

Names of Baths.	Province.	Vicinity.	Seasons.
Alhama	Arragon.	Calatayud.	June to Sept.
Quinto	do.	Zaragoza.	May to Sept.
Tiermas	do.	Cinco-villas.	do. do.
Panticosa	do.	Huesca.	June to Sept.
Secura	do.	Daroca.	May to Sept.
Fitero	Navarra.	Pamplona.	do. do.
Hervideros	La Mancha.	Ciudad Real.	June to Sept.
Fuencaliente	do.	do.	May to June.
Solan de Cabras	New Castile.	Cuenca.	June to Sept.
Sacedon	do.	Guadalajara.	do. do.
Trillo	do.	do.	do. do.
El Molar	do.	Madrid.	do. do.
Ledesma	Old Castile.	Salamanca.	do. do.
Arnedillo	do.	Logroño.	do. do.
Alange	Estremadura.	Badajoz.	do. do.
Monte mayor	do.	Caceres.	do. do.
Arteijo	Gallicia.	La Coruña.	July to Sept.
Lugo	do.	do.	June to Sept.
Carballino	do.	Orense.	July to Sept.
Cortegada	do.	do.	June to Sept.
Caldas de Reyes	do.	Pontevedra.	July to Sept.
Caldelas de Tuy	do.	do.	do. do.
Cestona	Guipuzcoa.	..	June to Sept.
La Hermida	Asturias.	Santander.	do. do.

X.—SKELETON TOURS.

The Peninsula may also be divided into regions which contain peculiar objects of interest. The vestiges of epochs run in strata, according to the residence of the different nations who have occupied Spain; thus the Roman, Moorish, and Gotho-Spaniard periods are marked by evidences distinguishing and indelible as fossils.

No. 1. A ROMAN ANTIQUARIAN TOUR.

Seville.	June.	Coria, R.	Valencia, C.
Italica, R.		Plasencia, R.	Murviedro, C.
Rio Tinto, R.		Capara, R.	July. Tarragona, C. S.
May. Merida, R.		Salamanca, R.	Barcelona, C. S.
Alcantara, R.		Segovia, R.	Martorell, C.
Alconetar, R.		Toledo, C.	

No. 2. A MOORISH ANTIQUARIAN TOUR.

Seville.	June.	Granada, C.	June. Malaga, R.
May. Cordova, C.		Alhama, R.	Tarifa, R. S.
Jaen, C.			

TOURS FOR NATURALISTS.

The natural history of Spain has yet to be really investigated and described. This indeed is a subject worthy of all who wish to "book something new," and the soil is almost virgin. The harvest is rich, and although labourers have long been wanting, able pioneers have broken the ground, and a zealous band is following. The great extent and peculiar conformation of the Peninsula offer every possible scope

to the geologist and botanist. The damp valleys of the Asturias and the western provinces combine the varieties of Wales and Switzerland; the central portions contain the finest cereal regions in the world, while the mountains of Andalucia, covered with eternal snow, furnish an entire botanical range from the hardest lichen to the sugar-cane which flourishes at their bases: vast districts of *dehesas*, or abandoned tracts, bear in spring time the aspect of a hot-house growing wild; such is the profusion of flowers which waste their sweets, noted and gathered but imperfectly, in this Paradise of the wild bee, this garden of weeds, albeit the *Barbaries Botanica Hispanica*, complained of by Linnæus, is now in a fair way to be eradicated, and this very much by foreigners, as the Spaniard, like the old Romans and the Oriental, is little sensible to the beauties of nature for herself, when unconnected with the idea of *his* pleasure or profit—garden or farm; and an antipathy to trees forms quite a second Castilian nature.

Consult on the *Flora Hispanica*, the works of Quer Cavanillas and those named by Miguel Colmeiro, 8vo. 1846, in his list of Spanish botanical books. The botanist and entomologist may peruse with advantage the *Reise-Erinnerungen aus Spanien*, by E. A. Rossmässler, 2 vols., Leipzig, 1854, especially on the subject of snails.

Naturalists—happy men—for whom Nature spreads a bountiful banquet, whose infinite variety neither time nor man can destroy, should by all means *ride* on their excursions. Much of the best ground is totally uncarriageable. Remember, above all things, to bring all necessary implements and scientific appliances with you from England, as neither they nor their pursuits are things of Spain.

The eastern and southern portions of Spain should not be visited before May, or the northern much before June.

To geology, a new science even in Europe, the Moro-Spaniards are only beginning to pay attention—mining excepted—and even there again the *foreigner* has dug up his share at least of treasure buried in the native napkin. What a new and wide field for the man of the hammer! Here are to be found the marbles with which the Romans decorated their temples, the metal-pregnant districts which, in the hands of the Carthaginians, rendered Spain the Peru and California of the old world! We are enabled, by the kindness of Sir Roderick Murchison, to offer the substance of various memoirs and notices on the geological structure and sedimentary deposits of Spain, prepared chiefly by Monsieur de Verneuil, his intelligent collaborateur in Russia. The central part of Spain is distinguished by 3 chains of mountains which constitute the skeleton of the country, the *Guadarrama*, the *Montes de Toledo*, and the *Sierra Morena*. Having emerged before the secondary period, these ridges formed islands, in each of which are traces of silurian or other palæozoic rocks, and around which were accumulated the Jurassic and the cretaceous deposits.

Primary rocks.—One the highest of these, the Guadarrama, is principally composed of granite, gneiss and other crystalline schists. Towards the E. these disappear under the sedimentary formations, whilst to the W. they proceed to the frontier of Portugal. The primary rocks occur in two other and very distant parts of Spain. The province of Galicia is principally composed of granite, gneiss and mica-schist, occasionally surrounding patches of slate and limestone; these rocks are of great

antiquity, and form a sort of expansion of the palæozoic chain of Cantabria. The Sierra Nevada, S. E. of Granada, offers an example of a great mass of crystalline schists. The abundance of garnets in the mica-schist, the crystalline structure and magnesian condition of the thick band of limestone which surrounds the central part, indicate the energy of the *metamorphic* action which has here taken place.

Palæozoic rocks.—The Sierra Morena is the tract in which most of the Silurian fossils have been discovered. This range is composed of slates, psammites, quartzites and sandstones; the strata often placed by violent dislocations in a vertical position. Making a section across the chain N. to S., the formations succeed each other in an ascending order. The oldest or lowest traces of life, trilobites, occur in black shivery slates. The upper Silurian rocks are poorly represented in the Sierra Morena, the Devonian rocks more fully. The carboniferous deposits, situated towards its southern part, contain great masses of limestone. The two sides of the Sierra Cantabrica in Leon and the Asturias, present deposits of Devonian fossils, and offer points of pilgrimage for all palæontologists. These Devonian rocks constitute the axis of the Sierra Cantabrica on its southern side, and are covered in the Asturias or on the N. by the richest coal-field of Spain. In general the carboniferous strata are vertical; this disadvantage is lessened by the mountainous relief of the country, in some parts of which the beds of coal can be worked 1200 or 1300 feet above the level of the streams. The depth of the whole group may be estimated at 10,000 or 12,000 feet.

No fossils of the Permian rocks have ever been found in Spain, but the analogy of rocks and stratigraphical indications have referred to that formation the red magnesian limestone, and the gypsiferous marls of Montiel, of the lakes of Ruidera, and the famous cave of Montesinos in La Mancha.

Secondary rocks.—The Trias triple may be traced from the Pyrenees to the provinces of Santander and Asturias, but it does not contain the 3 series of rocks from which the name originated; and the muschelkalk being entirely wanting, it is reduced to marls and sandstones of red colour placed between the lias and the carboniferous strata. The Jurassic and cretaceous groups extend over most of the eastern and southern part of Spain, covering vast areas in Catalonia, Arragon, Valencia, Murcia, Malaga and Ronda; lying upon the red sandstone, they constitute most of the high lands and mountains which to the E. of Madrid make the *divortia aquarum* between the Atlantic and the Mediterranean sea; they surround the central and more ancient parts; along the Guadarrama the chalk penetrates into the very heart of the country. It will prove a hard task to separate the Jurassic and cretaceous rocks of Spain; especially in the S., where the metamorphic action has produced so many alterations in the rocks, and has so obliterated the fossils. The districts of Malaga and Ronda seem to possess a geological constitution very analogous to that of the Venetian Alps. In effect, beneath the miocene and nummulitic rocks, rises a compact white limestone not to be distinguished from the Italian *scaglia* and *biancone*, succeeded near Antequera and other places by a marble of reddish colour full of Ammonites, which may be compared to the Oxfordian *Ammonitico rosso* of the Italians.

In the eastern regions, mountains more than 5000 feet high are com-

posed of triassic, Jurassic, and cretaceous rocks. The greatest part of the Jurassic fossils belong to the upper lias. The Oxfordian Jura occurs at Teruel; but at present the upper part of the oolitic series, or the Portlandian group, is unknown. The same may be said of the Neocomian rocks. The chalk of Spain appears to consist only of the hippuritic limestone and seems to correspond with the upper greensand, but not with the Neocomian or lower greensand. Above the chalk, and, having, apparently been submitted to the same disturbances, lie the nummulitic rocks, the true lower and eocene well exposed in the province of Santander. At Malaga a great discordance may be observed between the nummulitic limestone and the miocene, or younger and older tertiary deposits, the first being highly contorted and the second slightly inclined.

The younger *tertiary rocks* cover vast areas in Spain; generally horizontal and extending in vast plains, they contrast strongly with the secondary and nummulitic, or older tertiary beds, which are always contorted and form undulating or mountainous countries. All the great valleys of the Ebro, the Douro, the Tagus, the Guadiana and the Guadalquivir, have been bottoms of seas, estuaries or extensive lakes. The purely freshwater deposits cover a larger area than the marine ones, extending over Old and New Castile from the Cantabrian chain to the Guadarrama, and from the Guadarrama to the Sierra Morena through the great plains of the Mancha. In some places these deposits reach the altitude of 2500 feet; thus proving how great elevation Spain has undergone even in recent times; recent in effect, to judge by the freshwater fossil shells, identical with those living 'now, and by the bones of great mammoths discovered in the *Cerro San Isidro*, near Madrid. Most of the marine deposits, and especially those of the basin of the Guadalquivir, are miocene, and upon them lie here and there some small pliocene, or newer pliocene (modern) deposits, formed on the maritime shore and composed of pebbles and fragments of an *Ostrea* resembling the living species. It was probably in the most recent of these periods that the extinct volcanos of the Peninsula broke out. Three foci of eruption are known; one at the cape of Gata, the other in the neighbourhood of Ciudad Real, and the third near Olot in Catalonia.

The geology of Spain is not sufficiently advanced to attempt a classification of its mountains considered with respect to their periods of elevation. The Sierra Morena is probably the most ancient; for on both its sides the tertiary strata in contact with the old rocks are horizontal. Near Cordova, for example, the miocene beds with the huge *Clypeaster altus* are to be seen in that position, and on the northern side at Santa Cruz de Mudela horizontal bands of freshwater limestone loaded with *Helix*, lie upon highly inclined, trilobite Silurian schists. More recent movements have taken place in the Guadarrama; since at the southern foot of that high range, and on the road from Madrid to Burgos, the same freshwater limestone is slightly elevated. In the Pyrenees, as well as in the mountains which rise in the most southern part of Spain, the subsoil has been fractured by violent and recent disturbances. The tertiary formations of the Ebro, and those of Leon along the Cantabrian chain, are often much elevated. In Leon they are even vertical near the chain, but soon resume their horizontality to range over the great plains of Castile.

No. 3. GEOLOGICAL AND MINERALOGICAL TOUR.

	Villa Nueva del Rio	Coal		Minglanilla	. . . Salt
Spring.	Río Tinto	. . . Copper	Summer.	Teruel	. . . Fossils
	Logrosan.	Phosph. of Lime		Caudete	. . . Fossils
	Almaden	. . . Quicksilver		Albarracin	. . . Iron
	Linares	. . . . Lead		Daroca	. . . . Iron
	Baeza	. . . . Lead		Calatayud	. . . . Iron
	Granada	. . . Marbles	Spring.	Tortosa	. . . Marbles
	Berja	. . . . Lead		Cardona	. . . . Salt
Spring	Marbella	. . . . Iron		Ripoll	. . . . Iron
or	Macael	. . . Marbles		Durango	. . . . Iron
Autumn.	Cartagena	. . . Silver	Summer.	Bilbao	. . . . Iron
	Hellin	. . . Sulphur		Biscay	. . . . Iron
	Petrola	. . . . Salt		Gijon	. . . . Coal

No. 4. A TOUR OF THE CREAM OF SPAIN.

May.	Cadiz, S.	June.	Granada, C. or R.	Valencia, C.
	Xerez, C.		Madrid, C.	July.
	Seville, S.		Avila, C.	Tarragona, C. S.
	Cordova, C.		Escorial, C.	Barcelona, C. S.
	Osuna, R.		Segovia, C.	Cardona, R.
	Ronda, R.		Toledo, C.	Aug.
	Gibraltar, R.		Aranjuez, C.	Zaragoza, C.
	Malaga, S.	July.	Cuenca, R.	Burgos, C.
				Irun, C.

This tour comprehending samples of every city and scene, will enable the traveller on his return to talk competently on the things of Spain.

No. 5. A SUMMER'S TOUR IN THE NORTH OF SPAIN.

	Irun, C.	July.	Logroño, C.	Monserat, R.
	Vitoria, C.		Pamplona, C.	Aug.
June.	Bilbao, C.		Pyrenees, R.	Cardona, R.
	Santander, R. S.		Zaragoza, C.	Urgel, R.
	Burgos, C.		Barcelona, C.	Gerona, R.
				Perpiñan, C.

A pleasant long-vacation trip to the angler and water-colour painter.

No. 6. A CENTRAL TOUR ROUND MADRID.

	Avila, C.	July.	Plasencia, R.	Aug.
	Escorial, C.	Aug.	Yuste, R.	Sept.
	Segovia, C.		Alcantara, R.	Cuenca, R.
July.	Valladolid, R.		Merida, R.	Albarracin, R.
	Salamanca, R.		Talavera, R.	Solan de Cabras, R.
	Ciudad Rodrigo, R.		Toledo, R.	Guadalajara, C.
	Batuecas, R.			Alcalá de Henares, C.

This home circuit, which includes some of the noblest mediæval and truly Spanish cities, some of the most picturesque and historically interesting sites, is doubly refreshing to mind and body after the withering, dessicating influence of a residence at Madrid.

No. 7. AN ARTISTICAL TOUR—THE PICTURESQUE.

As Spain, despite of our Roberts and Wests, continues still much in the dark ages of Indian-ink in these matters; artists, to whose benefit this Handbook aspires, should, before leaving England, lay in a stock of materials, such as block-books, liquid water-colours, camel-hair brushes, permanent white, and good lead-pencils.—N.B. Before using them, attend

to our suggestions at page 14, and prepare for meeting little sympathy from the so-called better classes. Often, in truth, will the man of the pencil sigh, and say, why will not the people show us themselves, their real homes, and ways? why will they conceal what the rest of the world wishes most to see and sketch? Servile imitators of the foreigner, whom they affect to despise, they seem in practice to deny their fatherland and nationality. They bore us with their pale copies of the long-tailed coats of London, and the commonplace columns of the Paris Bourse. They deluge us with all we abhor, and hide the attractive panorama which Spain presents in her own dear self, when her children, all tag, tassel, and filagree, dance under fig-tree and vine, while behind cluster Gothic ruins or Moorish arches, scenes and sights ravishing to all eyes save those of the *Español ilustrado*; his newly enlightened and civilized vision; blind to all this native beauty, colour, and originality, sees in it only the degradation of poverty and decay; nay resenting the admiration of the stranger, from which he infers some condescending compliment to picturesque barbarians, he intreats the inspection of his paletôt, or drags him away to sketch some spick and span academical abortion, to raise which some gem of ancient art has been levelled.

Ronda, R.	Escorial, C.	Santander, R.
Gibraltar, R.	Avila, C.	Bilbao, R.
Alhama.	Plasencia, R.	Vera, R.
Malaga, R.	Juste.	Jaca, R.
Granada, R.	Batuecas, R.	Huesca, R.
Lanjaron, R.	El Vierzo, R.	Pyreneas, R.
Elche, R.	Cangas de Tineo, R.	Manresa, R.
Cuenca, R.	Oviedo, R.	Monserrat, R.
Albarracin, R.	Pajares, C.	Rosas, R.
Toledo, C.	Reinosa, R.	

Military and naval men, and all who take interest (and what Englishman does not?) in the fair fame of our arms, must ever connect the Peninsula with one great association, the War of Giants waged there by Wellington, and all who desire to know the real rights of it, may stay in their saddlebags the well-compiled *Annals of the Peninsular Campaigns*, by Hamilton, revised by F. Hardman, 1849. Those who cannot, will at least find that the author of this Handbook, who has performed the pilgrimage to these hallowed sites, has, so far as limited space permits, recorded *facts*.

No. 8. A MILITARY AND NAVAL TOUR.

Cadiz	} Andaluçia.	Burgos	} Old Castile.
Barrosa		Navarrete	
Trafalgar		Espinosa	
Tarifa		Somosierra	
Gibraltar		Rioseco	
Granada	} Leon.	Benavente	
Navas de Tolosa		Salamanca	
Bailen.	} Valencia.	Ciudad Rodrigo	} Galicia.
Castalla		El Bodon	
Almansa		La Coruña	
Valencia		San Payo	
Murviedro		Vigo	
Ordal.		Cape Finisterre.	

Barcelona . . .	} Catalonia.	Arroyo Molinos . .	} Estremadura,
Molins del Rey . .		Almaraz . . .	
Bruch . . .		Badajoz . . .	
Rosas . . .		Albuera . . .	
Gerona . . .		Gevora . . .	
Figueras . . .		Medellin.	
Lérida . . .	} Arragon.	Talavera . . .	} New Castile.
Almenara . . .		Madrid . . .	
Belchite . . .		Ocaña . . .	
Zaragoza . . .		Ucles . . .	
Tudela . . .	} Navarre.	Villaviciosa . . .	} La Mancha.
Pamplona . . .		Montiel . . .	
Vera . . .		Ciudad Real . . .	
San Marcial . . .	} Basque provinces.	Sierra Morena . . .	
The Bidasoa . . .			
San Sebastian . . .			
Hernani . . .			
Vitoria . . .			
Bilbao . . .			

No. 9. SHOOTING AND FISHING TOURS.

Although game is not preserved in Spain as among ourselves, it is abundant; nature, by covering the earth with aromatic brushwood in vast extents of uninhabited, uncultivated land, has afforded excellent cover to the wild beasts of the field and fowls of the air; they are poached and destroyed at all seasons, and in every unfair manner, and more for pot considerations, than sport—especially near the towns. The *feræ naturæ* flourish, however, wherever the lords of the creation are rude and rare. The game takes care of itself, and is abundant, not from being strictly preserved, but from not being destroyed by *scientific* sportsmen. Spain was always the land of the rabbit (*conejo*), which the Phœnicians saw here for the first time, and hence some have traced the origin of the name *Hispania*, to the *Sephan*, or rabbit of the Hebrew. This animal figured on the early coins of the *cuniculosæ Celti Iberiæ*, (Catullus, xxxv. 18.) Large ships freighted with them were regularly sent from Cadiz for the supply of Rome (Strabo, iii. 214). The rabbit is still the favourite shooting of Spaniards, who look invariably to the larder. Pheasants are very rare: a bird requiring artificial feeding cannot be expected to thrive in a country where half the population is underfed. Red-legged partridges and hares are most plentiful. The mouths of the great rivers swarm with aquatic birds. In Andalusia the multitude of bustards and woodcocks is incredible. There is very little difficulty in procuring leave to shoot in Spain; a licence to carry a gun is required of every native, but it is seldom necessary for an Englishman. The moment a Spaniard gets out of town he shoulders a gun, for the custom of going armed is immemorial. Game is usually divided into great and small: the *Caza mayor* includes deer, *venados*, wild boars, *javalis*, and the chamois tribe, *cabras montañeses*: by *Caza menor* is understood foxes, rabbits, partridges, and such like “small deer.” Winter fowl is abundant wherever there is water, and the flights of quails and woodcocks, *codornices y gallinetas*, quite marvellous. The Englishman will find shooting in the neigh-

bourhood of Seville and Gibraltar. There is some difficulty in introducing our guns and ammunition into Spain, even from Gibraltar.

The lover of the angle will find virgin rivers in Spain, that jumble of mountains, down the bosoms of which they flow; most of these abound in trout, and those which disembogue into the Bay of Biscay in salmon. As good tackle is not to be procured in Spain, the angler will bring out everything from England. The best localities are Plasencia, Avila, Cuenca, and the whole country from El Vierzo, Galicia, the Asturias, the Basque provinces, and Pyrenean valleys.

No. 10. DILLETANTE TOURS.—SCULPTURE.

Seville, S.	Madrid, R.	Rioseco, R.
Granada, C.	Toledo, C.	Valladolid, C.
Murcia, R.	Escorial, C.	Burgos, C.
Valencia, R.	Avila, R.	Zaragoza, C.
Cuenca, R.	Salamanca, R.	Huesca, R.

There is very little good ancient sculpture in Spain, and there never was much; for when the Peninsula became a Roman province, the arts of Greece were in the decline, and whatever sculpture was executed here was the work either of Romans or Spaniards, who never excelled in that art. Again, most of whatever statuary was introduced into the Peninsula by the Trajans and Adrians, was destroyed by the Vandal Goths, who, as Christians, abhorred the graven images of pagan gods, and hated Rome, its works, and especially those connected with the fine arts, to which they attributed degeneracy and effeminacy; thus, when they struck down the world-oppressor, they cast the statues of its chiefs from the pedestal, and the idols from the altar. The Goth was supplanted by the Moor, to whose creed iconoclasm was essential; he swept away whatever had escaped from his predecessor; nay, the pagan fragments and papal substitutes were alike treated with studied insult, either buried, to prevent resurrection, in the foundations of their buildings, or worked in as base materials for their city walls. The Spaniards as a people have no great archaeological tendency. Born and bred in a country whose soil is strewn with the ruins of creeds and dynasties, and their edifices, they view the relics with the familiarity and contempt of the Bedouin, as old stones, which he neither admires nor preserves; if they excavate at all, it is in hopes of finding buried hoards of coin; accordingly, whenever mere antique remains are dug up, they have too often been reburied, or those which any rare alcalde of taste may have collected, are left at his death to chance and decay; in the provincial towns the fragments are lumped together after the fashion of a mason's stoneyard. Classification and arrangement are not Spanish or Oriental qualities.

The Church, again, almost the sole patron of sculpture, only encouraged that kind which best served its own purpose. She had little feeling for ancient art for itself, which, if over-studied, necessarily has a tendency to reproduce a heathen character and anti-Christian. Cathedral and convent also, who had their own models of Astartes, Minervas, and Jupiters, in their images of the Virgin and saints, abhorred a rival idol. Thus Florez and other antiquarians (the best of whom have been clergymen and busied about the archæology of their

own Church and religion constantly apologise for bestowing attention on such *un-Christian* inquiries.

The historical research of Spaniards has hitherto been seldom critical; they loved to flounder about Tubal and Hercules; and when people have recourse to mythology, it is clear that history will not serve their ends. The discussion and authenticity of a monk's bone have long been of more importance than a relic of Phidias. Yet Spain may be said to be "potted" for antiquarians, as the conservative climate of many portions of the Peninsula rivals even that of Egypt, in the absence of damp, "your whoreson destroyer." Thus Roman bridges, aqueducts, tanks, and causeways exist in actual use, almost unimpaired; nay, even the fragile *Turkish*, the plaster-of-Paris wall-embroidery, the "diaper, or pargetting," of the Moors, often looks, after the lapse of ten centuries, wherever man has not destroyed it, almost as fresh and perfect as when first put up. The catena of monuments from the cradle of the restored monarchy is almost complete; and, such is the effect of climate, that they even disappoint from lacking the venerable ærugo of age to which we are accustomed in a less beneficent climate; so many things in Spain look younger by centuries than they really are.

The best and most national sculpture of Spain is either mediæval or consists of religious subjects, sepulchral monuments or graven images; unfortunately many of the former, from being placed in convents founded expressly for the burial place of nobles and prelates, were first mutilated by the enemy and have perished since the suppression of monasteries. The Spanish name for a site or vault destined to many burials of one family, is oddly enough termed a *Pantheon*. Some of the most magnificent mausoleums were executed by Italian artists from Genoa and Florence, to whom several Spaniards proved worthy rivals. These memorials are among the choice things to be observed. The Christian sentiment rules impressively in them; there is no aping the creed or costume of Pagan antiquity,—everything speaks of the orthodox faith of the period and people; the prelate and the soldier alike lie stretched on the bed of death, and the hands clasped in prayer, now that sword and crozier are laid aside, indicate a trust in another life. Emblems of human fragility they lay flat and dead, while faith was alive: but as infidelity crept in, worldly pride kept pace, and sepulchral figures began to rise, first on elbows, then on seats, to stand boldly bolt upright at last.

Many of these fine Spanish sepulchres have been carefully and accurately drawn by Don Valentin Carderera, to be hereafter, we trust, engraved, and thus in some sort preserved.

SPANISH SCULPTURE.

Spanish sculpture is so peculiar in one branch, and has hitherto been so little critically considered, that the attention of the scholar and archæologist may be called to it in a page or two. This branch includes the holy images, and these *Simulacros y Imagenes*, are as little changed in name and object as the *simulacra et imagines* of the Pagan Romans. Some are destined to be worshiped in niches and on altars, others to be carried about in the streets by *cofradías*, or brotherhoods, for adoration during religious ceremonies, and especially during passion week,

whence such graven figures are called PASOS. They are the identical *ξοανα*, the *ειδωλα*, the idols which the lust of the human eye required, the *doli* or cheats of the devil, whence S. Isidoro derives the name of an invention which nowhere now rules more triumphantly than in his own Seville.

The great demand for these carvings has induced many first-rate artists in Spain to devote themselves to this branch of sculpture; hence Cano, Montañes, Roldan, Becerra, Juni, and Fernandez rank exactly as Dædalus, Emilis, and others did among the ancients. The fine specimens of their works have a startling reality; the stone statues of monks actually seem fossils of a once living being; many others are exquisitely conceived and executed; unfortunately, from the prudery of Spanish draperies, much of the anatomical excellence is concealed from being dressed and painted; strictly speaking, they attempt too much. The essence of statuary is *form*, and to clothe a statue, said Byron, is like translating Dante: a *marble* statue never deceives; the colouring it does, and is a device beneath the severity of sculpture. The imitation of life may surprise, but, like colossal toys, barbers' blocks, and wax-work figures, when bad, it chiefly pleases the ignorant and children of a large or small growth, to whom a painted doll gives more pleasure than the Apollo Belvidere. The resemblance is obvious, and cannot give pleasure, from want of the transparency of skin and the absence of life. The imitation, so exact in form and colour, suggests the painful idea of a dead body, which a statue does not. Most of these images appear to strangers at first revolting or ridiculous; but the genius of the Spaniard seeks the material and natural rather than spiritual and ideal, and the masses require objects of adoration suited to their defective taste and knowledge, so their sapient church has largely provided for their cravings—hence the legions of tinsel caricatures of the human and divine which encumber the houses of God, but which delight and affect the nation at large, much more than a statue by Phidias. The illiterate congregations gaze with a sincere faith; they come to worship, not to criticise, and bow implicitly down, with all their bodies and souls, before the stocks and stones set up for them by their pastors and masters. The devotional feeling prevails entirely over the æsthetic; and at all events these tangible and bodily representations of persons and events connected with the Scriptures and church legends, realised them to those who could see, but not read, and thus did their work well before the schoolmaster was abroad. Now they have served their turn, and when the dislocated and desecrated groups are moved from the temple to the museum, for which they were never intended—when they are thus placed in a secular gallery, the original sentiment is lost, as well as the fitness and meaning of the *religio loci*. In their original chapels they had a speaking reference to the tutelary patron or miracle; but the cheat, of their tinsel colours and clothing, which was concealed in the solemn semi-gloom, is revealed in the broad daylight, and they look like monks turned out of their convent into the wide world. Many of the smaller *ξοανα* are preserved in glass cases, after the fashion of surgical preparations.

The works of the following sculptors are the best deserving of notice; they flourished or died about the period affixed to their names, as given by Cean Bermudez, to whom refer for details:—

Mateo, El Maestro	1188	Berruguete, Alonso	1545	Juni, Juan de . . .	1585
Aleman, Juan	1460	Tordesillas, Gaspar		Trezzo, Jacome . . .	1589
Dancart, El Maestro	1495	de	1545	Jordan, Esteban ..	1590
Florentin, Miguel .	1510	Machuca, Pedro . . .	1545	Leoni, Pompeyo . .	1605
Torrigiano, Pedro .	1520	Xamete	1550	Hernandez, Gre-	
Bartolomé, El		Leoni, Leon	1555	gorio	1635
Maestro	1520	Villalpando, Franco	1561	Pereyra, Manuel ..	1645
Forment, Damien .	1525	Siloe, Diego de . . .	1562	Montañes, Juan	
Valdelvira, Pedro .	1540	Tudelilla	1566	Martinez	1645
Copin, Diego and		Morel, Bartolomé .	1566	Cano, Alonso	1650
Miguel	1540	Becerra, Gaspar ..	1566	Roldan, Pedro	1650
Borgoña, Felipe de	1543	Ancheta, Miguel de	1575		

The Spanish painted and dressed images so precisely tally in material, form, painting, dressing, and adoration, with those of Pagan antiquity, that the scholar will pardon a few more remarks, which those who will not, can skip, or turn to the Académie des Inscriptions, xxxiv. 35; to Quatremère de Quincy, *Jup. Oly.* p. 8, s. 9; and particularly to Müller, *Hand-buch der Kunst* (1830), p. 42 et seq. Statues of *marble* were a late introduction in Italy (*Plin. Nat. Hist.*, xxxiv. 7), and are still very rare in Spain. Cedar and the resinous woods were older and preferred from the "eternity of the material" (*Plin. Nat. Hist.*, xiii. 5). The Cyllenian Mercury was made of the *arbor vitæ*, *Θυου*, the exact *Alerce* of Spain. When decayed they were replaced. Pliny, jun. (*Ep. ix.* 39), writes to his architect, Mustius, to make or get him a new *Ceres*, as the old one was wearing out. Pausanias (*ii.* 19. 3) mentions the *ξοανον* of Argos, the work of Attalus the Athenian, just as Ponz would cite the San Jeronimo of Montañes at Italica. It is difficult to read Pausanias, and his accounts of the statues new and old, the temples ruined and rebuilt, without feeling how much would suit a Greek *hand-book for Spain*, *mutatis mutandis*, so many objects pointed out to notice resemble each other in nature and condition. Some *ξοαυα*, as is the case in Spain at this moment, were made of baked clay, *terra cotta*, because cheaper. Juvenal (*Sat. xi.* 116) and Josephus (*contr. Ap. ii.* 35) laugh at these makeshifts. They, however, answered the purposes for which they were intended just as well then as now. The ancient *ξοαυα*, like the Spanish *Pasos*, had their prescriptive colours. As *Re* of Egypt, like *Pan*, was painted red, *Osiris*, black and green, the *Athena* of *Skiras*, white, and *Apollo's* face was frequently gilded, so in Spain the *Virgin* in her '*Purissima Concepcion*' is always painted in blue and white, *St. John* is always dressed in green, and *Judas Iscariot* in *yellow*: "and so intimately," says *Blanco White* ("*Letters*," 289), "is this circumstance associated with the idea of the traitor, that it is held in universal discredit." Persons taken to execution are clad in yellow serge. That colour was also adopted by the Inquisition for their *san benito*, or dress of heresy and infamy. The hair of *Judas* is always red, or of *Rosalind's* "dissembling colour something browner than *Judas's*." *Athenæus* (*v.* 7), in that most curious account of the procession of the images of *Bacchus*, mentions that his *αγαλμα* was clad in purple, and that of *Nyssa* in *yellow*. Much of this chromatology, no doubt, is based on traditions preserved by these rubrical formulæ. The ancient temples, like the Christian churches in the middle ages, were painted with blue, vermilion

and gilding, and, rightly in an artistical point of view, it became necessary to dress and colour the images up to the general tone of everything around them; they otherwise would have had a cold and ineffective character. This colouring in Spain was deemed of such importance, that Alonso Cano and Montañes generally stipulated that no one but themselves should paint the figures which they carved, or give that peculiar surface enameling called *el estofar*. When properly carved and consecrated, these figures were treated by the ancients, and now are by the Spaniards, exactly as if they were living deities. Real food was provided for them and their chaplains. They were washed by attendants of their own sex. In Spain no man is allowed to undress the *Paso* or *sagrada imagen* of the Virgin, which is an office of highest honour. Some images, like earthly queens, have their *camarera mayor*, their mistress of the robes. This duty has now devolved on venerable single ladies, and thence has become almost a term of reproach, *ha quedado para vestir imagenes*,* just as Turnus derides Alecto, when disguised as an old woman, "cura tibi effigies Divum, et templa tueri." The making and embroidering the superb dresses and "Petticoats" of the Virgin afford constant occupation to the devout, and is one reason why this Moorish manufacture still thrives pre-eminently in Spain. Her costume, when the *Pasos* are borne in triumphal procession through the streets, forms the object of envy, critique, and admiration.

All this dressing is very Pagan and ancient. We have in Callimachus the rules for toilette and oiling the hair of the *ξοανον* of Minerva; any man who saw it naked was banished from Argos, a crime punished in the myth of Acteon and Diana. The grave charge brought against Clodius by Cicero was, that he had profaned the *Bona Dea* by his presence. The wardrobe of Ægyptian Isis was provided at the public cost; and Osiris had his state-dress, *ἱερὸν κοσμον*. The Peplum of Minerva was the fruit of the five years' work of Athenian matrons and virgins. *Castæ velamina Divæ*. The Roman *signa* were so well dressed, that it was considered to be a compliment to compare a fine lady to one. Plaut. Epid. (v. 1, 18). The ancients paid much more attention to the decorum and propriety of costume than the Spaniards. In the remote villages and in the mendicant convents the most ridiculous masquerades were exhibited, such as the Saviour in a court-dress, with wig and breeches, whereat the Duc de St. Simon was so offended (xx. 113). The traveller must learn to bear with stranger sights. If once a people can be got to believe that a mannequin is their god, if they can get over this first step, nothing else ought to create either a smile or surprise. These *Pasos* are brought out on grand occasions, principally during the Holy Week. The expense is great, both in the construction and properties of the melo-dramatic machinery, and in the number of persons employed in managing and attending the ceremonial. The French invasion, the progress of poverty and infidelity, has tended to reduce the number of *Pasos*, which amounted, previously, to more than fifty, for instance, in Seville. Every parish had its own figure or group; particular incidents of our Saviour's passion were represented by companies, *Cofradias*, *Hermandades*, who took the name

* The idol of Juggernaut, in even British India, had some 641 attendants:—120 cooks, 20 keepers of the wardrobe, and 3 persons to paint the eyebrows.

from the event: they were the *ιερη εθνη* of the Rosetta stone, the *Κωμασαι* of Clemens Alex. (Strom. v. 242), the ancient *εραυραι*, the *Sodalitates*, the unions, the *Collegia* which in Rome were so powerful, numerous, and well organized that Julius Cæsar took care to put them down (Suet. 42). The Sovereign of Spain is generally the *Hermano Mayor*. These guilds, lodges constituted on the masonic principle, give an occupation to the members, and gratify their personal vanity by rank, titles, and personal decorations, banners, emblems, and glittering tomfoolery. The expenses are defrayed by a small subscription. The affairs are directed by the *Teniente Hermano Mayor nombrado por S. M.* There is no lack of fine sounding appellations or paraphernalia, in which Spaniards delight.

Seville and Valencia still more, are the head-quarters of these *Lectisternia*, *Anteludia*, and processions. And really when a Protestant scholar beholds them, and remembers his classical studies, time and space are annihilated, he is carried back to Arnobius (lib. vii.), "Lavatio Deum matris est hodie, Jovis epulum cras est, lectisternium Cereris est idibus proximis;" and the newspapers of the day now give just the same sort of notices. The images are moved on platforms, *Andas*, and pushed on by men concealed under draperies. The *Pasos* are quite as heavy to the weary as were those of Bel and Nebo (Isaiah xlv. 1). Among the ancients, not only the images of the gods, but the sacred boat of Osiris, the shrine of Isis, the ark of the Jews, were borne on staves, just as now is done with the *custodia* in Spain. Those who wish to compare the analogy and practice of the ancient and still existing proceedings in Spain, are referred to the sixth chapter of Baruch, wherein he describes the identical scenes and Babylonian *Pasos*—their dresses, the gilding, the lights, &c.; or to Athenæus (v. 7) and Apuleius (Met. ii. 241), who, mutatis mutandis, have shown "what to observe" and describe in Spain, especially as regards the *Pasos* of the Virgin. Thus the Syrian Venus was carried by an inferior order of priests: Apuleius calls them *Pastoferi*, the Spaniards might fairly term theirs *Pasoferi*; *Paso*, strictly speaking, means the figure of the Saviour during his passion. The *Paso*, however, of the Virgin is the most popular, and her gold-embroidered and lace pocket handkerchief long set the fashion for the season to the Andalucian dandyettes, as the procession of the Long-Champs does at Paris. This is the exact *Megalesia* in honour of the Mother of the Gods, the Great Goddess *μεγαληθεος*, which took place in April (see Pitiscus, in voce, for the singular coincidences); and the *paso* of Salambo, the Babylonian Astarte Aphrodite (see Hesychius), was carried through Seville with all the Phœnician rites even down to the 3rd century, when Santa Rufina and Justina, the present patronesses of the cathedral tower, were torn to pieces by the populace for insulting the image; and such would be the case should any tract-distributing spinster fly in the face of the *Sagrada imagen de la Virgen del mayor dolor y traspaso*, which is now carried at about the same time of the year through the same streets and almost precisely in the same manner; indeed, Florez admits (E. S. ix. 3) that this *paso* of Salambo represented the *grief and agony* felt by Venus for the death of Adonis. A female goddess seems always to have been popular among all Southrons and Orientals. Thus Venus

when carried in pomp round the circus, was hailed with the same deafening applause (Ovid. Art. Am. i. 147) as the goddess Doorga, when borne on her gorgeous throne, draws from the admiring Hindoos at this day (Buchanan's Resear. in Asia, p. 265), or the Virgin's image does at Seville. There is little new of anything under the sun, and still less in human devices. Many a picturesque Papal superstition has been anticipated by Paganism, as almost every bold vagary of Protestant dissent has been by the fanatics of the early ages of the church; whatever is found to have answered at one time will probably answer at another, for poor human nature seldom varies in conduct, when given circumstances are much the same.

No. 11.—DILLETANTE TOURS.—PAINTING.

Seville.

Madrid, C.

Valencia, C.

There are three great schools of Spanish painting, Seville, Valencia, and Madrid, and the productions of their chief masters are best to be studied in their own localities. Few cities in Spain possess good collections of pictures, and, with the exception of the capital, those which do, are seldom enriched with any specimens of *foreign* schools, for such is that of Valencia as regards Seville, and *vice versâ*. The Spaniards have ever used their art as they do their wines and other gifts of the soil; they just consume what is produced on the spot and is nearest at hand, ignorant and indifferent as regards all others, even be they of a higher quality.

The earliest art in Spain, as exemplified in missals, offers no national peculiarity. The first influence was produced by the family of the Van Eyk's, of whom John visited Portugal in 1428; and M. Gachard has shown that he went on to the Alhambra to paint the Moorish kings. The Flemish element yielded to the Italian in the 16th century, which, after a brief period of Spanish nationality, faded into the French school. The general character, is *Truth* to Spanish nature, expressed in a grave, religious, draped, and decent style, marked by a want of the ideal, poetical, refined, and imaginative. The naturalistic imitation is carried fully out, for the Church, the great patron, neither looked to Apelles or Raphael, to Venus or the Graces: she employed painting to decorate her churches, not private residences; to furnish objects of devotion, not of beauty or delight; to provide painted books for those who could see and feel, but who could not read; her aim in art was to disseminate and fix on the popular memory, those especial subjects by which *her* system was best supported, *her* purposes answered; and *her* Holy Tribunal stood sentinel over author and artist: an inspector—*ensor y veedor*—was appointed, whose duty it was to visit the studies of sculptors and painters, and either to destroy or to paint over the slightest deviation from the manner laid down in their rubric for treating sacred subjects: for to change traditional form and attribute was a novelty and a heresy, in fact a creating new deities. Spanish pictures, on the whole, will, at first sight, disappoint all those whose tastes have been formed beyond the Pyrenees; they improve upon acquaintance while one is living in Spain, from the want of anything better: there, however, the more agreeable subjects are seldom to be seen, for these naturally have