to be the "*Egregious Doctor of Spain*," although a man of letters while alive,* became a man of

* San Isidoro must not be confounded with San Isidro, the patron of Madrid, and who pointed out the path to the Christians at the victory of *las Navas de Tolosa* (see p. 236). He is an author with whom none can dispense who wish to understand the condition of Spain and the state of knowledge under the Goths, a period which many persons have been pleased to term the dark age. He was archbishop of Seville from A.D. 600 to 636, and the Pliny, the Bede, the encyclopedist of his age. His '*Origines*,' in twenty books, were long the storehouse of information; he, however, is an unsafe philologist, being guided in many of his

arms when dead ; he was promoted to be the protecting tutelary Santiago of Leon, and in that capacity fought at the battle of Baeza, armed with a sword and cross. Again, when Don Diego and a mob attacked this convent, San Isidoro struck him blind ; nor was his sight restored until he *restored* the stolen plate. Thus Hercules, when Theron wished to plunder his temple, appeared and fired his fleet (Macrob. 'Sat.' i. 21). San Isidoro was polite enough to leave the winning the victory of *las Navas de Tolosa* to San Isidro, the patron ploughboy of Madrid, for these nearly namesake saints must not be confounded with each other : nevertheless during that battle the egregious doctor could not rest in his sepulchre, out of which sounds of arms were heard to issue, showing the interest which he took in the event. Risco (ii. 69) gives all the authorities. Thus the "Ancilia" were heard to clatter of their own accord, just before the Cimbrian war was concluded (Livy, Ep. lxxviii.) ; and a voice louder than mortal gave warning in the temple of Vesta of the invading Gaul (Livy, v. 32). The doctor was silent in the case of the modern Gaul, Soult, yet Santiago had clashed his arms in his tomb after the *Dos de Maio*, at least so Foy says (iii. 199), who eloquently enough adds, "Sila superstition peut trouver grace devant le philosophe, c'est lors-qu'elle s'associe á la défense de la patrie." Those who wish to know more about San Isidoro should consult his '*Vida*,' written by José Manzano, Salamanca, 1732, and for his countless miracles, '*Los Milagros de San Isidoro*,' composed in Latin by the Bishop of Tuy, and translated by Juan Robles, Salamanca, 1525. This is the sort of knowledge which that eminent university particularly disseminated.

derivations by that most erroneous principle, mere coincidence of sound. Dante places him in the 4th heaven : L'ardente spiro d'Isidoro. (Par. x. 131.) "Isidre that was so wyse," says our Adam Davie, writing in the year 1312. The edition of Du Breul, 1 vol, folio, Cologne, 1617, is more convenient than that, certainly more splendid one, which was edited at Rome by Arevalo, in 7 vols. quarto, 1797.

The egregious doctor became the Cid of Leon, and is styled *El Señor San Isidoro*, the *Lord*, the title given to the Almighty, and his shrine became, with those of *El bujo de San Vicente* at Avila, and *El cerrojo del Cid* at Burgos, one of the three *Iglesias Juraderas* of Spain ; and persons were solemnly adjured at his altar as the pagans did at Cæsar's, "Jurandasque tuum per nomen ponimus aras : " all who swore falsely were struck with illness ; compare the similar penalties at the *Dellos* or *Crateras* of the pagans (Macrob. 'Sat.' v. 19).

His convent, the *Real Casa*, is built in solid masonry on the walls, and by going out of the *Postigo del Rastro* portions of the original edifice may yet be seen ; of these observe the two entrances, the circular chapel, and the ancient square tower, with round Saxon arches built into the walls. Over the S. entrance is San Isidoro, arrayed in *pontificalibus*, and mounted as he rode down the Moors at Baeza ; his white and gold painted dress, and a royal blazon of arms, contrast with the time-stained portal ; remark the rude bastard Corinthian pillars and the capitals, which are composed of strange animals and scroll-work. The Doric cornice is of later date : observe beneath some most ancient bassi-relievi and the two rams' heads, the statue of San Isidoro, and the Sacrifice of Abraham, a work of the twelfth century. This front has been recently fortified with loop-holes and defences, at which time, the beautiful *Puerta del Perdon* was concealed by a new wall.

The Gothic church has three naves ; the pier-shafts are square, with half-columns projecting from each front ; the strange Gotho-Corinthian capitals are formed of groups of children and animals. This royal church was entirely bemired and desecrated by Soult's troops ; when they departed, it was cleansed of their slime, white-washed, and the pillars and capitals picked out in white and buff. Thus, between foreign defilement and native restoration, the pile, now bedaubed and

bepainted in the most barbarous bad taste, offers only an incongruous shadow of the past. The high altar shares with Lugo the rare privilege of having the Host, the Incarnate Deity, always visible, or *manifestado*: the effect at night, when all is lighted up, with figures of angels kneeling at the side, is very striking. This *Capilla Mayor* of later date, was erected in 1513 by Juan de Badajoz: while it was building, the body of the doctor was moved to the chapel of a local *San Martin*, not indeed his well-known namesake, but a pilgrim idiot, to whom, in 1190, San Isidoro appeared in a dream, and gave him one of his books to eat; whereupon the sleeper awakened a wise man, and preached in Latin, which the people did not understand. However, he continued to work miracles alive and dead. For authentic particulars consult Morales, '*Viaje*,' 49; and 44 pages, printed in 1786! of the '*Esp. Sag.*' xxxv. 365.

The precious silver *reja*, and nearly all the plate of San Isidoro's tomb, were stolen by Soult's troops; who also burnt the extraordinary library and archives, of which Morales has preserved a record (p. 51); fortunately Risco has printed many of the earliest deeds, which thus may be termed so many brands rescued from this modern Al-Mansúr's fire. The tomb of the tutelary was originally of pure gold; this Alonso* of Aragon, second husband

of Queen Urraca, carried off, being tempted, like Ahaz, by the rich pattern of the altar (Numb. xx. 11); the fragments and the sepulchre deserve notice. The *Camarin* was gutted by the invaders, a few bits of plate only escaping; then was melted the reliquary, made in 1095, containing the jaw of St. John the Baptist, and the enameled crucifix which worked miracles, the offering of the Infanta Sancha, daughter of Ramon and Urraca; she also offered her virginity to San Isidoro, who accepted her proposal (Risco, i. 139): he came often to her down from heaven, and not he alone, for San Vicente visited her, and said, "*Sancha, esposa muy amada del Doctor San Isidoro, el Señor ha oído tus ruegos por amor de tu esposo.*" Nevertheless, in this city of saints and miracles, she died a virgin, and was buried near her mother, who, although a queen mother of Spain, was, according to popular outcry, "*Meretriz pública y engañadora.*"

This convent became the Escorial or burial-place of the early kings of Leon and Castile: the *Panteon* remains in the adjoining cloisters, which have been partly modernised in the Ionic style, when the Gothic roof was hideously picked out in leaden greys and white; the side nearest the church has escaped with its round brick arches, and some very ancient painted work deserves the notice of every antiquarian.

The *Panteon* is a small low chapel, dedicated to Santa Catalina, whose three-quarter bust, in red and blue tinsel, disfigures the altar. This home of so many kings, queens, and royal personages, was torn to pieces by Soult's soldiery, who violated the tombs and cast the royal ashes to the dust, as their fathers had done those of Henri IV. at St. Denis, and as their grandfathers, under Turenne, had played at bowls with the skulls of German kings at Spiers, having first turned the plundered cathedral into a brothel. The chapter of Leon, in 1825, endeavoured to repair these outrages, *en lo posible, i. e.* as far as they could; and

* He was the celebrated soldier-king *el batallador*, a hero, like some modern marshals, of a hundred razzias, and a noted pillager of churches and convents: after the death of Count Ramon, Urraca became *Reina Proprietaria*, or Queen of Spain in her own right; as Alonso disputed some claims, a compromise was effected by their marriage, which ended in a separation, Urraca, however, ill-used by Hymen, continued devoted to Venus, and died in childbirth of a bastard in 1126; as there are so many Alonsos and Urracas, these facts may be useful. The best book on the queens and royal concubines of Spain is '*Las Memorias de las Reynas Católicas*,' by Florez, 2 vols. Mad. 1761. It formed the ground-work of a poor compilation on the subject by Señorita Anita Jorge, a Hispano-American, and was rendered into English by Miss Pardoe: "'tis a pity when delicate ladies write of things that they don't understand."

a tablet records simply the event, and leaves the reader to make his own comment. "*Este precioso monumento de la antigüedad, deposito de las cenizas de tantos poderosos Reyes, fue destruido por los Franceses año de 1809.*" The restorations are scarcely less deplorable than the outrages; the low pillars are rudely painted to imitate *verde antique*, which they do not; the tombs consist of plain boxes, piled one upon another, without *order* or *decency* to the dead; the smallest ones contain the bones of *Infantes*, and are packed on the larger; some few have inscriptions, which are scarcely legible, and they are curt enough, *e.g.* "Hic jacet in fossa, Geloiræ Reginæ pulvis et ossa." Remark in some the title *Domna* (*Domina*), not *Doña*, which is given to the ladies. The curious in necrology will find a catalogue of the saints, kings, queens, and the rest of the royal family in Madoz, x. 182. The epitaphs are all printed by Risco (ii. 148). Now, the miserable remains are made a show of, and a sort of mummy is called the body of *Doña Urraca*. The roof, being out of the reach of pollution, remains in the original state: observe the stars and herring-bone patterns on the arches, and the singular paintings of architecture, the Saviour, Apostles, and holy subjects, inside the vaults: they are of the twelfth century; explanatory labels are appended. To the W. of the entrance is the once splendid library, a noble lofty room, much out of repair; the books were once among the most curious in Spain. The curious Latin MS. chronicle of the *Cid* and of the 13th century, cited by Risco, was stolen during the recent troubles, and was bought in Lisbon in 1846 of a French pedlar by a German named Dr. Gotthold Heyne, who was killed during the barricades at Berlin in 1848. There were about 900 more MSS. of the seventh and eight centuries, but they were burnt by Soult, who having routed *Romana* entered and sacked Leon, Dec. 21, 1808: the unfortunate town and vicinity were frequently ravaged

afterwards by Kellermann and Bessières.

Outside of Leon, near the bridge over the Bernesga, is the enormous convent of *San Marcos de Leon*, once so richly endowed, and whose abbot was mitred. This convent was founded in 1168 for the knights of Santiago, and here Suero Rodriguez professed; it was rebuilt in 1514-49 by Juan de Badajoz: observe, on entering the chapel, a circular arch, and a door fringed with rich Gothic niche-work; the upper part is unfinished; the royal arms placed between two heralds are of the time of Charles V. The edifice, left incomplete, and now never likely to be finished, stretches to the l., a noble Berruguete pile, of most beautiful stone; the façade is magnificent: observe the medallions and plateresque work; over the door is Santiago on horseback, and above it a clumsy modern construction by Martin de Suiñaya, 1715-19, whose Fame blowing a Trumpet adds very little to his. The arched entrance to the chapel, now a storehouse, is enriched with niches and most elaborate Gothic detail. The *silleria del coro*, originally a fine work, by Guillermo Doncel, carved in 1537-42, was repaired in 1723, an epoch fatal to the fine arts of Leon, and finally ruined by being made a barrack for *Peseteros*, then a school for boys, who are not conservative.

To the north of the rose-perfumed Alameda, also outside the town, is the huge *Casa de Espositos*, where the sinless children of sinful parents manufacture a coarse linen. Opposite is the now ruined *San Clodio* (Claudio), rebuilt in 1530, with a lofty elegant cloister of light pointed arches with a rich roof; the beautiful *sacristia* raised in 1568, with its white and gold ceiling, escaped the invaders, who turned the building into a magazine. Passing out of the gate of *Santo Domingo*, is the convent of that name, plundered and burnt in 1810 by the French, who then mutilated the noble Ionic sepulchre of Juan Guzman, Bishop of Calahorra,

obit 1575, as also that with Corinthian ornaments in memory of another Guzman, 1576, whose armed effigy is kneeling: this convent has recently been all but demolished, and some of these sepulchres cast out near the entrance of the town. The materials were destined by the dilatory *Junta* of Leon to build forts against the Carlists, and which were not *begun*, until after Gomez had taken the city.

Alonso Perez Guzman, *el Bueno* (see *Tarifa*), was born at Leon, Jan. 24th, 1256; his *casa solar* on the *Plaza San Marcello* was a palace worthy of the "good soldier;" but this his cradle, entirely gutted by the French, is now the abode of paupers and degraded; still the *patio*, and profusion of iron railing and balconies, show how noble it once was. Observe, on this *plaza*, part of the old wall, the fountain, the Doric and Ionic *Casa de Ayuntamiento*, built in 1585 by Juan Ribera; and close to it remark the parish church and the *Santo Hospital*.

Nearly opposite *la Casa de los Guzmanes*, and close to the old southern wall, is the *Casa de los Condes*; this palace of the Lunas, also sacked by the French, is now almost a ruin; observe the tower, and at the entrance a circular arch and a singular window, with four antique columns; the fine *patio* was never finished, and probably never will be; the natives say that Queen Urraca lived in this palace. The *Plaza Mayor* is a handsome regular square, with the *consistorio* on the W. side; the spacious market-place should be visited for costume and natural history. Leon has several gates, of which the northern, *la del Castillo*, rebuilt in 1759, with a statue of Pelayus, serves as a prison, or Newgate. Some second-rate pictures, and a provincial library, the sweepings of sequestered convents, are open to the public in the *S^a. Catalina*.

The communications with Leon are very indifferent, and few travellers come this way. There was a wild scheme of a railroad to Oviedo and

Aviles, and to Madrid through Valladolid. For the routes to Oviedo and to Benavente see Index.

ROUTE 73.—LEON TO PALENCIA.

| | | |
|-----------------------------------|----|-----|
| Mansilla | 3 | |
| Burgo | 2½ | 5½ |
| San Pedro de las Dueñas | 3 | 8½ |
| Villada | 2 | 10½ |
| Paredes de Nava | 3 | 13½ |
| Palencia | 3½ | 17 |

Wearisome, whether in the dust of summer or mid the mud of winter, are these monotonous corn-plains, whose wretched occupants resembling *La Mancha* and the Castiles, offer little interest or entertainment to man or beast. On leaving the poplar plantations of Leon, the boggy grounds continue almost to the long bridge of *Villarente*, over the Porma, with its seventeen arches; soon the corn steppes begin, fertile, but hideous, especially after harvest, from want of water, trees, houses, and signs of human life. The villages are built of *cob*, i. e. mud and straw. The wines are kept protected from the scorching sun in cellars burrowed in the ground. Most of the cottages have no windows, and the few frames that do occur are seldom glazed; a large door answers all purposes, and lets in air, light, men, and pigs: the outsides are daubed with rude flowers scrawled on them in red and white. The *Esla* is crossed at *Mansilla*, a town of ruined walls, pop. 700, and a decent *posada*; the cultivation is everywhere slovenly. The brown and adust peasantry wear the *capa parda*, *madreñas* or wooden shoes, black jackets, breeches, and white stockings. The marshy and stagnant waters of the *Esla*, which overflow these flats, breed agues and *tercianas*. Here, Dec. 30, 1808, the French, under Franceschi, routed the Marques Romana, who fled without even destroying the bridge — thus leaving an easy access to Soult to take and pillage Leon, and then attack Moore's flank.

At *Paredes de Nava*, a townlet

situated on a pestilential lake extending towards *Palencia*, in the parish church of S^a. Eulalia, are some carvings by Alonso Berruguete; born about 1480, he was the introducer of the classical, or rather *cinque-cento* style, to which, in Spain, he has given his great name: he studied in Italy, and is mentioned by Vasari as copying Michael Angelo at Florence in 1503: he went with that master to Rome the next year, and, like him, became an architect, sculptor, and painter; returning to Spain about 1520, he was patronised by Charles V., and employed all over the Peninsula, which he adorned with magnificent works; and although too many have been destroyed by vandals, foreign and domestic, few countries can even now compete with Spain. He died at Toledo in 1561.

At *Husillos*, a poor place, $1\frac{1}{2}$ L. from *Palencia*, to the N. of the lake, exists or existed a fragment of antiquity which called into action the dormant genius of Berruguete, just as Vasari tells us that Niccola Pisano, was led to revive the art of sculpture by the study of an ancient sarcophagus: thus breaking down the conventional traditional types, and superseding the Byzantine by the antique, improving but heathenising Christian art, as Michael Angelo did afterwards: but so long as the physical and moral qualities of man are the same, similar combinations of facts must produce similar results—if the train be prepared, a spark will ignite it. On this sarcophagus, about 8 feet long by $3\frac{1}{2}$ high, was represented the history of the Horatii and Curatii, sculptured in some 50 figures, and so admirably, that Berruguete, after his return from Italy, used to say that he had seen nothing finer there; Cardinal Poggio pronounced it to be worthy to be placed at Rome among the choicest antiques (see Morales, 'Viaje,' 26). It will be worth inquiring after this precious relic. Examine the bas-reliefs in the Gothic cloister of the *Santa Maria*. For *Palencia*, see R. 77.

ROUTE 74.—LEON BY SAHAGUN TO BURGOS.

| | | |
|-------------------------|----------------|--------------------|
| Mansilla | 3 | |
| Al Burgo | $2\frac{1}{2}$ | .. 5 $\frac{1}{2}$ |
| Sahagun | $2\frac{1}{2}$ | .. 8 |
| A las Tiendas | 3 | .. 11 |
| Carrion | 3 | .. 14 |
| Revinga | 2 | .. 16 |
| Fronista | 2 | .. 18 |
| Guadilla | $1\frac{1}{2}$ | .. $19\frac{1}{2}$ |
| Castroixeriz | $2\frac{1}{2}$ | .. 22 |
| Ontánaz | $1\frac{1}{2}$ | .. $23\frac{1}{2}$ |
| Rabé | $3\frac{1}{2}$ | .. 27 |
| Burgos | 2 | .. 29 |

The old pilgrim route to Santiago (called *el Frances*) passed from Burgos to Leon, through Sahagun: a new *carretera* is constructing from Valladolid. The line, monotonous in itself, becomes interesting, from the recollections of the ballads of the Cid and of Moore's self-sacrificing advance (see p. 534), whereby alone Andalucia and Portugal were saved from the clutches of Buonaparte, whose plans it deranged by obliging him to withdraw forces which otherwise must have subjugated the whole defenceless country. This diversion gave time to England to send out the Duke—the Hercules, the Deus ex machinâ—who delivered Spain in spite of herself. *Sahagun* contains about 2400 souls, with vestiges of walls and castle. The Cea refreshes a few plantations on its banks. The name *Sahagun* is a corruption of an ancient and once venerated local Saint Facundo—San Fagunt, who, however, is now superseded by *San Juan de Sahagun*, a santón of more modern creation. Consult a poem on his life and miracles, by Julian de Almendariz, Roma, 1611; and a prose biography by Agustin Antolinez, the saint's personal friend, 8vo. Salamanca, 1605. The celebrated Benedictine abbey of this *San Facundo* was founded in 905. The Gothic church was begun in 1121 by Alonso VI., and finished in 1183. The *retablo*, ascribed to Gregorio Hernandez, represents the martyrdom of the tutelar, who was beheaded near the Cea, Nov. 27, 304. Alonso destined this abbey for the burial-place of himself and his