

been the first to be secured by foreigners, who have left the gloomy and ascetic behind; thus, in all the Peninsula, not ten of Murillo's gipsy and beggar pictures are to be found, and the style by which he is best known in England, is that by which he will be perhaps the least recognised in his native land.

Our readers are most earnestly cautioned against buying pictures in Spain; they will indeed be offered, warranted originals, by Murillo, Velazquez, and so forth, more plentifully than blackberries, but *caveat emptor*. The Peninsula has been so plundered of its best specimens by the iron of Soult's, Sebastianis, and Co. in war, and so stripped in peace by the gold of purchasers, that nothing but the veriest dregs remain for sale; the provincial galleries, Seville and Valencia excepted, prove to demonstration by their absence of the good, and by the presence of unmitigated rubbish, the extent to which the processes of removal and collecting have been carried on. The best Spanish, and the almost naturalised Spanish painters may now be named; the dates indicate the epoch about which they flourished or died, as given by Cean Bermudez and Stirling, to whom refer for details:—

Rincon, Antonio..1500	Cespedes, Pablo de 1600	Valdez, Sebastian
Fernandez, Alejo .1525	Mascagio, Arsenio 1600	de Llanos1660
Gallegos, Fernando 1530	Joanes, Juan Vi-	Zurbaran, Fran-
Campana, Pedro..1552	cente1605	cisco.....1660
Vargas, Luis de..1565	Orrente, Pedro...1620	Iriarte, Ignacio ..1660
Coello, Alonso San-	Roelas, Juan de	Moya, Pedro.....1660
chez.....1565	las1625	Arellano, Juan de.1670
Navarrete, Juan	Espinosa, Geroni-	Bocanegra, Pedro
Fernandez1570	mo Rodriguez..1630	Atanasio1675
Morales, Luis de .1575	Bisquert, Antonio.1630	Carreño, Juan Mi-
Theotocupuli, Do-	Diaz, Diego Va-	randa de.....1680
menico, <i>el Greco</i> 1578	lentin1640	Murillo, Bartolomé
Pardo, Blas del...1579	Cano, Alonso1645	Esteban1680
Villegas, Pedro de 1590	Herrera el Viejo..1655	Herrera, El Mozo.1680
Ribalta, Francisco 1590	Ribera, Josef de..1655	Cerezo, Mateo....1680
Pantoja de la Cruz,	Velazquez, Diego	Coello, Claudio ..1680
Juan.....1595	Silva de1659	Goya1800

Spain is no paradise for the Print-collector; calcography never flourished on a soil where the graver was too difficult for a people who bungle when mechanical nicety is requisite. Flemings and foreigners were usually employed. The native copper scratchers just supply the coarse prints of Madonnas, miracle-working monks, &c. These caricatures of art answered admirably as *Dii cubiculars*, and, hung up in bedrooms, allured Morpheus and expelled nightmare; and now-a-days French artists are employed in lithographs, and any works requiring skill.

No. 12.—SPANISH ARCHITECTURE.—VARIETIES AND PERIODS.

In despite of the ravages of foreign and domestic Vandals, Spain is still extremely rich in edifices, civil and religious, of the highest class; yet our architects and archæologists almost ignore a land, which is inferior to none, and superior to many countries in Europe, in variety and mag-

nificance of specimens of every period, character, and quality. Moorish architecture will be best studied in Andalucia, where noble specimens of mosque, palatial fortress, castle, and private dwelling, remain; suffice it to name Seville, Cordova, and Granada. The earliest Spanish buildings will be found in the Asturias, the cradle of the monarchy; they are generally called *Obras de los Godos*, works of the Goths—not Gothic, or *Tedesco*, as they long preceded the use of the pointed arch. The Romanesque, Byzantine, and in some districts the Norman, succeeded and led to this later Gothic, and the examples scattered over the length and breadth of the Peninsula are no less varied than splendid; there are specimens of every period and phase of this glorious and most Christian style, advancing in fulness of beauty until the beginning of the 16th century, when it set at once in all its glory, to be followed by the restoration of the antique, or, as it is here called, the *Græco-Romano* style. The cinque-cento taste—the exquisite *Renaissance*, *pax* Ruskin—which grew out of this, was nowhere carried to more gorgeous profusion than in Spain, then the dominant power of Europe. The semi-Moro genius of the land lent itself readily to arabesque decoration and surface ornamentation: the native quarries furnished precious materials, while the New World lavished gold to defray the cost. This style was exalted to its highest grade by a glorious host of Spanish artists, who rivalled in marble and metal the Bramantes and Cellinis of Italy; from its delicate details, wrought like a finely-chiselled piece of plate, this style is called in Spain *el Plateresco*, and also *de Berruguete*, from the name of the great architect, sculptor, and painter, who carried it out to its full perfection, and whose exquisite works are deserving of the closest study.

The Plateresque period, which flourished under the Imperial Charles, waned under his severe son, Philip II., who introduced the strictly classical, and eschewed prodigality of ornament; this style is generally known in Spain as that of *Herrera*, from being adopted by that illustrious man, the builder of the Escorial. Architecture, which grew with the monarchy, shared in its decline, and succumbed under the influence of *Churriguera*, whose name, like that of a heresiarch, has become synonymous in Spain, with his doctrine and with all that is false and vile in taste: thus *el Churriguerismo*, *Churrigueresco*, is used in the sense of *Rococo*; marble and wood were then tortured into absurd caprice, and gilding plastered on with greater profusion than even in the worst period of Louis XIV., when almost everything was a lie. There is scarcely a village in Spain whose parish church has escaped the harpy touch of this fatal epoch; it was succeeded by the *Græco-Romano* academical style, with all its exclusiveness, pedantry, and prejudice, introduced by the Bourbons, and practised at present. Hence the poor conventionalities of their modern buildings, without soul, spirit, interest, or nationality (*Longe fuge!*); yet these bald veneerings, coldly correct and classically dull, are admired by Spaniards, who point them out to the stranger's notice, in preference to the nobler examples of the Moorish, Gothic, and Cinque-cento periods, which too often have served as "quarries," for when mere *fashion* rules, the one-ideal exclusionists "use up" the monuments of better days as materials: the systematic aversion to Moorish remains—*los resabios de los Moros*—which has long

prevailed in Spain, is a remnant of the old leaven of antagonistic races : the writings and admiration of foreigners for the relics of these elegant Orientals have somewhat stayed the destroyer and pedant purist Iberian.

The lover of mediæval architecture will be pained indeed in many a city of Spain : her age of religious pomp has passed away, although that of railways has scarcely begun. The length and breadth of the land is strewed with ruins, the fruits of this century's double visitation, when the toe of the modern reformer has trodden on the heel of the Gallic invader. Ruin, in this respect the order of the day since the Invasion and the Civil Wars, has culminated in the suppression of the monastic orders, once the great patrons of the convent and cloister. While in England the ravages committed at the Reformation are mantled with ivy and a poetry and picturesqueness added by the gentle hand of Time the great healer, in Spain the raw wounds gape bleeding in all their recent hideousness. The Spaniard in the mass cares for none of these things ; living for himself, and from day to day, he neither respects the dead nor their old stones, nor until the mischief was nearly done, was any thought given to stay the evil : *socorros de España, tarde o nunca*. The *Memoria* or Report of Valentin Carderera, Madrid, 1845, to the *Commissioners of Historical and Artistical Monuments*, reveals the ravages committed by foreign and domestic vandals, the apathy of local authorities, their "no will and no way," the want of funds everywhere.

The *España Artística y Monumental*, 3 vols. folio, was published at Paris, in 1846, by Genaro Perez Villamil, an artist of our Roberts' school, having been got up in France, from want in Spain of lithographic-engravers. The balderdash portions of the letterpress were "done" by an Afrancesado, Patricio Escosura. Assuming to be general, the work is confined to the particular Castiles ; many of the drawings made by Don Valentin Carderera, an accurate and excellent Aragonese archaeologist, were so tampered with in the French polishing and "cooking," that he retired from the concern in disgust. (See our Review of this subject in the "Quarterly," CLIV. vi.)

Among the best architects of Spain the following may be mentioned. The date marks the epoch about which they flourished or died, as given by Cean Bermudez, to whom refer for details :—

Tioda, or Fioda .. 840	Badajoz, Juan de .1512	Xamete1550
Mateo, Maestro ..1160	Machuca, Pedro ..1520	Carpintero, Macias 1560
Blay, Pedro.....1435	Ibarra, Pedro de ..1520	Villalpando, Fro. .1560
Colonia, Juan de .1442	Forment, Damien.1520	Herrera, Juan de .1570
Gumiel, Pedro ...1492	Ruiz, Fernan.... 1520	Theotocupuli, Dom 1575
Egas, Henrique ..1494	Borgoña, Felipe ..1525	Monegro, J. B. ..1580
Araudia, Juan de .1499	Colonia, Simon de 1525	Mora, Francisco..1596
Berruguete, Alonso 1500	Riaño, Diego.... 1525	Churriguera, José 1725
Andino, Cristobal. 1500	Valdevira, Pedro.1525	Juvara, Felipe ...1735
Rodriguez, Alonso 1500	Yoli, Gabriel1525	Rodriguez, Ven-
Gil de Hontanon,	Siloe, Diego1525	tura1750
Juan.....1511	Bedel, Pedro.....1550	Sabatini, Francisco 1760
Covarrubias, Al ^o ..1512	Ezquerria, Pedro..1550	

Some of the best works on these dilletante subjects—a prominent feature in this book—will be found at p. 72.

No. 13.—ECCLESIOLOGICAL TOUR.

Seville, S.	Madrid, C.	Oviedo, R. S.
Cordova, C.	Avila, R.	Leon, R.
Jaen, C.	Escorial, R.	Burgos, R.
Granada, C.	Segovia, C.	Zaragoza, C.
Madrid, C.	Valladolid, R.	Huesca, R.
Toledo, C.	Salamanca, R.	Barcelona, C.
Cuenca, R.	Zamora, R.	Tarragona, C. S.
Alcalá de Henares, R.	Santiago, R.	Valencia, C. S.

The most remarkable churches and cathedrals will be found in this route; the other examples worth observation will be pointed out at their respective localities. As a general rule the student should carefully examine the metropolitan cathedral of each see, as it will be usually found to furnish the type of the minor collegiate and parochial churches within the diocese; and although a general homogeneous style marks architectural periods throughout the Peninsula, yet architecture, like dialects and costume, has its localisms and provincialisms, which are very pronounced in Spain, itself an aggregate of unamalgamating components.

The stranger may be made acquainted with some of the leading dispositions and technical terms, as regards the Cathedrals of Spain, which necessarily form a leading item in the "what to observe" of intelligent investigators, and one especial object of this Handbook; the exteriors are often surrounded with a *long* platform, or *lonja*, which, if ascended to by steps is called a *gradus*, "grees;" the principal front is frequently left unfinished, first in order to disarm the evil eye, and next to serve as a constant pretext for begging pious contributions for its completion. The western entrance commonly presents the chief façade, and is called *fachada principal*; the naves, *naves*, are supported by piers, *pilones*, from whence springs the roof, *boveda*. The side aisles, *alas*, wings, are called *laterales*, *co-laterales*; at the doorways is a *pila*, stoup, or bénitier, which contains the *agua bendita*, or holy water, with which, as the devil cannot abide it, every Spaniard crosses him or herself on entrance, *santiguarse*. The quire, *coro*, is ordinarily placed in the centre nave, thus blocking it up and concealing the high altar; its back, which fronts the spectator who enters from the west, is called *el trascoro*; the lateral sides are called *los respaldos del coro*, over which the organs are usually placed. The quire is lined with stalls, *sillas*; the seats, *silleria del coro*, are generally carved, and often most beautifully, as are the desks of the quirister's books, *los atriles*, and the lecterns or *facistoles*.

Opposite to the *coro* an open space marks the centre of the transept, *crucero*, over which rises the great dome, *el cimborio*; this space is called the "*entre los dos coros*;" it divides the quire from the high altar; and is usually isolated and fenced off by a *reja*, "purlouse," or railing; these and the *cancelli*, gratings (whence comes our term chancel), are among the most remarkable and artistical peculiarities of Spain, and, from being made of iron, have happily escaped the melting-pot. The pulpits, *pulpitos*, *ambones*, generally two in number, are placed in the angle outside the chancel: they are fixed N.W. and S.W., in order that the

preacher may face the congregation, who look towards the high altar, without his turning his back to it. Ascending usually by steps is the *capilla mayor, el presbiterio*, where is the high altar, *el altar mayor*, on which is placed a tabernacle, *el tabernaculo, or ciborio*, under which the consecrated wafer is placed in a *viril*, or open "monstrance," whenever it is displayed, or *manifestado*. When the wafer is not so exhibited, it is enclosed in a *sagrario*, or tabernacle. In some highly privileged churches, as at Lugo and Leon, the wafer is continually displayed for public adoration; in others, only at particular times: but generally, in great towns, this privilege is conceded to all the churches by rotation, and continues during 40 hours, *las cuarenta horas*, which are duly mentioned in almanacs and newspapers. From the high altar rises a screen, or *reredos*, called *el retablo*; these, often most magnificent, are reared high aloft, and crowned with a "holy rood," *la Santa Cruz*, which is the representation of Christ on the Cross, with St. John and the Virgin at his side. The *retablos*, most elaborately designed, carved, painted, and gilt, *estofado*, are divided into compartments, either by niches or intercolumniations; the spaces are filled with paintings or sculpture, generally representing the life of the Virgin, or of the Saviour, or subjects taken from the Bible, or from the local legends and tutelars, and do the office of books to those who can see, but cannot read. The place of honour is usually assigned to *la Santisima*, the most blessed one, the Virgin, the "Queen of Heaven" (Jer. xlv. 17), the real goddess, the Isis, Astarte and Great Diana of Spain. The Virgin is represented mostly in the attitude of her Conception, Assumption, or as bearing the Saviour as either infant or dead—in either case to exalt her. To her, indeed, most of the cathedrals of Mariolatrous Spain are dedicated, whilst in every church in the Peninsula she has her Lady Chapel.

Few Spaniards at any time, when traversing a cathedral, pass the *high altar* without bowing and crossing themselves, since the incarnate Host is placed thereon: and in order not to offend the weaker brethren, every considerate Protestant should also manifest an outward respect for this the Holy of Holies of the natives, and of his Redeemer also. Sometimes kings, queens, and princes are buried near the high altar, which is then called a *capilla real*. The sarcophagus, or bed on which the figures representing the deceased kneel or lie, is called *urna*. Spaniards, in designating the right and left of the altar, generally use the terms *lado del Evangelio, lado de la Epistola*: the *Gospel* side, that is the right of the celebrant looking from the altar; the *Epistle* side, that is the left. These are the spots occupied by the minister while reading those portions of the service. The altar on grand occasions is decked with superbly embroidered coverlets; a complete set is called *el terno*. The piers of the nave are then hung with damask or velvet hangings, *colgaduras*; the back of the altar is called *el trasaltar*, and here in some cathedrals is *el trasparente*, a huge pile of elaborately worked marble, which is anything but transparent.

Spanish cathedrals generally have a parish church attached to them, *la parroquia*, and many have a royal chapel, *una capilla real*, quite distinct from the high altar, in which separate services are performed by a separate establishment of clergy. The chapter-houses should always

be visited. The *sala del cabildo*, *sala capitular*, have frequently an ante-room, *antesala*, and both generally contain carvings and pictures. The *sagrario* is a term used for the additional chapel which is sometimes appended to the cathedral, and also for the chamber, *el relicario*, where the relics and sacred vessels of silver and gold are or rather were kept, for their portable and ready money value were too evident to escape the greedy eye of French invaders and Spanish appropriators; in reality, to plunder church plate was the paramount object of almost every Buonapartist *Victor*, to "faire bien ses affaires," and enrich themselves by sacrilege, pillage, and peculation. One of the earliest thoughts of the Duke was how "to make the French *generals disgorge* the church plate which they had *stolen*" (Disp., Aug. 23, 1808): this he settled by English steel purgatives; indeed, the hope of pillage is what endeared war to the revolutionary upstarts of France, and to which they sacrificed every military principle and consideration for the lives of their men (Disp. Dec. 29, 1810). The crime entailed the punishment; the impediments of plunder formed a marked feature both at Baylen and Vittoria, the first and last blows dealt in Spain to the rapacious Eagle. As specimens of church plate worth notice are the altar candlesticks, *candeleros*, *blandones*; the *calix*, or sacramental cup; the *porta pax*, in which relics are enclosed, and offered to devout osculation; the *cruces*, crosses; *baculos*, croziers; and the vergers' staves, *cetros*. The traveller should always inquire if there be a *custodia*, whether of silver, *plata*, or of silver gilt, *sobredorada*. They are called *custodias* because in them, on grand festivals, the consecrated Host is kept. The *custodia*, containing the wafer, *thus guarded*, is deposited on Good Friday in the sepulchre, *el monumento*. This temporary monument in some cathedrals—Seville, for instance—is of great architectural splendour.

The vestry is called *la sacristia*, and its official servant, *el sacristan*: here the robes and utensils of the officiating ministers are put away. These saloons are frequently remarkable for the profusion of mirrors which are hung, like pictures, all around over the presses: the looking-glasses are slanted forwards, in order that the priest, when arrayed, may have a full-length view of himself in these clerical Psyches. The dresses and copes of the clergy are magnificently embroidered, for the Spaniards excel in this art of working silver and gold, which is Oriental, and inherited from both Phœnician and Moor.

The painted glass in the windows, *las vidrieras de las ventanas*, is often most superb, although the Spaniards themselves have produced very few artists in this chemical branch, and mostly employed painters from Flanders and Germany.

The chief *rejeros* or makers of the exquisite *purcloses*, railings, are Francisco de Salamanca, 1533; Christobal Andino, 1540; Francisco de Villalpando, 1561; Juan Bautista Celma, 1600. Their works are of the highest merit and interest, and quite unrivalled in Europe; they flourished in the gold and silver ages of Spain. The most remarkable *plateros* or workers in silver are the D'Arphe family, 1500; Juan Ruiz, el Vandolino, 1533; and Alonso Becerril, 1534. Unfortunately the value of the mere material has tempted the spoiler, and consigned to the melting pot many a precious remain of ancient piety, art, and magnificence.

XI.—RELIGIOUS FESTIVALS TOUR.

Religion has long been mixed up most intimately in every public, private, and social relation of Spain. There a powerful and intelligent clergy monopolized soul and body, dwarfing both; and secured the good things of *this* world to themselves, by promising to others the blessings of the *next* one. The priesthood, in order to prevent the exercise of *thought*, furnished food for the eye—not mind—and from the beginning marshalled into their service even popular amusements, making a holy day and a holiday synonymous. Moralists and philosophers may speculate on the changes, whether for better or worse, wrought by the diminution of these popular amusements and occupations. The masses at least were not driven to the pothouse or politics; now-a-days, as the cloisters come down in every town, colosseums arise for the bloody brutalizing bull fight; yet the church ceremonials, on grand days, although now much shorn of their splendour, should always be visited, and especially when celebrated in honour of the tutelar saint or miracle of any particular district: local costumes and manners will be best studied at the *Fiestas y Romerías*, the Festivals and Pilgrimages to some high place or shrine, and at the *Veladas*, the Wakes or Vigils, the German *Kirchweih*, which in a fine climate are at once attractive and picturesque. Akin to these scanty relaxations of the peasantry are the *Ferías* or fairs, a word which also has a double meaning for the Spaniards, who, imitating the Moors at Mecca, have always been permitted to combine a little traffic with devotion. These local festivities are however sadly fallen off from their pristine getting up and large attendance.

The principal local saints, sites of pilgrimage, and leading fairs will be mentioned in their respective places: travellers curious in these festivals should endeavour to be at *Valencia* April 5, at *Madrid* April 15, *Ronda* May 20, and *Santiago* July 25, and should always remember to be in some great city during the Holy Week or *Semana Santa* (Seville is the best), and during *Corpus Christi*, a moveable feast which takes place the first Thursday after Trinity Sunday, and is celebrated every where in Spain with great pomp, especially at Seville, Granada, Valencia, Barcelona, and Toledo. All the infinite holy days that are kept in honour of the Virgin deserve notice, as do the more gloomy services connected with the dead on the days of All Saints and All Souls in the beginning of November. The festivities of Christmas and Carnival time are more joyous, and very national and peculiar.

XII.—KINGS OF SPAIN.

In the subjoined chronology of the order of succession of the Kings of Spain, from the Goths, the years of their deaths are given from the official and recognised lists.

<i>Gothic Kings.</i>	A.D.		A.D.		A.D.
Ataulfo	417	Eurico	483	Agila	554
Sigerico	417	Alarico	506	Atanagildo	567
Walia	420	Gesalico	510	Leuva I. . . .	572
Theodoredo	451	Amalarico	531	Leovigildo	586
Turismundo	454	Theudio	548	Recaredo I. . . .	601
Theodorico	467	Theudesilo	549	Leuva II. . . .	603

KINGS OF SPAIN—*continued.*

	A.D.		A.D.		A.D.
Witerico . . .	600	Garcia . . .	913	Fernando IV. el	
Gundemaro . . .	612	Ordoño II. . .	923	Emplazado . . .	1312
Sisebuto . . .	621	Fruela II. . .	924	Alonso XI. . . .	1350
Recaredo II. . .	621	Alonso IV. el		Pedro I. el Cruel	1369
Suintila . . .	631	Monge . . .	930	Henrique II. . .	1379
Sisenanto . . .	635	Ramiro II. . .	950	Juan I.	1390
Chintila . . .	638	Ordoño III. . .	955	Henrique III. . .	1407
Tulga	640	Sancho I. . . .	967	Juan II.	1454
Chindasuindo . .	650	Ramiro III. . .	982	Henrique IV. el	
Recesvinto . . .	672	Bermudo II. . .	999	Impotente . . .	1474
Wamba	687	Alonso V. . . .	1028	Doña Isabel, la Ca-	
Ervigio	687	Bermudo III. . .	1037	tolica	1504
Egica	701	Doña Sancha. . .	1067	Fernando V. . . .	1516
Witiza	711			Doña Juana . . .	1555
Don Rodrigo . . .	714			Felipe I.	1560
		<i>Kings of Castile and Leon.</i>		Carlos V., I. de	
<i>Kings of Leon.</i>		Fernando I. . . .	1067	España	1558
Pelayo	737	Sancho II. . . .	1073	Felipe II.	1598
Favila	739	Alonso VI. . . .	1108	Felipe III.	1621
Alonso I. el Cato-		Doña Uraca . . .	1126	Felipe IV.	1665
lico	757	Alonso VII. Em-		Carlos II.	1700
Fruela I.	768	perador	1157	Felipe V. abdi-	
Aurelio	774	Sancho III. . . .	1158	cated	1724
Silo	783	Alonso VIII. . .	1214	Luis I.	1724
Mauregato	788	Henrique I. . . .	1217	Felipe V.	1746
Bermudo I. el Di-		Fernando II. . . .	1188	Fernando VI. . . .	1759
acono	795	Alonso IX. . . .	1230	Carlos III.	1788
Alonso II. el Casto	843	Doña Berenguela	1244	Carlos IV., abdi-	
Ramiro I.	850	San Fernando III.	1252	cated	1808
Ordoño I.	862	Alonso X. el Sabio	1284	Fernando VII. . . .	1833
Alonso III. el		Sancho IV. el		Isabel II.	
Magno	910	Bravo	1295		

XIII.—TABLE OF CONTEMPORARY SOVEREIGNS.

The periods have been selected during which leading events in Spanish history have occurred.

A.D.	Spain.	England.	France.	Rome.
800	Alonso II. el Casto . . .	Egbert. . .	Charlemagne	Leo III.
877	Alonso III. el Magno . . .	Alfred . . .	Louis II. . .	John VII.
996	Ramiro III.	Ethelred II.	Hugh Capet . .	Gregory V.
1075	Sancho II.	{William the Conqueror}	Philip I. . . .	Gregory VII.
1155	Alonso VII.	Henry II. . .	Louis VII. . .	{Adrian IV., Breakspeare.
1245	San Fernando	Henry III. . .	St. Louis . . .	Innocent IV.
1345	Alonso XI.	Edward III. . .	Philip VI. . .	Benedict VI.
1360	Pedro el Cruel	Edward III. . .	John II. . . .	Innocent VI.
1485	Isabel la Catolica	Henry VII. . .	Charles VIII. .	Innocent VIII.
1515	Fernando de Aragon. . . .	Henry VIII. . .	Francis I. . . .	Leo X.
1550	Carlos V.	Edward VI. . .	Henry II. . . .	Paul III.
1560	Felipe II.	Elizabeth . . .	Charles IX. . .	Pius IV.
1644	Felipe IV.	Charles I. . . .	Louis XIV. . . .	Innocent X.

A.D.	Spain.	England.	France.	Rome.
1705	Felipe V.	Anne	Louis XIV.	Clement XI.
1760	Carlos III.	George III.	Louis XV.	Clement XIII.
1808	Fernando VII.	George III.	Buonaparte	Pius VII.
1840	Isabel II.	Victoria	Louis-Philippe	{ Gregory XVI. and Pius IX.

XIV.—THE ROYAL ARMS OF SPAIN.

These, which appear on most of all religious and public buildings, offer fixed and certain aids in marking dates. They have from time to time undergone many changes, and those changes denote epochs. The “canting” *Castle* was first assumed for Castile, and the *Lion* for *Leon*;—the earliest shields were parted per cross; gules, a castle, or; argent, a lion rampant gules, or more properly purple. In 1332 Alonso XI. instituted the order of *La Vanda*, the “Band,” or scarf, the origin of “blue and red ribbons;” the charge was a bend dexter gules issuing from two dragons’ heads vert. This, the charge of the old banner of Castile, was discontinued in 1369 by Henry II., who hated an order of which his brother had deprived him. The colours of the flag of Spain are red and yellow, because Castile bears gules and or.

The union of Arragon and Castile in 1479, under Ferdinand and Isabella, caused changes in the royal shield, then divided by coupe and party; the first and fourth areas were given to Castile and Leon quartered, the second and third to Arragon—Or, four bars, gules—and Sicily impaled; Navarre and Jerusalem were added subsequently: Ferdinand and Isabella, who were much devoted to St. John the Evangelist, adopted his eagle, sable with one head, as the supporter of their common shield: they each assumed a separate device: Isabella took a bundle of arrows, *Flechas*, and the letter *F*, the initial of her husband’s name and of this symbol of union. The arbitrary Ferdinand took a Yoke, *Yugo*, and the letter *Y*, the initial alike of his wife’s name and of the despotic machine which he fixed on the neck of Moor and Spaniard: he added the motto *TĀTO MŌTA*, *Tanto monta*, Tantamount, to mark his assumed equality with his Castilian queen, which the Castilians never admitted.

When Granada was captured in 1492, a pomegranate stalked and leaved *proper*, with the shell open-grained *gules*, was added to the point of the shield in base: wherever this is wanting, the traveller may be certain that the building is prior to 1492. Ferdinand and Isabella are generally called *los Reyes Catolicos*, the Catholic Sovereigns: they were very great builders, and lived at the period of the most florid Gothic and armorial decorations: they were fond of introducing figures of heralds in tabards.

The age of their grandson Charles V. was again that of change: he brought in all the pomp of Teutonic emblazoning: the arms of the Roman Empire, Austria, Burgundy, Brabant, and Flanders, were now added, and the apostolic one-headed eagle gave way to the double-headed eagle of the Empire: the shield was enclosed with the order of the Golden Fleece; the ragged staff of Burgundy, and the pillars of Hercules, with the motto *Plus ultra, plus oultre*, were added. Philip II. discontinued the Imperial Eagle, but added in two escutcheons of pretence the arms of Portugal, Artois, and Charolois. These were omitted by his grandson Philip IV. when Spain began to fall to pieces and her

kingdoms to drop off; on the accession of Philip V. the three Bourbon *fleur de lys* were added in an escutcheon of pretence.

The arms of every important town in Spain will be found in the ‘*Rasgo Heroico*’ of Ant. Moya, Madrid, 1756. Those of private families are endless. Few countries can vie with Spain in heraldic pride and pedigree literature, on which consult ‘*Bibliotheca Hispanica Historico Genealogico Heraldica*,’ Q. E. de Frankenau, 4to., Leipsig, 1724: it enumerates no less than 1490 works; the real author was Juan Lucas Cortes, a learned Spaniard, whose MS. treatises on heraldry and jurisprudence fell into the hands of this Frankenau, a Dane and first-rate plagiarist, by whom they were appropriated in the most bare-faced manner. On the copious subject of Spanish Heraldry and Genealogy, our paper in the ‘*Quart. Review*,’ No. cxxiii. may be consulted. The chief towns rejoice in magnificent epithets, “Noble, Loyal, Faithful,” &c. “*Heroic*” is so common, that the French soldiers, under Angoulême, could not help laughing when the poltroon municipalities came out to surrender their keys instanter. These craven corporations often enjoy *personal* rank, “excellencies,” and so forth.

XV.—THE ERA.

The antiquarian will frequently meet with the date *Era* in old books or on old inscriptions. This mode of reckoning prevailed in the Roman dominions, and arose from the date of the particular payment of taxes, *æs ara*, “when all the world was taxed;” therefore the Moors translated this date by *Safar*, “copper,” whence the Spanish word *azofar*. It commenced in the fourth year of Augustus Cæsar, and according to some, on March 25th, according to others December 25th. Volumes have been written on this disputed point: consult ‘*Obras Chronologicas*,’ Marques de Mondejar, folio, Valencia, 1744, and the second volume of the ‘*España Sagrada*.’ Suffice it now to say, that to make the *Era* correspond with the *Anno Domini*, thirty-eight years must be added; thus A.D. 1200 is equivalent to the *Era* 1238. The use of the *Era* prevailed in Spain down to the twelfth century, when the modern system of reckoning from the date of the Saviour was introduced, not, however, to the exclusion of the *Era*, for both were for a long time frequently used in juxtaposition: the *Era* was finally ordered to be discontinued in 1383, by the Cortes of Segovia.

The Moorish *Hegira* commences from Friday, July 16, A.D. 622, *Era* 660.

The New Style was introduced by Gregory XIII. into *Spain* in 1582, at the same time that it was at Rome; October 5th of the Old Style was then called October 15th. This change must always be remembered in ascertaining the exact date of previous events, and especially in comparing Spanish and English dates, since the New Style was only introduced into England in 1751.

XVI.—SPANISH LANGUAGE AND PHRASES.

Some acquaintance with this noble idiom is absolutely necessary to get on tolerably in the Peninsula, where, as with Orientals, no other is spoken or understood, the large cities and seaports excepted. The unvisiting, unvisited people of Spain have never felt the necessity of

using any other language but their own, and have left to a fraction of their so-called betters the disgrace of exchanging a nasal nondescript, which they call and fancy French, for their sonorous Castilian, in which, as Charles V. said, "God ought alone to be addressed in prayer;" and in truth of all modern languages it is the most fitting and decorous medium for solemn, lofty devotion, for grave disquisitions, for elevated, moral, and theological subjects; an exponent of national character, it partakes of the virtues and vices of the Spaniard—it is noble, manly, grandiloquent, sententious, and imposing. The commonest village *alcalde* pens his placards in the Cambyses state-paper style, more naturally than Pitt dictated king's speeches, extemporaneously. The pompous, fine-sounding expressions and professions, convey to plain English understandings promises which are seldom realized by Spaniards. The words are so fine in themselves that they appear to be the result of thought and talent. The ear is bewildered and the judgment carried away by the mistakes we make in translating all these fine phrases—*palabras*, palaver, which are but Orientalisms, and mean, and are meant to mean, *nothing*—into our homely, business-like, honest idiom. We take Spanish syllabubs for English plum-pudding, and deceive ourselves only; for no official Spaniard ever credits another to the letter: our *literalness* induces us to set them down as greater boasters, braggarts, and more beggarly in performance than they really are. This wordy exaggeration is peculiar to southern imaginative people, who delight in the ornate and gorgeous; our readers must therefore be on their guard not to take all this conventional hyperbole of Spanish grandiloquence *au pied de la lettre*, for much less is meant than meets the ear. Such words must be much lowered down, to reach the standard of truth, and like their paper, when not protested, which is by far the safest way, at least discounted; a deduction of 25 per cent. will seldom be found enough, if the *bonâ fide* value is wished to be ascertained. Again our early education at Public Schools and Universities leads us to associate a Roman and Classical feeling with this superb idiom, in which the Latin element is less changed than in any other modern language; with the phraseology of Cæsar and Cicero we cannot help connecting much of their greatness. The Spanish *idiom*, at least, is the manly son and heir of the Latin, as the Italian is the fair and elegant daughter.

The repugnance to all commercial and mechanical pursuits which has been inherited from the Goths, and the fetters by which national intellect and literature have been so long confined, have rendered the language of Castile comparatively unfit for most of the practical purposes for which there is such a growing demand in this business-like, utilitarian age. It has yet to be hammered on the anvil of mere popular concerns, and is from its very structure as unfitted for rapid condensed conversation, as are those Spanish talkers and twaddlers who use it in writing or speaking; however, as no other language is in vogue, the traveller must either hold his tongue or adopt theirs. Nor will those who understand Latin and French find much difficulty in mastering Spanish; while a knowledge of Italian, so far from being an assistance, will prove a constant stumbling-block. Both languages, as we have said, are children of the Latin, but the one is the son and the other the daughter; the terminations of the former end in masculine consonants, of the latter in feminine vowels.

The pronunciation of Spanish is very easy; every word is spoken as it is written, and with the lips and mouth, not the nose; the consonants *g*, *j*, and *x*, before certain vowels, have a marked Arabic and German guttural power, which confers a force, manliness, and a back bone that is far from disagreeable. In fact, this manliness, combined with gravity and oriental majesty, is what principally distinguishes the Spanish from the Italian language. Again, every word is written and spelt as it is pronounced—a comfort to a student that is denied in our so-called orthography, in which letters seem to have been given to conceal the sounds of words. The *g*, *j*, and *x* before vowels is generally written now with *j*, although they may be used optionally. Thus the correct thing is to spell *Ximenez*, *Gimenez*, as *Jimenez*. Again, the *b* and *v* have long been cognate and convertible; thus *Aqui se vende buen bino*, occurs on inn sign-posts, as often as *Aqui se vende buen vino*.

The original language of the Iberians was the Basque, which is now confined to its hilly corner. It was superseded by the *Romance*, or corrupt idiom formed from the fusion of the Roman and Gothic languages; this hybrid underwent a further change from its admixture with the Arabic at the Moorish invasion, when two new dialects were formed—the *Aljamia* or Spanish, as spoken by the Moors, and the *Algarabia* or Arabic, as spoken by the Spaniards. This latter was so bad, that the term, in its secondary sense, is applied to any gibberish—*garabia*—a word which, strictly speaking, means *logat-al-árabra*, the Arabic language. In Andalusia, as might be expected, this fusion was the greatest, and the province, in the names of her rivers, towns, and mountains, still retains the language of her former possessors, although the Spaniards have even forgotten their meaning: thus they pleonastically call the *Wadi 'l kiber*, the great river, *el río grande del Guadalquivir*; los baños de *Alhama*, the baths of the bath; el puente de *Alcantara*, the bridge of the bridge.

Although *el hablar Castellano* means emphatically, speaking Spanish, each province has its dialect. These may be conveniently classed under four great branches:—the primitive Basque; the Valencian and Catalanian, which comes near the Provençal, as the Arragonese does to the langue d'Oc, or Lemosin; the Asturian and Gallician; and the *Castilian*, which thus may be compared to a heap of corn, composed of many different classes of grain. The purest *Castilian* is written and spoken at Madrid and at Toledo, the most corrupt in the cities of Andalusia. One marked difference in pronunciation consists in the sound of the *th*; the *Castilian* marks it clearly—Zaragoza, *Tharagotha*; Andalus, *Andaluth*; placer, *plather*; usted, *usteth*: while the Andalusian, whose *ceceo* is much laughed at, will say *Saragosa*, *placer*, or *plaser*, *Andaluce*, *uste*. The traveller should never pronounce the *h* when at the beginning of a word; *hombre*, *hacer*, must be *Ombre*, *ather*. The *Castilian* speaks with a grave, distinct pronunciation, *ore rotundo*, enunciating every letter and syllable. The Andalusian clips the Queen's Spanish, and seldom sounds the *d* between two vowels.

The *Castilians* are sparing of words. If speech be silver, silence, say they, is often gold; and, throughout Spain, much intercourse is carried on by signs, especially among the lower classes; thus, energetic defiance or contempt (the national oath—the *carajo*—expressed by telegraph) is

irresistibly conveyed by closing the fist of the right hand, elevating it, and catching the elbow in the palm of the left hand, and thus raising the right arm at a right angle. People call each other by a polite hissing, or rather by the labial sound Ps, ps. The telegraph action of this sibilant—*Hola! ven aca, querido!*—is done by reversing our form of beckoning; the open hand is raised, and the palm is turned toward the person summoned or selected, and the four fingers drawn rapidly up and down into the palm. Admiration—*sobresaliente, que buena moza!*—is expressed by collecting the five fingers' tips to a point, bringing them to the lip, kissing them, and then expanding the hand like a bursting shell. Dissent—what a lie—*mentira*, or have nothing to do with it, her, or him, *no te metas en eso*—is quietly hinted by raising the single fore-finger to the nose, and wagging it rapidly and horizontally backwards and forwards. Astonishment, incredulous surprise, or jocular resignation under unavoidable, irremediable afflictions—is dumbshowed by crossing oneself, as is done on entering a church in Spain. The ancient contemptuous “*fig of Spain*”—a fig for you—is digitally represented by inserting the head of the thumb between the fore and middle fingers, and raising the back of the hand towards the person thus complimented. The fair sex carry on dumb-show, but most eloquent “conversations” with the fan, *abanico*; and a signal-book might be written on the polyglot powers of this electric telegraph. Their management of it, or *manejo*, is unique and inimitable.

In Andalucia, the head-quarters of the fancy, *la Aficion*, a sort of slang is very current which is prevalent among *majos*, bull-fighters, and all who aspire to be sporting characters; it is called *Germania, gerigonza, jerga* (whence, perhaps, our *jargon*). It has often been confounded, but most erroneously, with *Rommany*, or the language of Spanish gipsies, *Gitanos*, which is a Hindu dialect, whereas *Germania* is simply a language of metaphor, or a giving a *new* conventional meaning to an *old* word. Thus *colegio*, a college, in slang means a prison, because there young culprits become masters of sinful arts. Mr. Borrow, in his graphic ‘*Zincali*,’ and A. F. Pott, in his learned compilation ‘*Die Zigeuner*,’ 2 vols., Halle, 1845, have exhausted the subject of gipsy philology.

The best method of acquiring the Spanish language is to establish oneself in a good *casa de pupilos*, to avoid English society and conversation, to read Don Quixote through and aloud before a master of a morning, and to be schooled by female tongues of an evening. The ladies of Spain prove better mistresses, and their lessons are more attended to by their pupils, than the inflections and irregular verbs of a snuffy *tobaccose* pedagogue, a bore, and a button-holder, *majadero y botarate*. Mr. Lee, bookseller, 440, West Strand, can generally recommend a good Spanish language teacher, e.g. *Del Mar*, whose grammar is very good. The old dictionary, ‘*Tesoro de la Lengua Castellana*,’ of Don Sebastian Covarrubias, Madrid, 1611 and 1674, abounds with quaint and *Quixotic* information. The Spanish *Diccionario Nacional*, with Supplement, is trustworthy, and the French and Spanish Dictionary of Nuñez de Taboada is one of the best; those who wish to trace the Arabic influence on the Spanish language will find in the *Arte de la Lengua Arabica*, and the *Vocabulario Arabico*, by Pedro de Alcalá, 4to.,

Granada, 1504 (generally bound up together), the exact idiom spoken by the Moors of Granada.

As a "wrinkle" to students it will be found useful to add to their Taboada dictionary sundry blank sheets, and set down on them the colloquial, conversational phrases which recur the most frequently, for spoken language differs everywhere most essentially from written; take, for example, a couple of leaves from our book, in which the common every-day and lighter subjects have been purposely selected.

Ojala! I wish I could, would to Allah it were so!

Si Dios quiere, if God pleases. The Inch allah! of the Moors.

Valgame Dios, God bless me.

Ave Maria purisima, a form of admiration and salutation.

Sabe Dios, quien sabe? God knows, who can tell?

No se sabe, nobody knows, that depends.

Muy bien, very well.

Segun y conforme, just as it may turn out.

Corriente, all's right, certainly.

Es regular que si, I should suppose so.

No hay inconveniente, it is quite convenient.

Está dos leguas mas alla, it is two leagues further on; *mas aca*, nearer.

En el dia de hoy, now-a-days.

*Lo hago por amor de Vmd.** I do it for your sake.

Es casa de mucho aseo, it is a very comfortable house.

Me armó una trampa, he laid a trap for me.

Con mucho descoco y descaró, with a regular brazen face.

Vaya Vmd., mucho muy en hora mala, ill luck betide you (an oath).

Ya se ve, mas claro, certainly, quite clear.

Cabal, no cabe duda, exactly, there can be no doubt.

Es verdad, tiene Vmd. razon, it is true, you are right.

Por supuesto, of course.

Me lo presumo, me lo figuro, I presume so, I conclude so.

Sin embargo, á pesar de eso, nevertheless, in spite of.

Que buena moza! what a pretty girl!

Muy guapa, muy guapita, very nice, uncommonly nice.

Me lo dijo un tal. Don Fulano, so and so told me, Mr. What-d'ye-call-him. *Fulán* is pure Arabic.

Perdone, Vmd., dispense *Vmd.*, excuse me, forgive me.

Disimule Vmd., pardon me.

Eso no puede ser de ningun modo, that cannot be on any account.

Eso no era en mi año, it was not in my year, it did not happen in my time.

Y no era mi daño, I have no right to complain.

Pues, señores, and so, sirs, as I was saying.

Con que luego, and so then.

De botones adentro, inside outside.

Me viene como anillo al dedo, it suits me like a ring does a finger.

Que se aquante hasta el jueves, let him wait (till Thursday).

Sabe muy bien guisar, he is a capital cook.

Muy hinchada, que tono se da! very proud, what airs she gives herself!

No me da la gana, I don't choose, I am not in the humour.

Ya está hecha la diligencia, the commission or thing is already done.

Que disparate! what nonsense!

Hombre de bien, a good, an honest fellow.

Tunante y embustero, a good-for-nothing liar.

Mueran los gavachos, death to the miscreants (the national wish as regards the French).

Picaro, picara, rogue (may be used playfully).

Buena alhaja, buena prenda es Vmd., you are a pretty jewel.

Calavera atolondrado, empty noddle (skull).

* *Vmd.* is explained in page 124.