

‘ from the ground to the top of the arch. The aqueduct goes  
 ‘ through the middle of the city, from the east to the west, with  
 ‘ an arched duct so large, that a man might walk in it: And from  
 ‘ thence it goes dividing itself into the public fountains, and the  
 ‘ cisterns of convents and private houses.

‘ THIS fabric consists of 161 arches. The materials are hewn  
 ‘ stones of a bluish granite, placed one upon the other, without  
 ‘ any coherence of bitumen, lime, or mortar, which equals the  
 ‘ joints, because the stones unite one with another, fastening them-  
 ‘ selves in their square form; so that the whole number of the  
 ‘ stones of which this aqueduct consists, might be counted, accord-  
 ‘ ing to the art and correspondence with which they are placed.  
 ‘ Look at them, says COLMENARES, and they seem to be cemented  
 ‘ by lead, and that the key-stones of the arches were barred by iron,  
 ‘ as they tell us of the temple of SERAPIS in ALEXANDRIA.  
 ‘ The pillars are eight feet in front, and eleven broad. It being  
 ‘ most astonishing, that this fabric should last to the end of so  
 ‘ many ages, such as we see it, without giving way to the weight  
 ‘ of the water upon it, or to the rains, the floods, the wars: for  
 ‘ it not only appears, that nations have revered it, but even time,  
 ‘ which does not use to respect other wonders of the world.

‘ UPON the top of the three pillars of the greatest height there  
 ‘ is a base common to the three uppermost. And in that of the  
 ‘ middlemost there are on each side two niches, where were the  
 ‘ statues of HERCULES, as COLMENARES says he found in manu-  
 ‘ scripts, which in his time were above 200 years old, that is be-  
 ‘ fore the middle of the XVth century, in which then existed these  
 ‘ monuments. At present they are the images of our Lady of SAN  
 ‘ SEBASTIAN, because that part belongs to the district of the pa-  
 ‘ rish of that saint, and they were placed there March 21, 1520,  
 ‘ by the care of a citizen, an assayer of the mint, as COLMENA-  
 ‘ RES tells us, in his history of that year.

‘ BESIDES this testimony, which is the most authentic of the an-  
 ‘ tiquity of the city, there is mention made of it in LUCIUS FLORUS,  
 ‘ where he is relating the war of SERTORIUS, lib. 3. ch. 22. where  
 ‘ he says, *that the Herculean lieutenants of Sertorius were defeated*  
 ‘ near

‘ near Segovia, without adding any more interesting particulars.  
 ‘ His *apud Segoviam oppressis*, &c. This was about the year 675  
 ‘ of the foundation of ROME, in which POMPEY came against  
 ‘ SERTORIUS, following Grævius’s *chronology upon Florus*, which  
 ‘ answers in our way of reckoning to the 79th year before Christ,  
 ‘ taking the vulgar æra for an epoch.

‘ PLINY, in telling us who the several people were, who form-  
 ‘ ed the assembly of CLUNIA, says, that one were the people of  
 ‘ SEGOVIA among the *Arevaci*. HARDOUIN, in the notes to c.  
 ‘ iii. lib. 3. of that author, will not have it to be the SEGOVIA  
 ‘ situated between VALLADOLID and MADRID (of which we are  
 ‘ now speaking) but another small town, placed by PTOLEMY in the  
 ‘ same site with NUMANTIA: *Non ea est, quæ inter Vallisoletum &*  
 ‘ *Madritum nobis Segovia dicitur: sed altera ejusdem nominis urbecula,*  
 ‘ *quæ sub eadem fere cæli parte atque ipsâ Numantia, eodemque situ a*  
 ‘ *Ptolomeo collocatur.* But if one denies this, it would be very  
 ‘ difficult for any one to prove it: for we may just as well say,  
 ‘ that PLINY means the city of which we are speaking, and not  
 ‘ that designed by HARDOUIN, for he owns that to be an *urbecula*.  
 ‘ And it is more natural, that PLINY should mention that which  
 ‘ was the most great and famous (in case there were two of the  
 ‘ same name among the *Arevaci*) and not the least illustrious, to-  
 ‘ tally omitting the greatest.

‘ I SAID *in case* there were *two in the Arevaci*; because neither  
 ‘ PLINY, PTOLEMY, or ANTONINE mention more than *one* in  
 ‘ that territory: And as there were no more than one, we ought  
 ‘ not to say, that PLINY and PTOLEMY mentioned the least illu-  
 ‘ strious, and omitted the most famous mentioned by ANTO-  
 ‘ NINE. It is clear that PTOLEMY places SEGUBIA in a site that  
 ‘ does not square with SEGOVIA, about 42 degrees of latitude,  
 ‘ and  $13\frac{1}{2}$  of longitude. But it is as certain, that if you take his site  
 ‘ in reference to the direct distance, which there is between that  
 ‘ and NUMANTIA, it will be one of the many errors of his tables;  
 ‘ because they place SEGUBIA and NUMANTIA in  $13\frac{1}{2}$  degrees of  
 ‘ longitude.’

THE ALCAÇAR, or Royal Palace, is the next object here of note; it is plain by the AL in the first syllable of this word, that it is an *Arabic* appellation; for it is the *Arabic* article, which they call *Solar*: And the tradition of the town says, it was a place of residence for some of the *Moorish* princes. I know not what truth there may be in it, but I cannot help attempting an etymology, especially when the occasion seems so fair. Thus Cæsar, *Kairaq*, Moorish CAYZAR, ALCAÇAR. The front of this building is about fifty feet long; there are two conic, or sugar loaf-turrets, at each wing; and the façade is adorned with several diminutive turrets in the same taste and style: Above the skilling or span-roof of this first front there rises another skilling roof adorned with turrets in the same style: And between the wings, in the middle rises a lofty square, brick tower, surrounded with small circular turrets ending in a conole. Along the front of the first building runs a neat, small open gallery, just under the cornish. The whole of the fabric appears clearly to be in *the old Moorish style*; the governor told me the middle tower was *Roman*, but I should doubt it much; it seems to be of the same age and building with the rest of the fabric; the windows of the same form and taste; and there is a trace of small beads, that girts it, just as in the front and the wings: It is certainly all *Moorish*, and is indeed extremely pretty, and light, and pleases me more than almost any building I ever saw. The whole, except the middle tower, is covered with a blue slate, or shingles, I cannot say which. You go to it from a sort of court, or place, over a small bridge; for there is a deep foss, that surrounds one part of it, and the other sides are defended by steep precipices, as it stands upon a rock. Having passed the bridge you enter a cloyster, where there is a court within, and a fountain. From the cloyster you enter a large room prettily cieled, a sort of servant's hall. After that you come into a state-room, with a rich gilt cieeling, carving of stucco upon the walls, and *Dutch* tiling round the room at the bottom. This brings you to a second apartment of much the same taste, but a much richer cieeling; then you enter a magnificent room called the *Sala de los Reyes*, or, *The hall of their Kings*; and with reason, for it really is full of Kings. The wooden or waxen images of nineteen Kings of CASTILE, six of LEON, two of

of ASTURIAS, and sixteen of OVIEDO, are all placed over your head, about the middle of the wall, round the room, with their Queens, and four counts, or dukes placed under them. Among them is the famous CID, or DON ROD. DIAZ de BIVAR, of whom such wonders have been recorded: CID, in *Arabic*, is *commander*, or general; he lived about 1055, in the reign of FERDINAND of LEON. This room is indeed an odd sight, and if one was to be there late at night, with a single taper, it would afford matter for a warm imagination to be very busy. From thence you pass into a small chapel, where there is a single painting over the altar with this inscription, BARTOLOME CARDUCCIO *Florent.* faciebat, 1600. Beyond this is a small room with odd pieces of sculpture of dogs and hares, and other animals, and pretty carving in Fresco, or Stucco. Round this room, as well as the rest, runs an inscription in very old *Gothic* characters; but I am sure of no moment; for in the next room, where the letters were likewise *Gothic*, but not quite so old fashioned, I could read them with no great difficulty: And they proved to be nothing else, but prayers, and pious sentences: Thus, LAUDAM TE IN SECOLA SE-COLORUM. MAYERDE MEMENTO ME. ORA PRO NOBIS. UDAL AP RHYS has given a very false account of this place: He says there are sixteen rooms hung with fine tapestry, and that there are many pictures, with other circumstances, which have not one word of truth in them.—PHILIP II. in 1590, caused those dates and accounts, which are affixed to the feet of each prince in the *Sala de los Reyes*, to be put up; it is the best chronology they have of them.

HAVING now given some account of this singular fabric; indulge me in a word or two about the age of it. The governor said the rooms we saw were five hundred years old; this is nothing; it would only throw the date of this building as far back as the 13th century, or about 1260. I have seen a grant of ALPHONSO in the year 1160, which mentions this ALCAÇAR. Is it not very strange, that the writer of *the History of SEGOVIA*, should take no particular notice of this remarkable structure: He only says, that when in 755 the MOORS attacked SEGOVIA, and took it, the SEGOVIANS put *the ALCAÇAR*, the house

of HERCULES, and the tower of St. JUAN in a good posture of defence. This period of the eighth century seems to me to suit better with the name and appearance of the building, and to place it in a much more *Moorish* age; though it may possibly be still older. There is one *pointed arch* of a door-way in this building, which is now stopped up; it seems of the same age with the rest; but as it may have been an after-work, as it is not an essential part, what stress is to be laid upon it, I cannot say. Here are two strange old cannon, or pipes, *canones* they call them. And the doors of the offices are marked thus: *Bodeca, Postgo*; that is, *the cellar, the passage*.

THIS is the famous *Tower or Castle of SEGOVIA*, so celebrated in Monsieur *Le Sage's Gil Blas*, and other romances; the antient receptacle of state-prisoners: It was here that political QUIXOTE the duke of RIPPERDA was confined; and it was from hence he escaped. There is another large prison in the middle of the city, but that is only for the reception of common felons, and is a modern building. The very same man that was governor, when RIPPERDA was confined there, is still alive, and the present governor: By his account it was the maid, not the daughter, that gave the duke his liberty; for his daughter is married to an ANDALUSIAN gentleman, and lives there: He says, that the room in which RIPPERDA was confined had but one door to it, and had two centinels placed at it; at the door of the next room two centinels more; and without the guard du corps. How he escaped, he says he cannot guess; but that the Duke's servant said his master was very ill; that another servant took his master's place in bed, and counterfeited a sick person; that he the governor knew nothing of his escape, *till nine days after he was gone*, and then they discovered the fraud. It is plain from all this relation, that the court had a mind to let RIPPERDA escape; that the governor had orders to connive at it; though the means and contrivance were probably the duke's invention: that the court did not care for the expence of keeping him in prison, and had no inclination to take away his life. When he found, that orders were given for seizing him in the year 1726, he fled to the house of Mr. STANHOPE, the then *English* ambassador. His lordship was at that  
time

time not at home ; and it is inconceivable what difficulty he had at his return, to get RIPPERDA out of the house : He was at last taken out by force by the King of SPAIN's order. This, however, trifling as it was, occasioned a misunderstanding between the courts of SPAIN and GREAT BRITAIN. Mr. STANHOPE certainly did right ; he withdrew from MADRID, to shew his resentment, and to assert the just rights and privileges of his CHARACTER : for otherwise no prudent ambassador would have risked the embroiling himself with his court for the sake of protecting such a scoundrel. He was originally an envoy from the states of HOLLAND, afterwards minister to the court of SPAIN, being a creature of Cardinal ALBERONI's, and was sent to negotiate the famous VIENNA treaty. To conclude, he betrayed his trust, made the grand tour of all religions ; fled from one court, could obtain protection from no other, could find no asylum in EUROPE : And after having been successively Protestant, Papist, Pagan, Jew, Turk, Infidel, and Heretic, weary of apostacies, he died at last a Mahometan among the states of BARBARY.

THE next object of note here is the CATHEDRAL, which is indeed a noble structure ; it is of the *Gothic* style of architecture, and rather of the best kind of it ; there are two quires, as it were surrounded by a most ample *Basilica*, which is lined on the wall-side with a vast variety of fine altars, and rich shrines : The painted glass is good, and gives the dim, religious light. They told me it was built 1525, see *The Hist. of Segovia*, ch. 39. The sacristy is a fine room, and contains some pictures. The arches of this building are all round. There is an old cloyster adjoining to the cathedral, where there is a monument of a bishop of this see, and his epitaph in good Latin, well-cut. There are some hundreds of vestments hung up here ; the badges of so many unhappy *Jews*, who had the misfortune to be burnt, because they did not believe all that the inquisitor did : This tribunal, or the Holy Office as they call it, was at SEGOVIA at that time, but has been since removed. There are too in this cloyster, the remains of sad superstitious paintings on the wall. In the chapter-room is a fine picture of a MADONNA and BAMBINO, by SPAGNOLET ; also the story of AURELIAN and ZENOBIA, in good

good tapestry. In the library is a MS. version of the PENTATEUCH, from the *Hebrew, Chaldee, and Greek* into Latin, dated 1600. It is intitled *Versio Pentateuchi per Ciruelum Darocensem*.

THERE is a grant of Queen URRACA's in this cathedral in 1661, which mentions the *Alcazar*, and the *Pons Castellanus*, or bridge of the *Alcazar*. It concludes thus—"Whosoever shall violate this grant, let them be ever banished from God's threshold, and be eternally tormented with DATHAM and ABIRAM, whom the earth swallowed, be damned with the traitor JUDAS, and pay a thousand pounds of unallayed gold (*auri obryzi*) to the bishop."

THERE are several fine churches here besides the cathedral; that of ST. MILANO is very old; built by GONZALO FELIZ in 923. See *History of Segovia*, p. 83. I found an inscription on the wall: L : DCCC : AI : XXX : X : HQI. 9. v : H. Q. AR. ROI : S. K. C̄ . 2. There is another inscription on the other wall, on which there was MIL. I. CCC. XL. I. which I read 1341. The arches of this church are all round and large; the columns large and lofty, with carved capitals, containing many figures both of men and animals. Some with beautiful foliage; the shafts were round and plain; and placed upon square bases, extremely large: At the entrance is a sort of *Arcade* with beautiful, small columns of black marble, and the pillars joined one to another, with a sort of spiral or serpentine line, what the heralds, I think, call wavy.

THE church of ST. SEBASTIAN is a good room, not very large, the roof modern, built in 1699. There is a small nave adjoining, separated by three elliptical arches, the most ugly, disproportioned things you can imagine. What date they are of I know not; but certainly they are *Gothic*. There are two pillars remaining at the portal, as old as the *Moorish* times.

THE church of ST. FRANCIS is a fine large room, with a most beautiful organ; large and lofty arches, most of them round, but one or two *pointed*; the roof modern. On the left-hand is a small chapel with the oldest *Gothic*, or *Saxon* carved work;

the roof of it contains large beads, or mouldings: they projected 7 or 8 inches from the roof, and the arch over the door-way was composed of beads or tracery of stone in the same massy taste.

THE church of ST. MARTINI is a very old fabric, built before 1140. See *Hist. of Segovia*. At the west-end of it is the most lofty, round *Moorish* arch I ever saw, with a multitude of decreasing mouldings one within another; there is a pretty large arcade with very neat small columns of black marble.

THE church of ST. AUGUSTIN is a modern building, but a fine room, the arches round; some few good pictures, and a handsome sacristy.

THE church of ST. DOMINIC is a noble *Gothic* structure, built about 1406; beneath the cornice under the roof of the outside, all round the church, are cut in stone these words, in old characters, of what age I know not, but in this form ¶. I shall write it for the sake of dispatch in the common characters TANTO·MONTA. The meaning of which is—When by the marriage of FERDINAND and ISABELLA the kingdoms were united, they made] this old *Spanish* proverb---*Tanto monta, monta tanto Isabella como Fernando*---That is to say, *Isabel is as good as Ferdinand, and Ferdinand as Isabel*. The only remark I shall make is, that hence comes our *English* word *tantamount*. The inside is now modernized, the arches are round, a little more than 300 years old.

THE church of ST. JOHN THE BAPTIST is said here to be the *oldest* in the city, built in 923. See *Hist. of Seg.* p. 83. It consists of three naves, all large round arches of the *oldest Gothic*; and may be considered as one long room. Here is the tomb of the knights, who took MADRID in 932; and here the archives of the city are kept in a handsome chest; the date of which is 1686. The chief knight was FERNAN GARCIA de la TORRE; his tomb still remains in this church, which was formerly called from thence *the church of the knights*. The statues of both these knights are placed over a gate in MADRID, the print of which is in the history