

gradually encreasing, and rising, till it expands into a double row of arches and pillars, and has then the noblest effect you can possibly conceive: Some of the first arches are a little more *pointed* than the rest (which are fairly circular) tho' not enough, I think, to be really called pointed arches. The people have built so many houses round this *Aqueduct*, it would grieve any true Antiquarian to the heart; since you are hindered from having so full and complete a view of it, as a whole, which every curious spectator would wish: The stone-pipes too, or ducts of water, fixed to the sides of it in some places, deface it much, and look rather like props; but they are certainly of the same age with the rest. With regard to the height, and other measures of this fabric, I was forced to take them myself: for as to the people, they neither know nor care how high it is, or how broad. Thus it fares with objects, which we see every day. Let them be ever so noble, or excellent, when they become familiar, they are neglected: It is the novelty that strikes, and not the excellence. This is not peculiar to these people, but is the case of all: let an Englishman never have seen the sea before, and I will warrant for his admiration and surprize; though if you ask a peasant about it near BRIGHTHELMSTONE, he will tell you, "He don't see any thing very extraordinary in it."—Upon enquiring about the *Aqueduct*, some said it was 108 feet high, and that the number of arches was 150; others 144 feet, and 177 arches. The reason of this difference is, that as the arches must be of unequal heights, to maintain a *level*, they have measured from different stations: This indeed accounts for the difference of the measures, but not for the number of the arches: How that happened I cannot say. The following measures I can answer for, since I took them upon the spot with my own hands. Its greatest height is exactly 101 feet, and 1 inch; for I took the measure from the highest trace of stone.

The breadth of the front of the pillars, 6 feet, 2 inches;

The depth of them, 11 feet, 3 inches;

The width of the arches, 12 feet, 7 inches, and one quarter.

As to the number of the arches, we counted them, and we could reckon only 118 to the city-wall from the first visible arch; and

and seven more arches within the walls; in all 125: But then, where the arches were double, that is, placed one over another, we did not count those, as two arches, but as single: Because in conveying an idea of this *Aqueduct* to one who had never seen it, we judged, that a stranger would always form his notion of the length of this *Aqueduct* by the number of arches continued in length. Again, as to the measures, except that of the height, they are only true with regard to that particular part, arch, or pillar, which I measured at that time: For I measured several others since, and find their dimensions differ widely from one another, so that there is no one general proportion, which runs through the whole structure. The reason of which I take to be, that where they were obliged to make the *Aqueduct* higher, in order to preserve the level; that there they were obliged to enlarge the proportions, and increased the base in proportion to the height of the pillar; and consequently contracted the arches, in order to make the building more stable. It seems to be built without any *cement*, and the stones are about *three feet* long, and *two feet* thick; all roughly hewn, and with the edges rounded, not sharp. Why the SPANISH writers chuse to call this *the Bridge of SEGOVIA*, and not *the Aqueduct*, is a solecism I cannot account for: But this is the language of MARIANA, PINEDA, and many others. A Spaniard being asked, why he called it *The PUENTE DE SEGOVIA*, answered, *because it was a bridge*; for though it was not indeed a bridge for people to walk over, yet it was a bridge for water to go over. And perhaps this may be their reason, though it certainly is a very odd one. Old Spanish writers call it *PUENTE SECA*, which is stranger still; for sure no one can say with any propriety, that an *Aqueduct* is a *Dry Bridge*.

HAVING now given a description of this truly magnificent structure; the next enquiry is, *who* was the author? and *when* it was built? I think, there are but three or four opinions about it. MARIANA, according to his usual modesty, is in suspense; and doubts whether it is to be attributed to the Emperor TRAJAN, or to LICINIUS LARIUS, who was prætor in SPAIN, under VESPASIAN, and a friend of PLINY the elder. Father HENRY FLORES,

FLORES, who is vain enough himself, and willing in all things to gratify the vanity of his countrymen, attributes it to the GOTHs, who, as they lived here once, were for that time a sort of SPANIARDS: COLMENARES, the writer of the history of SEGOVIA, goes many lengths indeed; and in order to make his native city, SEGOVIA, as old as possible, tells us at once, that the aqueduct was built by HERCULES. HERCULES certainly did great wonders; but I believe built few aqueducts: and if it must be the work of some strong man, he might as well have called in SAMPSON. As to the GOTHs, tho' it is certain they raised very noble fabrics wherever they went, and, as it were, built themselves into fame; yet I cannot give them this aqueduct, for many reasons. The *Gothic structures* in general appear to me to have this character; that though they are for the most part noble by their being so very large, yet they are generally clumsy and heavy, and the *old Gothic* particularly so: You seldom see any thing light, elegant, or of a good taste, except in the *modern Gothic*; all which circumstances are remarkably conspicuous in *this Aqueduct*. The *Gothic* indeed will last for ages, and so will the *Roman*, without one half of their heavy stability. I am therefore, upon the whole, inclined to think this aqueduct undoubtedly *Roman* *. For though I grant to COLMENARES, that there is nothing now visible upon the aqueduct itself, no remains of *an inscription*, no traces left to decide this question; let the order too, if he will have it so, be either Doric, Ionic, Corinthian, or Composite: And tho' it be true, that the *Romans*, when they executed such great works as these, generally took sufficient care to secure their *title* to it, and their *name* upon it: Yet all these arguments and objections do not weigh with me: I am where I was; I think it *Roman*. There is something in the grandeur of the *Roman* works, that still *speaks* for them, though their usual witnesses should happen to be lost: a greatness, that no other nation has attempted, or ever been able to equal. There is no inscription remaining now, nor is there much appearance, that there

* The first 13 arches are certainly Roman; the 36 next in sequence are clearly of another stile, of a much inferior workmanship, and have been repaired by the *Spaniards* or *Goths*: for the stile will agree with either. But at the 49th arch the *Roman master-hand* appears again; the same form of stone, large, round-edged, and exactly in the same taste with the 13 first arches.

ever was one: What then? is this negative a sufficient proof that there never was one? The Roman inscriptions so frequent about the walls of this town sufficiently shew their footsteps at SEGOVIA, to this day: there might have been an inscription, but now defaced or destroyed by ignorance, superstition, time, and the turbulence of the age, when SPAIN successively received so many masters. These inscriptions are still legible to this day: SEXTO· LIC· MIL· near the gate of St. JUAN. Another is

M·	IVN·	Æ·	FI
	ETIS	CAES	
N	Q	F	ANN
LV·	S·	T·	T·L·

Another near the gate of SAN ANDRES, thus:

PUBLICIO
IVVENALI
IVVENALIS

COLMENARES upon this says, that JUVENAL was not born at AQUINUM, but SEGOVIA; for how could MARTIAL, who was a Spaniard, otherwise call him *Juvenali meo*?

AFTER having given some account why I think it a Roman work, I shall now search after the *Author*. The reason why it has been ascribed to the Emperor TRAJAN, is, because that prince has left so many noble monuments of his own erecting in SPAIN, particularly in ESTREMADURA and ANDALUSIA; that, forsooth, every Roman work that the Spaniards find any where, must immediately be ascribed to TRAJAN! This, indeed, is natural; for the Spaniards still revere his memory, and they have a very remarkable proverb, which says, *Felicidad de Augusto, y Bondad de Trajano*: that is, *The happiness of Augustus; and the goodness of Trajan*. But I have one objection to its being the work of that great emperor: that

He was a native of *Italica*, or OLD SEVILLE, by birth an Andalusian: and I cannot help thinking, that if he had intended a work of so much expence and magnificence in SPAIN, he would never have given the benefit of it to the inhabitants of OLD CASTILE. But here I am sensible, that I am unawares drawn into a controversy, and shall presently raise all the Castilians to a man against me. For it seems these gentlemen will have it, that the Emperor TRAJAN was an *Estremaduran* by birth, and not an *Andalusian*. Well then, let us weigh the authorities on both sides, and see how that matter stands. XIMENES, and other compilers of the *Historia general de España*, MARINEUS SICULUS, PEDRO DE MEDINA, JUAN SEDENO, and others say, that TRAJAN was born at PEDRAÇA DE ESTREMADURA, or PEDRAÇA DE LA SIERRA, so called, because it joined to the mountains, and to distinguish it from that in the plains, which was likewise called ITALICA. To this they add the constant tradition of this Estremadurian village, which says to this day, that TRAJAN was born there, and they shew travellers the site of the house he was born in: and they give this as another proof, that the villagers say, his mother was OREJANA, or OREJANILLA, which was romanized afterwards into AURELIANA. To all this they join the blunders of the partial ZOZIMUS, ἔλεξε τὸν ἴσον ἑαυτῶ ἐν τῇ ἀρχῇ Θεοδοσίον, τῇ γενέσει Ἑσπᾶν^ο ἐν πόλει Κοκα τῆς Γαλικίας. and the dreams of some Spanish bishop. This is one side of the question, and is at the same time a specimen of Spanish learning. Now on the other side. DION CASSIUS, AMMIANUS MARCELLINUS, AURELIUS VICTOR, and EUTROPIUS all affirm, that the Emperor TRAJAN was a native of the *Andalusian Italica*, or OLD SEVILLE. *Amm. Marc. Theodosius Hispanus Italicæ Divi Trajani Civitatis*. The words of VICTOR are to much the same purpose. It is clear, however, I think, that THEODOSIUS was no Estremadurian, whatever TRAJAN might be; and as to ZOZIMUS, he makes him a poor Gallician. All the remark I shall make upon this controversy is, that TRAJAN's being an Estremadurian would suit well enough with the public works he raised in that province, but it will not bring him so far as SEGOVIA into OLD CASTILE.

UPON the whole, then, I am induced to think, that this aqueduct was the work of LICINIUS LARIUS, the Prætor under VESPA-

SIAN : for TRAJAN had need have been a master-builder all his life-time, if we ascribe every thing to him. But then it is said, that if LICINIUS LARIUS built the aqueduct, that his friend PLINY would certainly have mentioned it. I do not think this a certain objection; a probable one, I own, it is. But be that as it will, it is as certain, that there is an *Inscription* extant in AMBROSIUS MORALES, the famous old Spanish antiquarian, which is published by ADOLPHUS OCCO, and shews, *That Licinius Larius really did build the Aqueduct of Segovia.* They may say, perhaps, that this inscription is a false one: It may be so, for ought I know to the contrary, as I have never been able to see MORALES, or OCCO's book, or to copy the inscription *. I shall now take my leave of the aqueduct, adding only, that I am told the cement is lead, and that the key-stones are tied with iron; and that between the two highest arches, or the *Açoguejo*, as they call it, there are two niches remaining, which plainly contained formerly the statues of the emperor and the lieutenant, or prætor, under whom this aqueduct was erected: but now they are very piously filled up with the statues of those, who might possibly work miracles, but I am sure never brought water in so noble a manner to any city in this world; I mean two saints.

* You will find it in Don G. MAYANS's Latin Epistle, annexed to this account.



Ad CL. PATREM

HENRICUM FLOREZIUM,
HISPANIÆ SANCTÆ SCRIPTOREM,

*Ab Opinione suâ & Judicio de Aquæductu Segoviensi dissentiens
Poeta.*

*Pyramidum moles cessere; Segovia pontem
Ducendis veteri numine jactat aquis:
Trajanus fuerit, fueritve Licinius autor,
Haud sua Lucifero lympba jubente fluit:
Nec tamen Alcidi dederim, Maurove, Getisve,
Hoc tantum Hispano vix licet esse decus:
Maeste animi FLOREZE! sed hæc monimenta per orbem
Non nisi Cæsareæ sic posuere manus.*

Translation of FATHER HENRY FLOREZ'S Account
of the AQUEDUCT of SEGOVIA.

(Taken from his España Sagrada, Vol. VIII.)

SEGOVIA is one of the most antient cities of SPAIN, not so much as appears by the name, and the mention which historians and geographers make of it, as by the remarkable monument of the *Aqueduct*, which shews such notable antiquity, that it is not easy to determine its origin precisely. Some ascribe it to HERCULES, others to the Emperor TRAJAN, and still no inconsiderable part of the common people judge it to have been built by the DEVIL.

THIS very variety of opinions is a proof, that we know nothing certain about it. As for ascribing it to HERCULES, we

‘ do not discover any other foundation, than the knowledge, that
 ‘ a statue of HERCULES was formerly placed in the niche, where
 ‘ now is the image of St. SEBASTIAN : no stress ought to be laid
 ‘ upon this fact, which only proves, that in the times of paganism
 ‘ the antient Spaniards might dedicate that work to the memory
 ‘ of HERCULES.

‘ As to what relates to TRAJAN, it is very difficult to acknow-
 ‘ ledge him for the author, because there is no trace left of a Ro-
 ‘ man inscription on it, and that in a work of such great length,
 ‘ and so well preserved; we knowing, on the other hand, the taste
 ‘ which prevailed in the works of that emperor, viz. to leave his
 ‘ name perpetuated upon them. Consequently one called them
 ‘ *yerba parietaria* ||. And on the bridge of ALCANTARA in SPAIN,
 ‘ consisting of six arches, they placed divers inscriptions, in which
 ‘ his name is repeated in each. Besides, not having any account of
 ‘ the Romans being concerned in the aqueduct of SEGOVIA, we
 ‘ have no grounds to ascribe it to TRAJAN, or to any other em-
 ‘ peror, unless it be thought sufficient to produce other works of the
 ‘ same age, which have a similar stile. But they differ either in the
 ‘ manner of joining the stones together; or it will be difficult to
 ‘ contradict that which the Romans have said of these, and other
 ‘ very antient works, such as the Pyramids of ÆGYPT; concern-
 ‘ ing which COLMENARES writes, c. i. § II. of *The history of Se-*
 ‘ *govia*, that they very much resembled the fabric of this aqueduct,
 ‘ according to the descriptions which they have given of the work-
 ‘ manship of them, of the greatness of the hewn stones, and un-
 ‘ hewn stones. COLMENARES too adds no bad remark, that the
 ‘ stile or order of architecture of the Segovian aqueduct is different
 ‘ from that used by the Romans, since it is neither of the Doric,
 ‘ Ionic, Corinthian, Tuscan, or Composite orders, but of some other
 ‘ not known; insomuch that we have some grounds not to ac-
 ‘ knowledge it for a Roman work, but of a much older date.

‘ Of this argument drawn from the stile of the architecture, the
 ‘ public has not been able to judge, insomuch as no one has been
 ‘ bold enough to engrave it. COLMENARES was deterred by the

|| It should be *verba parietaria*; that is, *palabras paredanas*, or *wall-words*.

‘ greatness

‘ greatness of the attempt, as he expresses it in the place I have
 ‘ quoted. The celebrated Father MONTFAUCON in the IV.
 ‘ Tome, P. ii. Ch. 10. of his *Antiquité expliquée*, complained, that
 ‘ he was not able to procure a design of it: But afterwards in the
 ‘ IV. Tome of the *Supplement*, page 102, he says that M. LE GEN-
 ‘ DRE, surgeon to his Catholic Majesty, sent it him, with a descrip-
 ‘ tion of it in Spanish, of which that father availed himself. But
 ‘ the *design* which was sent to Father MONTFAUCON consisted on-
 ‘ ly of ten arches, without any measure or scale, without the due
 ‘ proportion between the arches, omitting the under-cornishes of
 ‘ the pillars, and failing in the proportion of the upper arches with
 ‘ the lower, without regulating it to the form of the dye of the
 ‘ pedestal, nor to the lower line, which is not right in more than
 ‘ the three central arches: and he adds, in the upper part of the
 ‘ pillar, which is in the middle of the greatest height, an head of a
 ‘ woman between two flowers, with this inscription at the bottom,
 ‘ * CABEZA DE ESTREMAVRA; which is not so, because
 ‘ upon the canal, through which the water runs, that figure is not
 ‘ to be seen.

‘ WE here give the whole delineation of it with exactness, by
 ‘ means of Don JUAN SAENZ DE BURUAGA, an ALCALA DE HE-
 ‘ NARES Doctor, of the greater college of SAN ILDEFONSO, Ma-
 ‘ gistrate of the holy church of SEGOVIA; of whom I availed my-
 ‘ self, by reason of the friendship we contracted at the university of
 ‘ ALCALA, and he took that business so much to his own account,
 ‘ that in a little time after I had applied to him, he favoured me
 ‘ with the utmost dispatch; having associated to himself, for this
 ‘ end, a person very able and knowing, who is architect of that holy
 ‘ church, and is called Don DOMINGO GAMONES, whose name is
 ‘ worthy to be perpetuated, for having given us that which no other
 ‘ has done, without seeking any other interest, but that of serving
 ‘ the public: and although we know not the name of the first ar-
 ‘ chitect, we know that of the first who ever attempted to draw
 ‘ this fabric.

‘ THIS great aqueduct is called a *bridge* vulgarly, its intention
 ‘ being contrary to the use of such like fabrics: for whereas they

* Or, *The Head of Estremadura.*

are designed to give passage to people over the waters, this is to conduct the waters over the people, leaving free passage below. The water comes by means of some arches of stone, which sustain a canal formed of the same stones in conformity to its passage. That as in all other bridges, people walk upon a pavement laid upon the superficies of the convex part of the arches; and as in those the ground and the parapet walls serve for the cover and security of the passengers: In this, both the one and the other are designed for the course only, and the direction of the waters.

THE motive for so great an undertaking was, that seeing on one hand, that in the site of the city, nature afforded a soil very well disposed to build a town, and very suitable to the genius of the antient inhabitants: That it had the due elevation which they wanted, for the ventilation of the air; and also that it was able to resist any invasion. They reduced the site to a great rock, or mountain sufficiently scarped, and able to contain a city not very large, but fortified by nature, which raised the ground above some plains, watered by different streams, which flow from the *Cumbrae Capitanæ* (the name which PLINY gives to some branches of the IDUBEDA, called to this day *Puerto de la Fon-fria*,* *y de Guadarrama*.) Towards the north runs the river ERESMA, which springs from some fountains on the other side of the said pass in the mountains, and goes by COCA to fall into the DUERO.

SOME will have it, that the ERESMA is the *Areva*, of which PLINY affirms, that the name came from the region of the *Arevaci*. But we have nothing to add to the proposal against what is said of the *Arevaci* in tom. V. The Marquis of MONDEJAR, concerned in some things very strange about SEGOVIA, in the II. tome of his *Dissertations*, p. 218, thinks, that *Areva* is a little river, which falls into the DUERO near the antient *Numantia*, called at present *Tera*. But that cannot be the case, considering that the spring of the DUERO, and the same *Numantia* were the *Pelendones* of PLINY. And for the same reason, the river that

* Or, *The Port of Fon-Fria, and of Guadarrama*.—This is a pass in the mountains; all such *Passes* being called by the Spaniards *Ports*.

SEGOVIAN AQUEDUCT. 191

‘ waters *Numantia* must be of the same country. Besides which,
‘ it is so very short in its course, and so little known, that it could
‘ not give a name to so famous a people.

‘ BY the plain to the south of SEGOVIA there runs another
‘ short stream, called by the peasants *Clamores*, which joins the
‘ ERESMA at the West point of the city, where the ALÇASSAR
‘ stands.

‘ NOTWITHSTANDING the streams which run by the vallies
‘ of the city, the ancients desired, that there should be no want
‘ of water to the inhabitants within the walls, nevertheless that the
‘ earth was not commodious for fountains, on account of its height
‘ and dryness: With this view, they undertook the giant-like work,
‘ to convey a river within the city, conquering by art the impedi-
‘ ments which nature had opposed to it, by reason of the height
‘ and depth of the ground: although the architect plainly shewed,
‘ that he was master of a greater height, if it had been necessary,
‘ since he made the water pass above the walls and roofs of
‘ the houses.

‘ THE source of this aqueduct is a little river, called RIO FRIO,
‘ which rises at the skirts of the pass in the mountains, and is that
‘ which comes to the city, taking from its stock as much water,
‘ as would fill a duct that would contain a human body: It is re-
‘ ceived in an arch of stone at the distance of 500 paces from the
‘ city: and from thence it begins to run in the channel of the
‘ aqueduct, which does not require more elevation than $5\frac{2}{3}$ bars,
‘ that is, 17 feet. By little and little the height increases, as it
‘ comes to deeper ground, but without requiring more than one
‘ range of arches, until the water has passed over 65 arches, where
‘ the arches have a height of 39 feet, close to the convent of SAN
‘ FRANCISO. There they begin to wind from the east to the west,
‘ requiring two ranges of arches, one arch being put upon the other.
‘ That being the lowest part of the valley which is the little square,
‘ now called AZOGUEJO.

‘ IN that part the aqueduct is 102 feet high, the channel en-
‘ tering by the battlements of the walls, with an extreme elevation
‘ from



‘ 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 granate, 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 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*. HARDOIN, 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 eâdem fere cæli parte atque ipsa 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 HARDOIN, 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 SEGOVIA 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 SEGOVIA 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, *Καισαρ*, *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 console. Along the front of the first building runs a neat, small open gallery, just under the cornice. 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 cieiling, 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 cieiling; 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: *Bodega, 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*,^r and other romances; the ancient 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 *Verfio 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 threshhold, 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. √ : 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 cornish 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

tory of SEGOVIA. It is a pretty church, as well as a very old one; there are several pictures, but I believe none valuable; some good *Spanish* carving. Since the date of the taking MADRID by the knights, buried here, is 932; consequently *the pointed arch* at the west-end of this church; the odd cornish composed of heads of animals; the capitals of the pillars carved with animal, and human figures; and the small, long, narrow lights, or windows, of this church, are all older than the tenth-century: And consequently *the pointed arch* was used in this country, long before we had it in ENGLAND, which was not till 1216.

THE little church of ST. PAUL contains some remains of an extreme old building on the outside, but is quite modern within. Over an old *pointed arch* I found this date, the inscription of a tomb I. M. CCC. LXXII. that is, 1372; for the *Spaniards* always write their cypher to express *a thousand* in that way, why I know not. At the great altar is a picture of St. PAUL falling from his horse in his way to DAMASCUS. No traces of any other old arch here, but the roof is vaulted.

A CHURCH near the PLAZA MAYOR, date found in it 1569. The *Hist. of Segovia* mentions the churches of St. COLOMA and St. MEMES, or St. LUCIA, built in 923; but I know nothing of them. It is remarkable that there are more churches, convents, and parishes here, than at MADRID.

THE town, upon the whole, has a strange appearance; the buildings look wild, and odd, raised sometimes upon the uneven and craggy parts of the rock without levelling it. Here are all sorts and styles of architecture; *Roman, Gothic, Moorish, Saxon,* and *Spanish*.

THE PLAZA MAYOR is a very tolerable, irregular square; but the buildings round it are in the old *Spanish* style, and look miserably. Though wood here is very dear, and scarce, and cracks with the force of the sun; yet the fronts of most of them are all wood, all fir, and such miserable, thin, ruinous, paper-buildings, you would be surprized at.

sum opinionum varietatem probare, nihil esse certum. Si nihil igitur certum est, cur Segoviæ antiquitatem ab aquæductus fabrica colligit, atque hanc probationem cæteris omnibus anteponit?

OPINIO vulgi asserentis diabolum fuisse constructorem aquæductus, omnino despicienda est. Prior illa tribuens Herculi illud opus, ridicula: ejusque originem detexit Didacus Colmenares in *Historia Segoviæ, cap. 1, §. 2.* subjunxitque multos alios historicos, quos ibi recenset, secutos fuisse Rudericum Ximenium, qui *Lib. I. cap. 7,* scripsit, Hispanum ab Hercule Hispaniæ præfectum aquæductum illum construxisse. Quæ opinio æque falsa est ac præcedens. Verum hoc obiter noto, nomen hoc, *Hispanum*, idem esse atque *Hispålum*: nam *n* facile convertitur in *l*. Sic Messalæ dicti a Messana devicta, & qui in Cornelia gente dicuntur Hispáli, syllaba penultima producta, Hispani dicti a Diodoro Siculo in *Excerptis*, sicut etiam ab Appiano in Libyco, adnotante Henrico Valesio, pag. 59. Re vera autem Hispanus fuit annis, ut egregie probatur eleganti Trogi Pompeii testimonio, quod apud Justinum legitur, *Lib. XLIV. cap. 1.* sic se habens: *Hanc veteres ab Hiberno annee primum Hiberiam, postea ad Hispano Hispaniam cognominaverunt*, quod testimonium præ oculis habebat B. Isidorus, cum *Etymol. Lib. IX. cap. 2.* dixit: *Hispani ab Hiberno annee primum Hiberi, postea ab Hispåló Hispani cognominati sunt.* Ex quibus constat Hispanum annum eundem esse ac Hispålum, a quo urbs Hispal nomen accepit, aut vice versa.

SED primum illud verisimilius est, cum flumina soleant esse antiquiora urbibus juxta ea sitis. Novum autem non est annum nomina confictis regibus applicari solere, uti factum videmus in *Præfatione* assuta B. Isidori *Chronico Mundi, in Hispania illustrata, Tomo IV. pag. 41.* Variis igitur Bætis nominibus hoc adjuuge cæteris illustrius, quia & urbi celeberrimæ, & universæ Hispaniæ nomen dedit.

Ex tribus igitur opinionibus a Florezio commemoratis, una superest, quæ in examen adduci debet, an aquæductus scilicet ab Imperatore Trajano ædificari jussus sit, aut ejus tempore constructus, quod ad ejus antiquitatem comprobendam idem est. Quæ opinio dignissima

IN eo quod ait de nominis indicio, subobscurè alludit ad ridiculam Ruderici Ximenii, Archiepiscopi Toletani, notationem, qui *Lib. I. cap. 7.* de Hispano loquens, ita scripsit. *Civitatem juxta jugum Dorii ædificavit in loco subjecto promontorio, quod Cobia dicitur, & quia secus Cobiam sita, Sécobia nuncupatur*: quæ nominis notatio supponit in Hispania Latinæ linguæ usum, antequam aliquis Romanus in eam advenisset; immo antequam esset ipsa lingua. Segoviæ mentio apud historicos & geographos, adeo recens est, ut ex illorum testimoniis ejus antiquitas deduci nequeat. Antiquiora enim historicorum testimonia sunt A. Hirtii, & L. Flori, quorum hic *Lib. II. cap. 22.* Segoviæ, ut puto, *Arevacorum*, meminit agens de bello Sertoriano: ille libro *De bello Alexandrino, cap. 57.* mentionem fecit Segoviæ sitæ ad Silicense flumen. Ex geographis autem nemo antiquior Ptolemæo Segoviæ meminit. Eum vide *Lib. II. cap. 6.* Quod si mentionem apud nummos addere vis, cum post extinctum Caligulam nulli nummi imperiales in Hispaniarum coloniis & municipiis percussi fuerint, ut rei nummariæ peritissimus Emmanuel Martinus Vaillantius secutus docuit, *Epist. Lib. III. epist. 11.* nulla probatio antiquitatis deduci potest, nisi ex nummo illo singulari, quem Rudericus Carus affirmavit se possidere, *Antiq. Hispal. Lib. III. cap. 50.* & præterea nummus ille ad Segoviam *Arevacorum* non pertinet: utpote in eo pons designatur, non aquæductus: pons scilicet ad transeundum Silicense flumen, quod est in Bætica, etsi quale sit, ignoretur. Fortius igitur antiquitatis urbis Segoviæ argumentum ab aquæductus fabrica vult ducere Florezius, nulla vero ratione allegata: nam in eo quod *art. 3.* ejusdem capituli ait, architecturam non esse Romanam, adversarios habet oculatos testes anonymum auctorem Dialogi Linguarum; quem ego edidi in *Originibus linguæ Hispanicæ, Tom. II. pag. 165,* atque clarissimos viros Laurentium Padillam in *Antiquit. Hispan. cap. 3.* & Marchionem Mondexarensis, *Dissertat. Ecclesiast. Tomo I. diss. 2. cap. 3. §. 7.* & in *Noticiis Genealogicis Gentis Segoviæ,* editis nomine Johannis Roman & Cardenas, *cap. 4. pag. 20.*

VIDEAMUS tamen inter quas opiniones fluctuet Florezius. Ejus verba de aquæductu loquentis, sunt hæc: *Aliqui* (ejus originem) *referunt ad Herculem; alii ad Imperatorem Trajanum; & non exigua vulgi pars judicat fuisse Diaboli fabricam.* Et continuo subjungit, *ipsam*

QUOD vero attinet ad inscriptionem, ea proculdubio conficta est. Nam, si vera esset, Lartius Licinius prænomen suum non omisisset. Et cum *Prætor* primum teste Plinio, *Lib. XIX. cap. 2.* ac deinde *Legatus*, in quo munere obiit, fuerit, ut idem refert, *Lib. 31. cap. 2.* nullo modo omisisset munus, quo ipse fungebatur, si vivens aquæductum ædificari iussisset: & si ex ejus testamento factus fuisset, Plinius, qui scripsit post ejus mortem proculdubio id commemorasset: Plinius, inquam, *senior*, qui post Lartii Licinii mortem scripsit: de quo duas res memorabiles refert, nimirum, *Lib. XIX. cap. hanc. Lartio Licinio, prætoris viro, jura reddenti in Hispania Carthagine, paucis hinc annis scimus accidisse, ut mordenti tuber, unde prebensus intus denarius primos dentes infleceret: alteram Lib. XXXI. cap. 2.* quæ inter varias observationes referri debet. *In Cantabria (inquit) fontes Tamaraci in augurio habentur. Tres sunt, octonis pedibus distantes. In unum alveum cœunt vasto amne. Singulis siccantur duo decies diebus aliquando vicies, citra suspicionem ullam aquæ, cum sit vicinus illis fons sine intermissione largus. Mirum est, non profluere eos auspiciari volentibus, sicut proxime Lartio Licinio legato post præturam post septem dies accidit. Quis igitur dubitabit, Plinium, qui Lib. III. cap. 2. mentionem fecit Segoviæ, nullo modo silentio præteriturum adeo magnificum opus amici sui, qui tanti faciebat, sua electa, ut de iis loquens Plinius junior, Lib. III. epist. 5. ita scripserit. Referebat ipse (Plinius senior) potuisse se, cum procuraret in Hispania, vendere hos commentarios Lartio Licinio, quadringentis millibus nummum: & tunc aliquanto pauciores erant.* Præterea locutio illa, CVM GVBERNASSET HISPANIAM, insólens est, & inaudita in hujusmodi titulis: & minime conveniens prætori aut legato: & multo minus ei, qui uti admonui, in ipso legionis tempore obiit. Ex falsa igitur inscriptione nullum argumentum desumi potest.

NUNC vellem scire, quo vultu legeris, quod ipse Florezius sentit, *num. 3. difficile fore impugnare dicentem Romanos architecturam didicisse ab hujusmodi operibus.* Nimirum supponit, aquæductus architecturam antiquiorem esse Romana. Si hoc verum esset, qua fronte Vitruvius, C. Cæsaris & Augusti architectus, *Lib. II. cap. 1.* ita scripsit. *Ad hunc diem nationibus exteris ex his rebus ædificia constituuntur, ut in Gallia, Hispania, Lusitania, Aquitania, scandulis robusteis, aut stramentis.* Plinius, *Lib. XXXV. cap. 14.* referens

rens Hispanorum ædificia, sic ait; *Quid! non in Africa, Hispania- que ex terra parietes, quos appellant formaceos, (quoniam in forma circumdatis utrinque duabus tabulis, inferciuntur verius, quàm instruuntur,)* * ævis durant, incorrupti imbris, ventis, ignibus, omnique cemento firmiores? *Specula etiam nunc speculas Hannibalis Hispania, terrenasque turres, jugis montium impositas.* Adde B. Isidorum, *Lib. XV. cap. 9.* Plinii verba describentem, & Palladium, *Lib. I. cap. 34.* Vides quomodo ædificaretur in Hispania, Pœnis dominantibus. Vidisti jam & oculis tuis confirmasti, aquæductus Segovien- sis architecturam esse Romanam. Ergo cum videatur non fuisse Plinii historia antiquior, non multo posteriorem ea fuisse creden- dum est. Fulcit hanc conjecturam, Plinium, & scriptores eo anti- quiores, non meminisse Segoviæ, ut urbis amplissimæ. Oportet autem magnam urbem fuisse, quæ sumptus sufficeret ad ædifican- dum aquæductum longissimum & sumtuosissimum in suorum civium usum, ita firmum atque magnificum, ut duratione, integritate, at- que magnificentia vincat omnia antiquitatis monumenta, quæ ho- die supersunt, infervitque usui, cui destinatus fuit: quod permi- rum est.

Si vero a me scire cupis, quid existimem de ipsius urbis antiqui- tate, ego ita judico. Antiquæ civitates, quæ originem suam non debent Romanis, ut Emerita Augusta: ne que Græcis, ut Rhoda, Emporiæ, Arthemisium aut Dianium, Alone (hodie *Guardamar*); neque Pœnis, ut Carthago Nova; neque Phœnicibus, ut Cartalias, Cartima, Carteja, Gaddir; eam debent priscis Hispanis, inter quas Segovia numerari debet: nam exteri, qui ante Romanos in His- paniam venerunt, negotiatores erant, ideoque colonias suas sta- biliebant in ora maritima, a qua longe distat Segovia, quæ cum in- ter Arevacorum urbes nominetur a Plinio & aliis, inter Hispanas an- tiquiores civitates adnumerari debet. Cupio ut iudicio tuo meam sententiam confirmes, aut meliora me doceas. Deus Optimus Ma- ximus Tibi propitius sit, ut enixe oro.

OLIVÆ, quinto Idus Novembres, Anno MDCCLXI.

* As odd as this passage of PLINY may appear to the Reader, it is right: and he describes their manner of building in SPAIN to this very day:—they place two planks on each side, and then throw in their mortar and bricks all together, which the sun afterwards hardens to a wall.

L E T T E R

LETTER XI.

Some Account of the Antiquities at CORDUBA, SEVILLE, CADIZ, GRANADA, SAGUNTUM, TARRAGONA, and BARCELONA.

THE city of CORDUBA is finely situated on the banks of the GUADALQUIVIR, in a wide plain. The streets are narrow, not unlike those of TOLEDO. The Mosque is a large, square building, nineteen naves running from north to south, separated by small beautiful columns of black marble, jasper, alabaster, &c. some with fine Corinthian capitals, taken out of the old temple of JANUS AUGUSTUS, as appears by the following *Inscription*, on a pillar of green marble, which in MARIANA's time stood in the Franciscan convent there.

IMP. CAESAR. DIVI.
F. AVGVSTVS. COS.
VIII. TRIB. POTEST.
XXI. PONT. MAX. A.
BAETE. ET. IANO.
AVGVSTO. AD.
OCEANVM.
CXXI.
CONSTANTIAE.
AETERNITATI
QUE. AVGVST.

(*Vide Marianam, L. III. C. xxiv. P. 129.*)

This

206 ANTIQUITIES AT CORDUBA.

This must have been a noble Roman road, for it reached from SALAMANCA to CADIZ, passing through MERIDA and SEVILLE, to the distance of above three hundred miles. The latter part of it, from CORDUBA through EZIJA to the sea, was finished in the eleventh consulate of AUGUSTUS, as appears by another *inscription*, relating to the same road, which I shall now give you. See MARIANA, p. 49. UDAL AP RHYS, p. 122.

IMP. CAES. DIVI. F. AVGVSTVS. PONT.
MAX.

COS. XI. TRIBVNIC. POTEST. X.

IMP. VIII.

ORBE. MARI. ET. TERRA. PACATO.

TEMPLO.

IANI. CLVSO. ET. REP. P. R. OPTIMIS.

LEGIBVS.

ET. SANCTISSIMIS. INSTITVTIS.

REFORMATA.

VIAM. SVPERIOREM. COS. TEMPORE.

INCHOATAM.

ET. MULTIS. LOCIS. INTERMISSAM. PRO.

DIGNITATE.

IMPERII. P. R. LATIOREM. LONGIOREM

QUE.

GADEIS. USQ. PERDUXIT.

This road was afterwards repaired by the Emperor HADRIAN, as is plain from a third *inscription* found in its neighbourhood.

IMP. CAESAR.

DIVI. TRAIANI. PAR-

THICI. F. DIVI. NER.

VAE. NEPOS. TRAIAN-

NUS. HADRIANVS.

AUG. PONTIF. MAX.

TRIB. POT. V. COS.

III. RESTITVIT.

But to return to the Mosque; the columns in the church would have a beautiful effect, if they were not interrupted with cross-walls,

walls, altars, and the choir, and the presbytery, which is built in the middle. The arches round and re-entering; the coving and roof modern. The re-entering arch was probably first taken from the *crescent*, or *Mahometan-device*.

THERE are many Roman inscriptions at CORDUBA, in the possession of a private person; chiefly *sepulchral*, but no names of note in them; tho' there are some of families, that had received their freedom. The whole will be soon fully explained by PADRE RUANO, a Jesuit, who intends publishing the antiquities of this church and city. From CORDUBA the road leads you to the city of SEVILLE.

SEVILLE stands in an immense plain, on the GUADALQUIVIR, having a bridge of boats across the river; it is a city of great extent, and I am not sure whether it does not contain as many inhabitants as MADRID. The streets are worse than those of TOLEDO, but the houses are clean, built round a square-court, with green *lattices*, and shaded from the sun by a *canvass* on the top.

THE *cathedral* of SEVILLE is an extreme fine *Gothic* structure, raised on noble *pointed* arches, and adorned with good painted glass-windows. It consists of *five naves*, but the whole is spoilt by the screen of the choir, which intercepts your view to a magnificent altar, and a miraculous virgin at the east end. Before that altar is a *sarcophagus* of silver, within which lies the body of FERNANDO SANTO. There is much plate belonging to this church; one whole altar and frontispiece of plate, and a most beautiful silver *custodia*. They have a pleasing oval room for a *chapter-house*; besides there is a *tower* about 44 feet square, and upwards of 130 feet high, built by the Moors in the year 1000, with turrets, and a cupola added by the Christians, which makes it altogether about 300 feet to the top of the image upon the cupola. The ascent of the tower is so easy, that there are no steps, and an horse might easily ascend to the top. In the convents are many capital *pictures* by MURILLO. In a convent of *Jeromites*, upon the river, is a glorious statue of *St. Jerom*, in clay; and from the turrets one has a lovely prospect of the plain,

208 ANTIQUITIES AT SEVILLE AND CADIZ.

the river, and the city. SEVILLE is watered by a *Roman aqueduct*, extending from CARMONA to the city, the distance of twenty English miles. There are two fine, large *Corinthian pillars*, taken from a temple of DIANA, on which they have placed the statues of JULIUS CÆSAR and HERCULES. In the house of the Duke of MEDINA CÆLI, are some *Roman pillars*, statues, and inscriptions. The walls of SEVILLE are all *Roman*.

AT CADIZ there are some fine pictures of MURILLO, particularly an altar-piece, from whence he fell, and lost his life. There are great *Roman remains* and *inscriptions* in the high church, and bits of columns every where serving as thresh-holds and posts. In the corner of one house they have stuck into the wall, the remains of a consular toga, and have added to it an head, painted red and white, and a green laurel crown. In one convent there is a *sarcophagus*, with curious marble bas-reliefs: it is now a cistern, and the good fathers have struck two brass-cocks into the bellies of two water-nymphs, who are henceforward condemned to a perpetual diabetes. They discovered lately a beautiful column, which to prevent trouble and expence, they buried carefully again. The place is plainly a mount, made up of ruins, so that they can hardly stir the ground, but the rubbish turns up something curious.

THERE are some *Roman inscriptions* at MEDINA SIDONIA; but you would be most delighted with the city of GRANADA: it stands at the foot of a most noble ridge of barren mountains and rocks, which stretch round on each side, in such a manner as to embrace a lovely plain, which is varied with plantations, gardens, and villages: had it but a river, like the GUADALQUIVIR, nothing could exceed it, unless it were an English prospect of the THAMES from CLIFFDEN, or the TRENT from CLIFTON.

THE AL-HAMBRA, at GRANADA, is built on a high hill, which overlooks the city and the valley, containing many grand apartments, all in the MOORISH style, with alcoves, domes, fountains, *Arabic inscriptions*, &c. &c. besides which there is a part built by CHARLES V. but not finished. The front is hand-

some for this country, and the apartments are built round a very beautiful, circular court, with 32 fine marble columns below, and as many in a gallery above. Not far from it, there is a delicious garden of the MOORISH KINGS, called the GNIHALARIFFEE, with all kinds of trees, flourishing upon a steep hanging rock, and as much water as supplies numberless *jette-d'eaux's*, and fountains. The rides round the city are charming.

THERE is at SAGUNTUM a square tessellated *pavement*, with Bacchus upon a tyger in the middle; a border on the sides, and flowers issuing in scrolls from the four corners. There are also the almost entire remains of a *Roman amphitheatre*, built under the castle, upon the side of a rocky mountain, and commanding a view of a most fertile country, bounded by the sea.—This *theatre*, together with some *inscriptions*, are described in MARTI, *the dean of Alicant's epistles*, lately published in 4to. by Mr. WESSELING, and, if I mistake not, the building is supposed to have contained 14,000 people. It is certainly a most noble specimen.

AT TARRAGONA there are a multitude of *Roman inscriptions*, most of them to be found in *the Annals of Catalonia*. Not far from thence, in the road to BARCELONA, you pass under a very handsome *triumphal arch*, erected by the family of the LICINII, adorned with fluted Corinthian pillars, and a pediment, with dentiles, like the Ionic order. The *inscription* on the frieze, on one side, is quite effaced; on the other the letters are more visible, and contain the following:—EX TESTAMENTO L. LICINII. On the other side was F. SERG. SVRAE CONSECRATVM. (See Anto. August. dialog. IV. p. 142.—a dos Leguas de Tarragona, &c. &c.)

A LITTLE way on one side the road, somewhat farther on, is the TORRE DE LOS SCIPIONES, or more properly, *the tomb of the Scipios*: being the base of an obelisk, or pyramid, erected to their memory, with a figure on each side in the Roman habit; these are by some judged to express the two SCIPIOS, by others two weeping slaves.

IN BARCELONA there is hardly any thing curious, except an old *mezzo-relevo* of a lion hunting, with different figures, men, horses, dogs, &c. This is now converted into a cistern, and stands in the court of one of the canons. Upon a wall by it are two beautiful heads in *profile*, very well preserved; one representing JULIUS CÆSAR with the laurel crown; the other with an ornamented helmet. There are some few *family inscriptions*. The city is large, but the streets are dark and narrow, with as much industry in them, as if the people were not Spaniards. The fortifications, tho' expensive, are injudicious.

I CANNOT conclude this account without presenting my reader, now I am upon the subject of *Roman antiquities* remaining in SPAIN, with the most remarkable genuine *Roman inscription* written in *verse*, and still to be seen in a temple near the bridge of ALCANTARA in ESTREMADURA: the architect LACER, who built both the bridge and the temple, was a good *poet*, as well as builder, tho' his assurance in both arts is scarce to be equalled.—

Imp. Nervæ Trajano Cæsari
Augusto, Germanico, Dacico sacrum.

Templum in rupe Tagi Superis et Cæsare plenum,
Ars ubi materiâ vincitur ipsa suâ;
Quis, quali dederit voto, fortasse requiret
Cunque viatorum, quos nova fama juvat;
Pontem perpetui mansurum in sæcula mundi:
Fecit divinâ nobilis arte LACER;
Ingentem vastâ pontem qui mole peregit,
Sacra litaturo fecit honore LACER;
Qui pontem fecit Lacer, et nova templa dicavit,
Scilicet et Superis munera sola libant;
Idem Romuleis templum cum Cæsare Divis
Constituit: Felix utraque causa sacri.

C. Julius Lacer H. S. F. et
Dedicavit amico Curio Luconi
Igæditano.

See Bleau's Atlas, and Mr. Ap-Rice, p. 116.

LETTER XII.

A LIST of the LAND FORCES of His Most CATHOLIC MAJESTY, CHARLES III. King of SPAIN, in the year 1760.

Regiments of Infantry.	Years.	Uniform.	Bs.	Men.
Spaniards,				
The Spanish Guards	1703	Blue and Red	6	3180
The Walloon Guards	1703	Blue and Red	6	3180
The Queen's Regiment	1735	Blue and Red	2	1166
The Regiment of Castile		White and Yellow	2	1166
of Lombardy	1537	White and Red	2	1166
of Galicia	1537	White and Red	2	1166
of Savoy	1537	White and Blue	2	1166
of the Crown	1537	White and Blue	2	1166
of Africa	1553	White and Blue	2	1166
of Zamora	1580	White and Red	2	1166
of Soria	1531	White and Red	2	1166
of Cordova	1650	White and Red	2	1166
of Portugal	1657	White and Red	2	1166
of Guadalajara	1657	White and Red	2	1166
of Seville	1657	White and Blue	2	1166
of Granada	1657	White and Green	2	1166
of Victoria	1658	White and Red	2	1166
of Lisbon	1660	White and Red	2	1166
of Spain	1660	White and Green	2	1166
of Toledo	1661	White and Blue	2	1166
of Majorca	1662	White and Red	2	1166
of Burgos	1634	White and Red	2	1166
of Murcia	1634	White and Blue	2	1166
of Leon	1634	White and Red	2	1166
of Cantabria	1703	White and Blue	2	1166
of Asturias	1703	White and Red	2	1166
of Ceuta, stationed	1703	White and Red	2	1380
of Navarre	1705	White and Red	2	1166
of Artillery	1710	Blue and Red	2	1380
of Arragon	1711	White and Red	2	1166
of Marines	1711	Blue and Red	8	6060
of Oran, stationed	1733	White and Green	2	1380
Total of the Spaniards			78	46,876
			Regiments.	

212 A LIST of the SPANISH LAND FORCES.

Regiments of Infantry:	Years.	Uniform.	Bs.	Men.
Italians.				
A Regiment of Neapolitans of Milan	1552	White and Red	2	1060
	1704	White and Blue	2	1060
Total of Italians			4	2120
Short Walloons.				
Regiment of Flanders of Brabant of Brussels	1536	White and Blue	2	1060
	1713	White and Blue	2	1060
	1734	White and Blue	2	1060
Total of the Walloons			6	3180
Irish.				
The Regiment of Ireland of Ibernia of Ulster	1638	White and Blue	2	1060
	1703	Red and Green	2	1060
	1703	Red and Blue	2	1060
Total of Irish			6	3180
Swifs.				
The Regiment of Buch of Senballar of Young Reding		Red and Blue	2	1480
		Blue and Red	2	1480
		Blue and Yellow	2	1480
Total of the Swifs			6	4440
Regiments of Militia.				
The Regiment of Jaen		White and Blue	1	700
of Badajos		White and Red	1	700
of Seville		White and Red	1	700
of Burgos		White and Red	1	700
of Lugo		White and Yellow	1	700
of Granada		White and Green.	1	700
of Leon		White and Green.	1	700
of Oviedo		White and Blue	1	700
of Cordova		White and Green.	1	700
of Murcia		White and Red	1	700
of Trujillo		White and Blue.	1	700
of Xerez		White and Red	1	700
of Carmona		White and Green.	1	700
of Niebla		White and Yellow	1	700
of Ezija		White and Blue	1	700
of Ciudad Rodrigo		White and Blue	1	700
of Placentia		White and Red	1	700
of Logrogne		White and Green	1	700
of Siguenza		White and Green	1	700
of Toro		White and Yellow	1	700
		Carried over	20	14000
				Regiments



Documental de la Junta General de Consejería de Cultura

A LIST of the SPANISH LAND FORCES. 213

Regiments of Militia.	Years.	Uniform.	Bs.	Men.
		Brought over	20	14,000
The Regiment of Soria		White and Blue	1	700
of Santandero		White and Blue	1	700
of Orense		White and Yellow	1	700
of St. Jago		White and Red	1	700
of Pontevedra		White and Blue	1	700
of Tuy		White and Red	1	700
of Batanzos		White and Green	1	700
of Antequera		White and Red	1	700
of Malaga		White and Green	1	700
of Guadiz		White and Yellow	1	700
of Ronda		White and Yellow	1	700
of Alpujarras		White and Blue	1	700
of Bujalance		White and Yellow	1	700
Total of the Militia	—	—	33	23,100
Regiments of Invalids.				
The Regiment of Castile		White and Red	2	1200
of Andalusia		White and Blue	2	1200
of Galicia		White and Yellow	2	1200
of Valencia		White and Green	2	1200
Total of the Invalids	—	—	8	4800
Regiments of Horse.				
The Queens Regiment	1703	Red and Blue	2	245
The Regiment of the Prince	1703	Blue and Red	2	245
of Milan	1538	White and Red	2	245
of Bourbon	1640	White and Red	2	245
of the Orders	1640	Blue and Red	2	245
of Farnese	1634	Blue and Red	2	245
of Alcantara	1656	White and Red	2	245
of Estremadura	1656	White and Red	2	245
of Barcelona	1653	White and Blue	2	245
of Malta	1670	White and Blue	2	245
of Brabant	1683	White and Blue	2	245
of Flandres	1635	White and Blue	2	245
of Algarve	1701	White and Blue	2	245
of Andalusia	1703	White and Blue	2	245
of Calatrava	1703	White and Red	2	245
of Granada	1703	White and Red	2	245
of Seville	1703	White and Blue	2	245
of St. Jago	1703	Blue and Red	2	245
of Montefa	1706	White and Blue	2	245
of the Coast of Granada	1735	Blue and Yellow	2	600
of Carabiniers	1732	Blue and Red	3	460
of Body Guards	1703	Blue and Red	3	399
Total of the Horse	—	—	46	6114
				Regiments

P.C. Monumental de la Alhambra y Generalife
CONSEJERIA DE CULTURA

COMUNTA DE ANDALU

214 A LIST of the SPANISH LAND FORCES.

Regiments of Dragoons.	Years.	Uniform.	Bs.	Men.
The Queen's Regiment	1735	Red and Blue	2	256
The Regiment of Belgia	1674	Yellow and Red	2	256
of Battavia	1684	Yellow and Red	2	256
of Pavia	1683	Yellow and Red	2	256
of Frifa	1703	Yellow and Red	2	256
of Saguntum	1703	Yellow and Green	2	256
of Edinburgh	1707	Yellow and Blue	2	256
of Numantia	1707	Yellow and Blue	2	256
of Lusitania	1703	Yellow and Blue	2	256
of Merida	1735	Yellow and Blue	2	256
Total of the Dragoons			20	2560

Independent Companies.

The Cross Bow-men of Baeza	White and Green	1	200
The Citizens of Ceuta	Blue and Red	1	150
The Fusileers of Jetares	Blue and Red	1	80
The Garrisons of Ceuta	Blue and Red	1	200
— of Melille, Pegnon, Aluzemas, } Penifcola	Blue and Red	2	400
— of Oran	Blue and Red	1	400
The Gunners of Estramadura	Blue and Red	1	100
Ditto of Oran and Ceuta	Blue and Red	2	200
The Miners and Workmen of Oran } and Ceuta	Blue and Red	2	145
Ditto of Lanifa	Blue and Red	1	30
Madrid, Bon Ventura	Blue and Red	1	50
Oran, Mogataces	{ In the Turkish } manner	1	50
Total of the Independent Companies		15	2005

Sum total, 98,375 Men.

By an ordonnance of his Majesty, dated 1741, which was the result of a grand council of the Sword, the order and rank of the regiments of Infantry, Horse and Dragoons, was declared to be the same that is observed in this Table, reserving always to each of them their right in so far as they can offer new proofs.

Besides the above troops, his Catholic Majesty has for the guard of his Royal Person, a body of 150 Halberdiers, who are also employed to supply vacant offices.

An estimate of the annual expence of the LAND FORCES in the service of his CATHOLIC MAJESTY.

The General Establishment of the Army.

	l.	s.	d.
T O 6 Captains-General, 1000 crowns vellon per month each, is annually -	8,000		
16 Lieutenant-Generals employed, 750 crowns vellon per month each, is annually	16,000		
25 other Lieutenant-Generals, not employed, 375 crowns per month each, is annually	17,500		
21 Major-generals, employed, 500 crowns per month each, is per annum -	14,000		
20 other Major-Generals, not employed, 250 crowns per month each, is annually -	6,666	13	4
30 Brigadiers, 200 crowns per month each, is annually -	8,000		
61 Brigadiers, not employed, 137½ crowns per month each, is per annum -	11,183	6	8
11 Majors of Brigade, 100 crowns per month each, is annually -	1,466	13	4
a Quarter-Master-General, annually -	266	13	4
a Quarter-Master-General of the Cavalry, annually -	266	13	4
a Major-General of Dragoons, annually -	266	13	4
a Controler, or Intendant, -	200		
16 Commissaries of War, 150 crowns each per month, is per annum -	3,200		
a Quarter-Master-General, annually -	100		
his two assistants, 35 crowns per month each, is annually -	93	6	8
a Captain of the Guides, annually -	100		
his Lieutenant, annually -	66	13	4
	87,376	13	4
F f	carried over		brought



	l.	s.	d.
brought over	87,376	13	4
To 20 Guides on horseback, annually	-	200	
the Prevot of the army, annually	-	200	
his two Lieutenants, 75 crowns per month each, annually	-	200	
2 Exempts, 50 crowns each, per month, is annually	-	133	6 8
30 Archers, annually	-	332	4
a Clerk, annually	-	53	6 8
the Chaplain-Major, annually	-	133	6 8
the first Physician, annually	-	266	13 4
the Surgeon-Major, annually	-	200	
the Apothecary, annually	-	133	6 8
	<hr/>	<hr/>	<hr/>
	89,228	17	4

An estimate of the expence of the INFANTRY, exclusive of the Body Guards, the Walloon Guards, the Swifs, the Regiment of Artillery, and Invalids.

	l.	s.	d.
To 38 Colonels of 38 regiments of Infantry, 132 $\frac{1}{2}$ Vellon crowns per month each, is annually	6713	6	8
38 Lieutenant-Colonels, 80 crowns per month each, is annually	4053	6	8
38 Majors, 65 crowns per month each, is annually	3293	6	8
38 Aids or Assistants, 30 crowns per month each, per annum	1520		
38 Chaplains, 17 $\frac{1}{2}$ crowns per month each, is per annum	886	13	4
38 Surgeons, 15 crowns per month each, is annually	760		
38 Drum-Majors, 5 crowns per month each, is annually	253	6	8
	<hr/>	<hr/>	<hr/>
carried over	17,480	0	0
		brought	

and REVENUES of SPAIN.

217

	l.	s.	d.
brought over	17,480	0	0
38 Commandants of second battalions, 57 crowns per month each, is per annum -	2888		
38 Aids of second battalions, 30 crowns per month each, is per annum -	1520		
38 Chaplains of second battalions, 17½ crowns per month each, is annually -	886	13	
38 Surgeons of second battalions, 15 crowns per month each, is per annum -	760		
456 Captains of Infantry, 57 crowns per month each, is annually -	34,656		
456 Lieutenants, 22½ crowns per month each, is per annum -	13,680		
456 Ensigns, 15 crowns per month each, is per annum -	9120		
912 serjeants, annually -	6091	18	3
912 First Corporals, annually -	4351	6	8
1368 Second Corporals, per annum -	5221	13	
380 Drummers, per annum -	1266	13	6
17,784 foldiers, annually -	50,911	11	
2964 Grenadeers, annually -	11,313	11	11
152 Carabineers, per annum -	652	13	10
25,460 pairs of shoes, annually, at 2s. 8d. per pair, is -	3394	13	4
25,460 pairs of stockings, at 13½d. per pair, is -	1410		
25,460 hats, at 1s. 6¾d. each, is -	1980	4	5
25,460 shirts, with 50,920 rollers, at 3s. each, is -	3819		
11,400 coats, waistcoats, and breeches, at 1l. 11s. 1½d. each fuit, is -	17,705	12	2
5472 muskets, with their bayonets, at 1l. 8s. each, is -	7650	16	
5472 belts, with their swords, is -	2221	8	8
5472 cartridge-boxes, is -	1337	13	
	<hr/>		
carried over	200,318	18	9
F f 2		brought	

	l.	s.	d.
brought over	200,318	18	9
To 5472 Drums, with their braces, is	-	1824	
.25,460 rations, which the King pays every day to this body of Infantry, at three farthings each ration	-	29,200	
	<hr/>	<hr/>	<hr/>
Sum total	231,342	18	9

As it would be too tedious to specify the particular articles of the other corps, I shall only give the total expence of each of them; and after that shall sum up the whole expence of the land army in 1760.

The expence of the body of Horse Guards, consisting of 480 men	-	26,535	13	6
expence of the regiment of Spanish Foot Guards, of 5856 men	-	99,528	6	
regiment of Walloon Guards, of 5856 men	-	97,939	6	
expence of 20 regiments of cavalry		220,349		
expence of ten regiments of Dragoons	-	116,354	10	
expence of a regiment of Carabineers	-	39,563	18	
expence of the three Swiss regiments	-	66,240		
regiment of Artillery, and offices belonging to that department	-	35,736		
four regiments of Invalids	-	12,670	10	
The first article of the General Establishment		89,228	17	4
The second article of the main body of Infantry	-	231,342	18	9
		<hr/>	<hr/>	<hr/>
The total expence of the Land Army of 1760		1,035,488	19	7

R E M A R K S.

R E M A R K S.

The expence of the 23,000 militia is here not reckoned, as that corps receives no pay but when it is upon duty, in which case it is paid in the same manner as the other regiments.

THE independant companies in the Catholic King's service are paid at the expence of the cities which they garrison; and on that consideration the inhabitants enjoy certain privileges and exemptions: but a royal edict of the year 1752 ordains, that as oft as those companies shall take the field, or march to any other place, in the King's service, they shall be entertained at his expence.

A LIST of the NAVAL FORCES of his CATHOLIC MAJESTY
CHARLES III. King of SPAIN, in the year 1760.

SHIPS of the LINE, 47.	Guns.	Years.	Gunners.	Marines.	Crews.
El Phenix	70	1749	12	120	750
El Atronador	70	1743	12	120	750
El St. Philippe	70	1745	12	120	750
* La Reyna	70	1744	12	120	750
El Conflante	70	1755	12	120	750
* El Tigre	70	1747	12	120	750
** La Aña	70	1751	12	120	750
El Fernando	70	1751	12	120	750
La Galicia	70	1751	12	120	750
* El Infante	70	1750	12	120	750
La Princesa	70	1751	12	120	750
El Septrenion	70	1751	12	120	750
La Africa	70	1752	12	120	750
El Oriente	70	1753	12	120	750
El Eolo	70	1753	12	120	750
* El Aquilon	70	1754	12	120	750
El Soberbio	70	1754	12	120	750
El Serio	70	1754	12	120	750
* * El Neptuno	70	1754	12	120	750
El Brilliante	70	1753	12	120	750
El Magnanimo	70	1754	12	120	750
La Galiarda	70	1754	12	120	750
* El Vencedor	70	1755	12	120	750
Carried over,	1610		276	2760	17250
					El Guerrero

SHIPS OF THE LINE, 47.

	Guns.	Years.	Gunners.	Marines.	Crews.
Brought over	1610		276	2760	17250
El Guerrero	70	1759	12	120	750
* El Soberano	70	1755	12	120	750
El Glorioso	70	1755	12	120	750
El Hector	70	1755	12	120	750
El Firmo	70	1754	12	120	750
El Achilles	70	1754	12	120	750
El Terrible	70	1755	12	120	750
La Athalanta	70	1754	12	120	750
El Poderoso	70	1754	12	120	750
El Arrogante	70	1754	12	120	750
El Hercules	70	1755	12	120	750
El Dichoso	70	1756	12	120	750
El Triumphant	70	1756	12	120	750
El Monarca	70	1756	12	120	750
El Diligente	70	1756	12	120	750
El Fuerte	60	1727	10	100	600
** La Europa	60	1734	10	100	600
* La America	60	1736	10	100	600
El Dragon	60	1739	10	100	600
El Tridente	60	1748	10	100	600
El Nueva Espana	60	1754	10	100	600
La Castelia	60	1753	10	100	600
* El San Genaro	60	1762	10	100	600
* El San Antonio	60	1762	10	100	600
The total,	3200		546	5460	33900

PACKET-BOATS, 4.

* El Marte	16	1753	4	30	250
El Diligente	16	1753	4	30	250
El Jupiter	16	1751	4	30	230
El Mercurio	16	1747	4	30	200
The total,	64		16	120	930

BOMB VESSELS, 7.

El Vulcano	8	1728	2	20	150
El Sterope	8	1743	2	20	150
El Bronto	8	1733	2	20	150
El Piracmon	8	1743	2	20	150
El Rey	8	1721	2	20	150
El Bueno	8	1730	2	20	150
El Relampago	8	1743	2	20	150
The total,	56		14	140	1050

XE BECS,