

more wretched than in those in which a kind of mediocrity reigns. Is not this because commerce and the arts naturally produce an inequality of fortune, and increase population; and that workmen, hereby becoming more numerous, are poorer and worse paid? Catalonia is certainly the province which, in Spain, presents to view the greatest activity and population; the roads are full of travellers; and women, who seldom go abroad, and work but little, in the two Castiles and Andalusia, here meet upon the road; they seem to be affected by the change of place, which commerce and manufactures require; yet both men and women, of the lower classes, are badly clothed; the latter are generally without shoes and stockings; whilst in Andalusia, where the misery of the people is more real, the men and women have the appearance of a sufficiency. It is in the houses only where broken furniture, the worst of food, and disgusting filth, fully discover the hideous face of poverty.

I return to my route from which this digression has made me wander. Two leagues from the Hospitalet we arrive at the Col de Balaguer; this name is given to a narrow passage between two mountains, and to a castle, tolerably well fortified, which commands the sea, and at the same time defends the passage of the mountains; it has within these few years been repaired and

almost rebuilt. The king has now a garrison in it.

Fort Saint George, and some towers flanked with cannon, are seen from the side of a steep mountain by which the road descends: the bottom is a hollow called *el Barranco de la Horca*, or the valley of the gallows, on account of a scaffold formerly erected there, instantly to hang, without ceremony, the robbers who infested the coast.

These uncouth downs are uninhabited, and the traveller meets with no places of entertainment except miserable huts, in which he is obliged to take refreshment. The country becomes more and more frightful; the mountains seem to grow out of each other, yet they are covered with plants, shrubs and verdure, which is some recompence for fatigue and thirst; the latter is often felt severely, water being extremely scarce throughout the whole district.

The limits of this uncultivated soil are at a little village called Perello, the poorest and most frightful place in Catalonia: the King has exempted the inhabitants from every kind of tax. The whole country is destitute of water, and, when a few weeks pass without a fall of rain, the people are obliged to go in search of it to the distance of several leagues.

Two leagues from this village the road becomes

better, the country more fertile, and we soon afterwards arrive at the agreeable and shady valley of Tortosa.

The city of this name is ancient and ill built; it is said to have been founded two thousand years before the Christian æra: but the proofs of this illustrious origin are unfortunately lost: Scipio gave it the name of Dordosa, and made it a municipal city.

Among the numerous and trifling combats between the Spaniards and the Moors, there was one in which the women of Tortosa signalized themselves. They courageously mounted the ramparts of their city, and performed such prodigies of valour, that Raimond Berenger, the last count of Barcelona, instituted for them in 1170, the military order of the *Hacha*, or flambeau. They merited and obtained the same day several honourable privileges, which exist not at present; they have, however, preserved the right of precedence in matrimonial ceremonies, let the rank of the men be ever so distinguished.

Tortosa is four leagues from the sea, and six from the mouth of the Ebro; this river washes the ramparts of the city, which at present serve but for ornaments. The most remarkable edifices are the cathedral and the castle: the cathedral is vast, and built in fine proportions; the principal front is of the Corinthian order, and equally no-

ble and magnificent: the first body only of the building is finished; a vestry is now finishing, which is ornamented with the finest jaspers of the country, but the heavy architecture answers not to the expence.

Devout persons and connoisseurs admire in the old vestry several interesting objects; the former revere a ribbon or weft of thread, of which the Virgin made a present with her own hands to that cathedral. A canon, in his stole, took a bit of this relict, enshrined in gold and diamonds, and applied it to the forehead, temples, and lips of the spectators who were upon their knees; I was of the number, and modestly submitted to every thing he thought proper to do. Those who have a taste for the arts see with pleasure a triumphal arch in silver, which weighs two hundred and fifty pounds. The architecture is fine and noble, and the arch serves as an *Ostensoir* in the processions of the *Fête-Dieu*. There is also a fine golden chalice decorated with enamel which belonged to Peter de Luna, an anti-pope, known by the name of Benedict XIII. who, during the long quarrels of the church, went to reside in Peniscola, his native place; the patine or cover, as well as the chalice, which is very heavy, are ornamented with the most beautiful miniatures. The baptismal font is of porphyry, and well finished after the manner of the ancients;

it formerly served as a fountain in the gardens of the same pope.

The castle is upwards of a mile square, and is now in a state of ruin; it however serves as an habitation to a governor, who is old and lame, and to a young and charming woman who is his wife; the lady seemed dissatisfied with her elevated abode, and very glad to have a few moments conversation with me and my companion, whom she very courteously invited to her apartments. She has much wit and a very fine figure, and was by far the most pleasing object I saw in the castle. It must, however, be remembered, that the Ebro decorates the whole country with verdure and flowers, and that the most delightful landscapes are discovered from this elevation: there are also some precious remains of antiquity; amongst others, the following inscription to the god Pan, the ancient tutelary deity of Tortosa.

PANI. DEO. TVTELAE
OB. LEGATIONES. IN
CONCILIO. P. H. C.
APVT. ANICIENVM
AVG. PROSPERE
GESTAS

M.

It is an acknowledgment made to the god *Pan*, by the colony of Tortosa, for having obtained

what they asked by their deputies in an assembly of the farther provinces of Spain: *Anicienum Augustum* was a city of the Gauls, now called Puycerda; but as it is not to be presumed that the assembly was held so far from Tortosa, the learned are of opinion, that there was then in Spain a city of the same name.

The curious in ruins will find a considerable number of them in the esplanade of the castle. There are also several subterraneous caverns which resemble the *masmoras* of Granada; they are supposed to have been prisons constructed by the Moors, but appear to me to be more ancient, and seem to have been public granaries like those of Burjasol near Valencia.

Several Roman inscriptions are still found in Tortosa; two are incrusted in the wall of the cathedral, and some are placed without order and mixed with Gothic inscriptions, which form the corner of the house of a player upon the guitar: Finestres has given an account of them.*

Too much cannot be said in praise of the beautiful environs of Tortosa; the country is fertile in wines and fruits, and contains great quantities of marble, jasper and alabaster. The Ebro

* Sylloge inscriptionum Romanarum, quæ in principatu Catalauniæ, vel existunt, vel aliquando exstiterunt, a D. D. Josepho Finestres, M. D. CC. LXII.

abounds there with fish, and is covered with a great number of little barks, which give to the city an appearance of commerce and population.

You go out of Tortosa over a long wooden bridge, much admired in the country, but which is not one of the wonders of the world; the road is one of the most agreeable I met with in Spain: and the good effects of cultivation are displayed in the most lively verdure. The traveller soon arrives at *la Venta de los Fraincs*, a rich domain which belongs to the fathers of La Merci, where tolerable good lodging may be had at an easy expence.

Two leagues from this Venta is the little town of Uldecona; the principal street is long, and a part of the great road; the houses are supported by a colonade, or, more properly speaking, pillars of granite. The church, and some of the houses, have a respectable Gothic appearance; the windows of an ogive form, and the slender columns, by which they are divided, give to this last village of Catalonia an air of antiquity always pleasing to the eye of the curious. It is necessary to remark, that in this province the distance from one place to another is not reckoned in miles; the computation is made by the time necessary to go over it. The Catalans say, we have so many hours travelling to go to dinner, &c. a manner of reckoning which, to me, appears more

natural than that of our leagues, which are longer or shorter in different provinces.

Benicarlos, the first city upon this road in the kingdom of Valencia and famous for its wines, is a few leagues from Uldecona. After having passed through another considerable town the road leads to the sea side, near to which are high mountains covered with pines, shrubs and fine verdure, and to which numerous flocks are driven to feed. When I saw this beautiful landscape the sea was calm and majestic ; but the winds by which it is agitated must sometimes make considerable ravages in the neighbouring part of the country. I observed, that the branches of all the trees upon the coast projected towards the mountains, and presented nothing but their naked trunks to the sea. At the feet of these mountains the road which becomes even runs by the side of the Mediterranean, and the country is more fertile. Villareat, Noules, and other villages in the neighbourhood, all surrounded with ramparts, were formerly so many strong holds; but they were severely punished for having taken the part of the competitor of Philip V. in the struggle for the crown of Spain. General Las Torres pillaged and burnt them, and put the inhabitants to the sword ; sparing none but women and children : these devastations, which political reasons may command, and which may be carried

into execution in a moment, require the industry of ages to be repaired; but the strong never reason, and arguments and oppression have ever fallen to the lot of the weak. The remains of Saguntum are striking proofs of the truth of these observations.

MORVIEDRO.

THIS city is the famous Saguntum destroyed by Hannibal, and which fell a victim to its fidelity to the Romans. According to Livy, it had acquired immense riches * by interior and exterior commerce, and by just laws and a good police; but the treasures fell not into the hands of the conqueror. The inhabitants made a resistance of eight months, and, not receiving the succours they expected from their allies, fed upon the flesh and blood of their children, and afterwards turned their rage against themselves; they erected an immense pile of wood, and, after setting fire to it, precipitated themselves, their women, slaves, and treasures into the flames; so that, in-

* In tantas brevi creverant opes, seu maritimis, seu terrestribus fructibus, seu multitudinis incremento, seu sanctitate disciplinæ, qua fide socialem usque ad perniciem suam coluerunt. *Liv.*

stead of a lucrative conquest, Hannibal found nothing but a heap of ashes. About the eighth year of the Punic war the Romans rebuilt Saguntum, but never could restore it to its primitive splendour.

The city of *Morviedro* is full of the remains of its antiquity; the walls of the houses, the city gates and doors of the churches and inns are covered with Roman inscriptions. The poet Argensola truly says,

*Con marmoles de nobles inscripciones,
Theatro un tiempo y aras en Saguntho,
Fabrican hoy tabernas y mesones.**

The most curious monuments in *Morviedro* are the castle and the theatre; the former contains heaps of ruins which belonged to the monuments of several centuries, and are at present upwards of a quarter of a league in extent. Most of the towers and edifices, of which the remains only are now seen, appear to have been constructed by the Moors with the materials left them by the Romans; all the works of the latter, except a few arcades in good preservation towards the south of the castle, have totally disappeared.

* Vile public houses are now built with marble, covered with noble inscriptions, which formerly in Saguntum decorated the altar and the theatre.

The castle covers almost the whole top of the mountain upon which it is situated; it is of an irregular form, and consists of five divisions; that in the middle still contains a magnificent cistern two hundred feet long, and, although half filled up with rubbish, eighteen feet deep. The roof by which it was covered, was supported by twenty-one pillars; these are composed of a cement which time has made harder than stone.

At a little distance from the cistern, towards the principal gate of the castle, leading to the theatre, are three steps that seem to have been at the entrance of some temple of which the plan still remains visible. The temple was supported by enormous pillars; this appears from some of their bases which still remain; the distance from one column to another was about eight feet.

This part is surrounded with walls and towers of Moorish construction, and which form the square called *Saluquian*. Here, as well as in many other parts of the castle, are several inscriptions, in which the names of Emilius, Fabius, Acilius, the Calphurnian family, and several other illustrious persons of ancient Rome are mentioned. I shall give all these inscriptions, and those found in the streets and squares of Morviedro, some of which are in unknown characters, at the end of this chapter.

The theatre is situated at the foot of the mountain upon which the castle stands ; from the confused remaining traces of it, and the mutilated forms it presents, we rather imagine than see what it must once have been. A few years ago government had the good sense to forbid the inhabitants of Morviedro, and the environs, from building houses with the stones of this monument : had the same prohibitory order been made, and rigorously observed, a century and a half sooner, this famous theatre would still have been almost entire ; for it has been more destroyed by men than time.

Don Emanuel Marti*, dean of Alicant, and one of the most learned men in Spain, having given, in a letter to the nuncio, Antonio Felix Zondadari, at Madrid, a very exact description of the theatre of Saguntum, I shall present the reader with a short abstract of the letter, adding to it some reflections of my own, suggested by the remains of the monument.

Though the theatre is in a valley, its situation, equally agreeable and healthy, is sufficiently elevated to command a view of the sea,

* He is the author of twelve volumes of Latin letters, which were printed at Madrid, and in 1738 reprinted at Amsterdam ; also a treatise upon the Passions, left unfinished ; remarks upon Pliny the naturalist, which are in manuscript, &c. &c.

and a part of the adjacent country ; the environs are rural, and watered by a little river. A mountain by which it is commanded, and, if I may so speak, surrounded, shelters it from the south and west winds ; in a word, the situation is such as Vitruvius particularly recommends as the most healthy ; the theatre is also constructed in such a manner as to render it very sonorous ; a man, placed in the concavity of the mountain, easily makes himself heard by persons at the opposite extremity, and the sound instead of diminishing seems to increase. I made this experiment ; one of my friends, standing upon the place where the stage formerly was, recited a few verses from the *Amphytrion* of Plautus : I was in the most elevated part of the theatre and heard him very distinctly. These rocks may be said to have a voice, and one five times stronger than that of a man ; so much energy does it receive from the cavities made by art in the mountain.

The semicircle, which the people called the *Perimetre*, is about four hundred and twenty-five feet in circumference ; its height from the orchestra to the most elevated seats is an hundred feet, and to the end of the wall behind them an hundred and ten ; the diameter of the orchestra, from the center of which every admeasurement should be taken, is seventy-two feet. The word *orchestra* signified, with the

Greeks, a place for the performance of dances and pantomimes; among the Romans it had a different use and meaning, at least after Attilius Seranus and L. Scribonius Libo were *ædiles curules*; they followed the advice of Scipio Africanus, and allotted the orchestra to be the place for the senators.

At first there was in the orchestra a place of distinction, a kind of throne upon which the prince was seated, and in his absence the prætor; the base of the throne still remains. The senators took their places after the vestals, pontiffs, and ambassadors. In order that the last rows might not be deprived of a sight of the representation, the pavement was gradually and insensibly elevated from the seat of the prætor to the last benches behind where the knights were placed. The entrance and departure were facilitated by particular passages round the perimetre for the different classes of citizens. According to the laws *Roscia* and *Julia*, made for the regulation of the theatres, there were fourteen seats allotted for the knights, towards the seventh were two entrances or cavities called *Vomitoria*, and this seat was rather wider than the others, in order that the spectators might get to their places with greater facility. The hardness of the rock was undoubtedly the reason why two entrances were not given to the places of the

knights; but this deficiency was supplied by forming on each side of their benches a kind of staircase, the foot of which is in the center of the pit.

The *Præcinctio*, which the Greeks called *Di-azona*, or girdle, a kind of band, longer and wider than that by which the other seats were bordered, is still visible upon the last benches allotted to the equestrian order; it served to distinguish at first sight the different orders of the state, patricians, knights, and plebeians. It also prevented all communication between them; the seats or benches the furthest from the orchestra, the most elevated, and twelve in number, were called *Summa Cavea*; these were for the people; who had different doors to enter at, either by inner arches cut in the rock, and which still exist, or by a portico at the bottom of the theatre, which served two purposes; one of giving the people a place of retreat in case of sudden rain or bad weather; the other of sheltering the seats from the fall of water or dirt. The portico contained sixteen doors, which maintained a current of air, by which the theatre was kept cool, and the air within prevented from becoming corrupt; seven staircases terminated at these doors.

On each side of the portico was a space of twenty-eight feet, filled up with four rows of seats. It is reasonable to suppose these were for

lictors, public criers, and other officers of the magistrate, that they might always be ready to receive his orders, and prevent or terminate the quarrels of the people; a regulation observed in Athens, as the commentator of the *Peace* of Aristophanes has sufficiently proved: and what with me seems to give more weight to the supposition is, that from these places there were passages by secret staircases to the prisons; one of which is still remaining, where are found the iron ring and chains by which the persons of offenders were secured.

Several ranges of seats were placed over the portico, but it is difficult to say for what kind of persons they were intended; if I may be permitted to conjecture, I should think it was from these the slaves, flower girls, and men and women of ill fame saw the performance; for, according to a law of Augustus, persons of this description were not permitted to be present at theatrical performances, except in the most elevated places. The staircase by which these depraved classes got to their places was supported by the mountain.

There are square modillions, eight feet from each other, all round the exterior walls.

The remains on each side of the theatre attest its ancient magnificence. Several of the arcades

still remain; some half gone to ruin, others entire. These served to support the covering of the stage; this roof or ceiling is entirely destroyed, not so much as a trace of it is to be found.

If we allow fourteen inches to each place, the theatre might contain seven thousand four hundred and twenty-six persons, without reckoning the seats over the portico, or the places of the senators in the orchestra; so that it may be said, without exaggeration, to have contained about nine thousand spectators.

The stage was about twenty-one feet long from the orchestra: nothing now remains of it except the base of that part which in our theatre is the place of the foot lights; this was rather lower than the stage, as appears by the little wall by which they were separated.

The plan of a small semi-circular space, in which stood a curved wall, and which was called *Valva Regia*, on account of its magnificence and the ornaments which served to decorate it, is seen opposite to the center of the orchestra. The Greeks, according to Pollux, called this little inclosed space *Basileion*, or the royal habitation; this kind of arch was placed between two doors of the same form, called *Hospitalia*, because they were the places for strangers who

came to see the performance. Some vestiges of that on the left side yet remain. Upon the pediments of the doors were placed different paintings suitable to the representation, which were varied like scenic decorations; for a comedy there were public squares, streets, and houses; for a tragedy porticos, colonades, and the statues of heroes; for satire or farce, grottos, fauns, gardens, and other rural objects.

The scenes and decorations rapidly changed, and with great facility, according as the piece required. Some of the walls which served to support the pulleys and counterpoises, by which the machinery was lifted up, have not yet quite gone to ruin. The *Bronteion* was a place behind the stage, whence, with goat skins filled with little pebbles, and shaken in the air, an imitation of thunder was produced. To these divisions of the theatre must be added the *Choragia*, which must have been spacious, for the disposition of the choruses, and keeping the dresses, masks, and different instruments proper to the stage.

To prevent the waters from injuring the theatre, two walls were built with a canal, so disposed as to contain and convey them to the precipices of the mountain; and the rain which fell within the theatre ran to the center of the orchestra, and thence under the foot lights,

where it was received into a cistern which remains to this day.

The time when the theatre was built, and the names of the magistrates who presided at the building of it are unknown; but on that account it is no less a proof of the vast genius of the Romans, who never in any of their works lost sight of posterity. In all of them they knew how to join beauty of form to extent, solidity, and elegance, and even in their pleasures were always great; whilst, in the present age, public edifices resemble the slender and elegant decorations with which the heads of women are ornamented, and will last but for a season.

The place upon which the convent of the Trinitarians now stands, was formerly the scite of a temple dedicated to Diana. A part of the materials served to build the church, and the rest were sold to build San Miguel de los Reyes, near Valencia. There are several sepulchral stones in the exterior walls and the cloister, on which are the following inscriptions:

SERGIAE M. F

PEREGRINAE

THEOMNESTVS. ET LAIS

ET DIDYME LIBERTI

ANTONIAE. L. F.

SERGILLAE

VEGETVS

LIBERT.

L. ANTONIO L. F. GAL

NVMIDAE PREFECT

FABRVM TRIBVNO MILIT.

LEG. PRIMAE ITALICAE

L. RVBRIVS POLYBIVS AMICO

SERGIAE M. F.

PEREGRINAE

L. IVLIVS ACTIVS

ET PORCIA MELE T E

ANTONIAE L. F.

SERGILLAE

L. TARENTIVS FRATERNUS

AD FINI

These five inscriptions, very well preserved, are inserted in the wall on each side of the church door of the Trinitarians.

The inscription following is in the cloister.
The characters are unknown: I copy them such
as they are.

HΛ H Δ Ψ V Δ S Δ
 I N Δ N V N Ψ I Δ S
 E N N E Δ Δ N N Δ

The following are found in the castle.

C. LICINIO

Q. F. GAL

CAMPANO

AEDILI II VIRO

FLAMINI

EX DD

AVLO AEMILIO

PAVLI F. PAL

REGILO XV VI

SACRIS FACIENDI

PREFECTO VRB.

IURI DICUND

QUESTORI
 TI. CAESARIS AV.
 PATRONO
 Q. FABIO CN. F.
 GAL GEMINO
 PONTIF SALIO
 DD

DIS MAN
 GEMIN. MYRINES
 ANN XXX
 L. BAEB PARDUS
 OMNI BONO
 DE SE MERITÆ
 FECIT

M CALPVRNIO M.F.
 GAL LVPERCO
 AED II. VIR. PONTIFICI.
 MANLIA CN. F

P. BAEBIO L. F.
 GAL MAXIMO.
 IVLIANO AED. FLAM
 POPILIA AVIA
 EX TESTAMENTO
 C. POPILII CVPIT I
 PATRIS
 M. ACILIO M. FC
 ...FO PROCVRA.
 CAESARVM CON
 VENTVS TARRACHON

The three following are near the great church.
 The characters of the last are similar to those
 found in the cloister of the Trinitarians.

C. VOCONIO C. F
 GAL. PLACIDO AED
 II. VIRO II. FLAMINI. II.
 QVESTORI
 SALIORUM MAGISTRO

POPILIAE L. F.
 RECTINAE AN XVII
 C LICINIUS C. F.
 GAL. MARINUS
 VOCONIUS ROMANUS
 VXORI.

ΝΕΡΩΣ ΥΡΨ Ν
 Ι Λ Ε Ρ Ψ Ν Χ Σ

The wall adjoining to the city gate is covered with fragments of inscriptions: the following are entire.

D. M.
 ΒΛΕΒΙΑΝΙΣ
 FELIX VXO
 DULCISSIM

FABIA Q. L. HIRVNDI
 AN XXX

V F
 G. GRATTIVS
 HALYS SIBI TE
 GRATTIAE M YRSINI
 VXORI KARISSIM
 AN XXXVII
 SIBI ET SUIS

Upon a column of white marble, to the left,
 on entering the city, we read,

DEO
 AVRELI
 ANO

The most curious of all these inscriptions is
 that found by the side of the house door of M.
 Jean Duclos.

M. ACILIVS L. F.
 FONTANVS
 ERIPVIT NOBEIS VNDE VICENSVMVS ANNVS
 INGRESSVM IVENEM MILITIAM CVPIDE
 PARCAE FALLVNTVR FONTANVM QVEA RAPVERVNT
 CVM SIT PERPETVO FAMA FVTVRA VIRI.

Father Flores, in the second part of his Treatise on the Coins of the Colonies and municipal Cities of Spain, has collected most of those which belonged to Saguntum. Three pieces of a battering ram are preserved in Morviedro: I saw one in the castle, which I should have suspected to have been the axle-tree of some enormous carriage made to carry the materials employed in that vast edifice.

Morviedro does not at present contain more than from three to four thousand inhabitants; the environs are fertile, and produce silk, wine, oil, hemp, and corn; these productions would still be increased were not the river Toro dry the greatest part of the year.

OF THE KINGDOM OF VALENCIA.

THE kingdom of Valencia extends from north to south, and is about sixty leagues in length: its greatest breadth does not exceed twenty-five leagues. It is bounded on the south and east by the Mediterranean; on the west by New Castile, and the kingdom of Murcia; and on the north by Catalonia and Arragon. It was formerly inhabited by the Celtiberians, the Turdetani, the Lusoni, &c. &c.

This kingdom is watered by thirty-five rivers, all of which run towards the east: the principal of these are the Segura, which has its source in Andalusia in the Sierra de Segura, whence takes its name; its course from the south to the north is about forty leagues; after having crossed Murcia it washes the walls of Orihuella, and falls into the sea at Guardamar. The Xucar, which rises in New Castile, waters the kingdom of Va-

lencia through its whole extent, and is lost in the sea near Cullera, which gives its name to a neighbouring Cape. The Guadalaviar, which in Arabic signifies *clear water*, and called by the Romans *Turias*, has its source near that of the Tagus in Arragon; the mouth of it is not far from Valencia. This river is not deep, but has an abundance of fish, and its banks are covered with shrubs, flowers, and verdure.

Valencia is, in proportion to its extent, one of the best peopled provinces of Spain; it contains seven principal cities, sixty-four great towns, and upwards of a thousand villages; it has four sea-ports, the most considerable of which is that of Alicant; the soil is extremely fertile, although divided by mountains. These contain mines of *sinopica*,* iron, and alum. There are also found quarries of marble, jasper, plaster, lapis calaminaris, and potters' clay, of which different kinds of earthen vessels are made.

Several authors have written of the city and kingdom of Valencia; the most distinguished of them are Viziana, Beuter, Escolano, and Diago. This small province contains eight hundred thousand inhabitants; it annually produces nearly a million weight of silk; an hundred thousand

* Found in the New Jerseys also, and there called by the people blood-stone, from its staining the hands of a bloody colour.

arrobas* of hemp, an hundred and thirty thousand arrobas of oil, and three million cantaros† of wine; so that its active commerce with France, England, and Holland is considerable; it is calculated at ten millions of piastres per annum, which make about forty million of French livres (above six hundred thousand pounds sterling) This estimate, however, appears to be rather exaggerated.

* The arroba weighs twenty-five pounds.

† A measure which contains sixteen pints.