THE PALACE OF THE CONSTABLES.

[Translated for the SUNDAY UNION from the Spanish of Don Eusebio Martinez de Velasco, by Samuel H. Gerrish.]

I.

In the middle of March of the present year as I was turning over the leaves of the book entitled "Burgos," by the dead author Don Augusto Llacayo, I read: "Palacio del Condestable. With deep sorrow we lament what may come to this historical edifice destined to be destroyed to erect on its site modern buildings. In vain have been the supplications of the respectable and illustrious Commission of the Artistic Monuments of Burgos! Esterile their excitations and protests!"

"I, a loving son of Burgos, idolizing her magnificent glories that are the glory of the Spanish nation, for that city is Caput Castellae in its own right since the foundation of the Countship of Castile, the feeling lamentation of the author of Burgos went to my soul, and without shutting the book I wrote to my friend, countryman, and distinguished companion in the periodical press, Senor Don Jacinto de Ontanon, director of a periodical in Burgos, asking exact data regarding such deplorable news; and here is the answer I received, dated the 19th of the same month:

"Effectively, the Palace of the Constables (to-day, station of the Captain-General of the District) is threatened by the pickax of the demolisher; it is now four years since the Senor Duque de Frias, the proprietor, transferred it for $40,000. It was bought by a person who had mercantile ware-rooms in the edifice. Its new owner asks permission of the city authorities to tear it down to erect a new plant on its present site, and the City Council see, after weighing the matter, that they will be obliged to concede it. Formerly, animated by the greatest desire of preserving it, the municipal corporation made a contract to rent the building temporarily, and to this contract the historical palace owes its preservation until now; but very soon, if God does not prevent, the pickax of the demolisher will be engaged in the work of removing forever, the historical and artistic dwelling of the ancient Constables of Castile."

Alas! It appears as if Burgos, in the present century, was destined to grief! She had a proud alcazar, whose history is a poem of grandeur, founded by the Count Ferrian Gonzalez, "ornamented and wrought, as a thing of wonder, and not as if made by mortal hands, as wrote the chronicler Ayala. And on the unlucky morning of the 13th of June, 1813, it was bombarded with 6,000 shells by the General d'Abouille, as he retreated to Vitoria with the troops of the intrusive King Joseph Bonaparte. It had the Church of San Pablo, the Second Cathedral of Burgos, and contained the tomb of the founder, the Bishop Don Pablo de Santa Maria, and that Rabbi that they called *Salemoch Haleve*, executor of Henry III. and Corregente of Castile, a great figure that stood surrounded by the brilliant aureola in the gloomy picture of the minority of Don Juan II., and this convent, its airy spire, its precious church, its memorable chapel of San Gregoria, all have disappeared by royal order, a few years since, to give place to the rude idea of the barracks for the artillery, and "with such haste, certainly (writes Zacarias Casaval), that they buried among the rubbish with sudden death the unhappy architect." She had the artistic monastery of Fresdelval, where are gathered pious memories of Recaredo and of Charles V., of the Manrique de Lara and Los Padilla; it had the Romanic College of San Querece, and the marullaus Gothic portico of the Convent of San Francisco, founded by the patriarch of Asis and tomb of the first Admiral of Castile Don Ramon de Bonifaz, *he that took Sevilla from the Moors* (1). It had the Romanic arch and frontispiece of the Church of Trinity of the twelfth century, and to-day they have only left miserable remains of these distinguished constructions; mausoleums broken and empty; capitals and columns broken, statues, relives, and blazons mutilated and profaned.

Burgos was the cradle of Kings and heroes, a rich museum of the beautiful in art that carries us to the passed ages, "where the pleasure and the elegance of the Middle Ages (says the wise arqueologist Bosarte) of that epoch so badly comprehended, they have danced over the dear soil of Ferdinand and Isabela, leaving it inundated with the treasures of stone and pearl."

The artistic history of the country is written in its district on pages of stone; there are remains of Roman fabrics on the hights of San Miguel, and Byzantine arches and columns in San Pedro de Cardini, in the celebrated Abbey of the Huelgas, in the Hospital of the King; the arches of San Esteban and San Martin and beautiful with the pure splendor of the Gothic art in the Carthusian of Miraflares, in the churches of San Esteban, San Nicolas and San Gil, in the incomparable Cathedral "beautiful among the most beautiful of the Christian world," according to the French traveler, Paul Alary.

In the Chapel of the Candestable, of the Cathedral, in front of the steps of the high altar ("whose painting cannot be spoken of without admiration," Bosart has said), there is a double mortuary bed of white carrara marble, that is a jewel among the rich jewels of this sumptuous temple; the founders lie there, and it is the work of the distinguished Simon de Colonia, the principal master of the works, with the assistance of other artists, of whose names we are ignorant (2).

The funereal inscription of that at the right says: "Here lies the very illustrious Sennor Don Pedro Hernandez de Valasco, Constable of Castile, lord of the estate and Great House of Valasco, son of Don Pedro Hernandez de Valasco and Donna Beatriz Maurique, Condes de Haro. Died of seventy and six years, year of one thousand four hundred ninety and two, being sole viceroy for their Catholic Majesties." And the epitaph at the left is as follows: "Here lies the very illustrious Sennora Donna Mencia de Mendoza, Countess de Haro, wife of the Constable Don Pedro Hernandez de Valasco, daughter of Don Inigo Lopez de Mendoza and of Donna Catalina de Figueroa Marques de Santillana. Died of seventy and nine years, year one thousand and five hundred."

And on a tablet situated at the right of the excellent organ of the chapel is found in great letters the biography of the Constable founder in these words:

"Don Pedro Fernandez de Velasco, son of the Count de Haro, senor of the estate and houses of Velasco and of the Infantes de Lara, Chamberlin of the King, and his Chief Justice in Castile, that conquered with his person and house the second battle of Olmedo, in service of the King Don Henry IV. Vice-roy five times for the kings, and others Captain-General for them. Made notable exploits; he was in the wars of Portugal and Granada; had a great part in the acts, that they, the Catholic Monarchs, Don Fernando V. and the Queen Dona Isabel, might reign."

Therefore, this illustrious nobleman (born in Burgos in 1425), Don Pedro Hernandez de Velasco, and his wife, Dona Mencia de Mendoza, daughter of the glorious poet and Christian philosopher, Don Inigo Lopez de Mendoza, Marquis de Sautillana, and sister of the great Cardinal and Archbishop of Toledo, Don Pedro, Count of Tendilla, were the founders of the Palace of the Constable or House of the Cordou.

I will say something regarding the architect or master that directed the construction and executed the carved works of the edifice, Juan de Colonia, that sublime artist that the Bishop Don Alfonso de Cartagena brought from Germany, he that constructed the steeples of the cathedral and drew the plans of the Cartuja de Miraflores, died in Burgos in 1480, and could not have taken part in the erection of the Chapel of the Constable, as says the Senor Canton of Salazar, for the authorities did not grant the license for constructing it until July 1, 1482; nor yet, the palace which was begun in the same epoch. His oldest son, Simon de Colonia, and it was he who drew the plans and directed the construction of the Chapel of the Constable, and as principal master immortalized his name and that of the Palace or House of Cordou. (3.) He died in 1511, having finished the buildings, for his son, Francisco de Colonia, was named by the Bishop and the Chapter on the 28th of November of the same year, "Master of the Stoneworks of the Church," with a fixed annual salary of twenty bushels of wheat, with other rights; his labor consisted solely in directing and elaborating the fachade and door of the pellejeria of the cathedral, a most valuable work of art.

Suele says that a Moorish arquetect, Mahomed de Segovia, directed the construction of the edifice, and that Simon de Colonia "only did the sculptured part," and this, although possible, is not probable. Simon de Colonia was the principal master of the Chapel of the Constable, "for he had special charge to make the chapel and the sacristy" (as affirms Dr. Martinez y Sanz, assistant in the church), he could not have been second in the creation of the palace; and moreover, this Mahomed de Segovia, who they say was "master of works for the second Count of Haro," that is to say, of the founder of the chapel and palace, did not figure any in those works, for it was at the expense of the Chapter of Burgos. (Here this, those who accuse the Castilian clergy of the Middle Ages of intolerance.) Until the fourteenth century many Moors worked as architects and workmen, as the masters: Hali, Yunce, Mahomad de Carrion, Mahomed de Aranda, Audalla, or Abdallah de Cordoba, and others.

II.

I will not attempt to give the artistic and architectural details in my own words, as I am writing this in Madrid. I will insert the description that was published by the historian of Burgos, Don L. Canton de Salazar, although not the best that I know, is the best in details:

"The palace displays colossal proportions. It is constructed entirely of stone, composed of a lower foundation and a story over that, and appears defended by two characteristic towers with the details of the civil edifices of the fifteenth century. The principal entrance has two doors trimmed with heavy iron work, leaving in sight in the angle that forms the jambs with the tintel two greyhounds, symbolic of fidelity, that guard the person and house of their lord, and surmounted over the tintel two large coats of arms; the one on the right pertains to the Senorio and great house of Velasco, and is checked with seven squares of veros and eight lilies, with a border of castles and lions, that the Constable used as a legend of his mother Dona Beatriz Manrique, granddaughter the King, Henry II.; that on the left, divided into quarters with the double arms of the two families Mendoza de la Vega and Figueroa, of same form as the other and four squares, flanked at the head and paint with the circles of a chain with filliated band and in the flanks the salutation, 'Ave Maria gratia plena,'—that is, of Mendoza de la Vega—and the second and third quarters have arms parlantes with five fig leaves, proper to the name Figueroa. similar shields that give to the edifice a highly aristocratic character and a more finished and artistic aspect, that present their symbols in many listels and in them legends of the Velasco family, in Gothic letters: *Un buen morir dura todo la vida;* and in that of the Mendozas: *Omnia praetereunt praeter amare Deum*, and lower along the edge they show a filasteria that has this inscription in Gothic-German characters, abridged as follows: This house was ordered erected by Po. Fernaz de Blasco and Doua Me'cia de Me'doca sec'd C'odes de Haro.

"A studious contemplation of the edifice shows the civilization and the character of the society that raised it; the religious spirit deminated, and is so clearly and well reflected in the flaming and radiant sun, with the monogram of Jesus in the center, and the corded knot of colossal proportions that circumscribes the sumptuous portal. As the ancestors of the founders had been related by marriage with the royal house of Castile in the time of Henry II., they destined this as a noble house, a royal palace where they could worthily receive and pay the debt due to the monarchs; and in the highest part of the frontispiece is seen the blazon of the royal house quartered with castles and lions, and the crest with the symbolic title of the monarchy.

"The statue of St. Andrew, with the cross that alternates with the points and Gothic crests that sets over the cornice of the edifice, indicates that a nobleman of the house of Velasco aided Fernando III. of Castle at the taking of Baeza in 1227 on the 30th of November, the day of the Apostle St. Andrew, in memory of which they put on the borders of their shields golden crosses.

"That which gives the most feudal aspect to the palace is the two robust and square towers that flank it, and in which may be seen, near the top, great twin-windows, with their beautiful crests interpolated with heroldric lions and the corresponding gargoyles, all of which forms a silhouette that serves to recall the turrets of the lordly castles of the Middle Ages; and they see also two other great blazons in the angles of these towers equal to those already described, but graciously inclined, fantastically embellished, and timbred with colossal helmets, underlating lambrequins and wheels; a rising lion is the adornment that sustains that of the Velascos, fastened with an airy band for a division as equally the hippogriff that sustains that of the Mendozas de la Vega."

I will add—interrupting this long description—that the interior of the palace corresponds to the sumptuosity and serene elegance of the exterior; in its wide vestibule there is a beautiful grained arch, and door with delicate moldings; its grand court of arms is formed by tall and elegant columns and double arcade, with gallery below and above, chased breastwork, wainscoats in bass relief, carved cornice, shields and blazons, and the stairs of honor are carved oak, and in niches opened in the walls figure busts of personages; and its magnificent saloons, worthy of a royal dwelling, there hung, until a few years since, the portraits in aid of all the descendants of the founders, and others of pontiffs, emperors, kings and illustrious persons, and also statues, paintings of religious subjects, antique tapestries, jewels for worship, constituting that great conjunction, "a museum of treasures (says with truth Senor Canton) reunited here by the hand of all the arts."

How can be sketched, in limited space, the notable events that occurred in the Casa del Cordon or Palacio del Condestables, from the last years of the Fifteenth Century to the first of the Eighteenth?

I will mention only the principal, considering no one of great political transcendency, that has not been referred to with exactitude by modern historians, by their omitting to consult the Actas Capitulares of the Council of Burgos, the death of the Archduke Don Philip the Handsome.

Year 1497.—The Catholic Queen Isabella and King Ferdinand resided in the House of the Cordon, whose possessor was then Don Bernardino de Velasco, First Duke of Frias, that succeeded his father Don Pedro in all (says a tablet in the Chapel of the Constable), and who was married to Donna Juana de Aragon, natural daughter of the Catholic King.

There they received Christopher Columbus, (4) when he returned from his second voyage and brought with him specimens of the products of the New World, among these a great quantity of "gold as it is produced naturally (writes Herrera in his book "Indias Occidentales"), large as beans and peas, and some grains as pigeon's eggs;" gold that Isabella the Catholic gave to the Cartuja de Miraflores, for ornamenting the picture of the nign altar.

Burgos received with enthusiastic demonstrations of jubilee and respect, the distinguished discoverer of America, who was accompanied by his sons Diego and Fernando, with a brother and nephew of the Indian chief Caonaboa, and who were dressed in Franciscan sackcloth in place of brocades; and there the Catholic monarchs authorized him in cedule of April 23d, explicit confirmation of the privileges that they had conceded to him five years before in the Acuerdo de Santa Fe.

The same year, 1497.—The close alliance that the Emperor Maxmillian and the Catholic King contracted for defending their respective rights in Italy, threatened by the aggressive conduct of Charles VIII. of France, they ratified and consolidated by means of two marriages between the children of both monarchs: the Prince of Asturias, Don Juan de Asagon, and of Castile with the Princess Margarita de Austria (the Gentil Demoisell, formerly promised to the French Sovereign), and the Infanta Dona Juana with the Archduke Philip, the Handsome.

The historians, Lafuente and Prescott, do not state exactly the date of the marriage of Don Juan with Dona Margarita, consigning that "the nupcial ceremony was celebrated the 3d day of April," but it is certain, for thus it is contained in the Actas of the Council of Burgos, that the desponsaries were effected in the Casa del Cordon the 19th of March, Sabbath of Palms, the Archbishop Jimenez de Cisneros officiating, and the nuptial benedictians were completed two weeks after on Sunday, the 3d of April, in the cathedral "before the altar of Santa Maria la Mayor, and in presence of the Council of the city," also officiating the Archbishop Jiminez de Cisneros.

And the same book of Actas contains curious notices of the brilliant entertainments with which the court and the same Council of Burgos solemnized the wedding that had certainly augured sorrowfully. It was the principal feast of the nobility, a tournament of knights before the Casa del Cordon, and in it perished unfortunately, the young gentleman Don Alonzo de Cardenas, son of Don Gutierre, Knight Commander of Lean and nephew of Don Alonso, Master of Santiago, for "his horse reared and raised himself so high that Don Alonso could not control him, and he fell from the horse on the lance and there killed himself."

Unhappy Prince Don Juan! When he was nineteen years old (born in Seville June 30, 1478), and his wife Dona Margarita, had not yet arrived to sixteen years, in these few months of married life, on the 4th day of October of the same year 1497, implacable death cut him off in the flower of his manhood, idol of his parents and the hope of Castile and of Aragon.

IV.

Year 1506.—The Court at Valladolid was dissolved, and the Queen Dona Juana, and the King Don Philip, established their court in Burgos, perhaps remembering that "the Kings of Castile in having this city, have a title to the kingdom, and they may with good confidence be called kings of it, for it is the head of Castile;" (5) and they took for their residence the Casa del Cordon.

The Constable Don Bernardino de Velasco still lived there and in the same house with his wife Dona Juana de Aragon, natural daughter of the King Don Fernando, and is said to have tarried; and notwithstanding, during the disagreements that surged between the two Sovereigns, father-in-law and son-id-law, Dona Isabella, the Catholic, died and the Cancordid of Salamanca was broken, the Condestable de Castilla followed the party of the Archduke Don Philip, far from imitating the noble example and gentlemanlike conduct of the Duke of Alva, Count de Tendilla, Count de Cifuentes and of other magnates, few it is true, that remained faithful to the bereaved King.

Therefore: The first act the Archduke did after taking up his residence with his unfortunate wife in the Casa del Cordon was (although it seems incredible), to turn out of the Palace its proper and legitimate owner, Dona Juana de Aragon, wife of the Constable, with the pretext that it was "not convenient that she should have communication and discourse with the Queen." Thus the Archduke paid for the sacrifices of the Constable in power of his cause!

And the ambitious court favorite, Don Juan Manual, not content with the Governorship of the Alcazar Segovia, had solicited and obtained that of the Castle Burgos, the principal one in the kingdom, that possessed heredity—the Estrinigas Counts of Plasencia and Dukes of Arivalo—from the times of Don Juan I.

Precisely this success, insignificant as it appears, was the prologue, so to speak, of the sorrowful drama that soon followed; the favorite, Don Juan Manuel. to celebrate his taking his office as Governor, invited Don Philip to a splendid banquet, that was celebrated in the same castle the 19th of September, and "where they eat and drank very intemperantly," and it happened "that after the banquet (writes a chronicler of the epoch), that the King rode on horseback and rode long, and was very much heated, and when he returned he wished to play ball (in the Court of Arms of the Casa del Cordon) with a Biscayan Captain of his guard that was a great player—and soon he drank cold water from a pitcher that they gave him, and sickened."

The modern historians are not decided as to the details regarding the sudden sickness that terminated in a few days in such a doleful manner, that was to be the cause of an absolute change in the Government of the kingdom, and that is because no one has sought the precise, authentic, irrefutable data in the one place where they might have found it—in the archives of the Council of Burgos, better than in the Epistoles of Martir, or in the Annals of Zurita.

According to Don Modesto Lafuenta, the King "drank a great glass of cold water, and this produced one of those epidemic fevers that in those times afflicted Castile, and not being well treated by the Flemish physicians, as they relate it, he died in the brief space of six days (25th of September)." According to Prescott, the King died "in consequence of a fever produced by the violent exercise of a game of ball," and the method and prescriptions of the faculty of Flemish physicians that attended the monarch "were condemned by their auxiliary, Lodovico Marliano." According to Don Cayetano Rosell, "the King was sick of a fever," and died on the 28th, not on the 25th.

In the *Actas* of the Council of Burgos is encountered the truth of the sad event, insomuch as it corresponds to the session of the 20th of September. It says that "the King was sick early in the morning," and he ordered the suspension of a luxurious and ostentatious festival that was to be celebrated that same day in the Great Plaza. On the 22d the Burgos Councilors, "on learning that the King was worse," resolved, by a unanimous vote, that they would have prayers in all the churches of the city, and a public procession to the Cathedral, and with the Chapter to the Casa del Cordon. On the 24th the council constituted in permanent session, and ordered the purchase of "a very large wax taper," and to stamp it with the arms of the city, and to have it burning in the Council Hall, and "make it the watch to the Lord King, that is in the agony." And lastly, on the 26th, they signed the mark of the cross that the King had died "somewhat after mid-day" of the 25th, and they ordered "mourning gowns with hoods" to the Carregidor and his Lieutenants, Alcalde, Inspector of the city, Solicitor, Aldermen, clerks and porters, "to each one fifteen yards of black cloth, of five reales," equal to those they gave two years when Queen Isabella died.

It appears, notwithstanding Prescott affirms to the contrary, that the physician Marliano having declared the infernity as sharp and violent peripneumony, the Archbishop Jimenez de Cisneros, having at the time observed that the Flemish doctors did not understand the case, decided that Doctor Yaugnas, his excellent physican, should attentively examine the patient. The learned physician diagnosticated with exactitude the infernity and prescribed "one or two bleedings, and very soon, for the King's lungs were serious;" but this was tenaciously opposed by the doctors, especially by Lodouico Marliano, who was the princapal (not the auxiliary as paints Prescott), and then Doctor Yauguas, declining all responsibility, announced "with strong words" that if they did not follow his advice the King would die "before twenty hours."

And this happened, as I have already said, at noon of the 25th—not the 28th as wrote Dan Cayetano Resoll.

The feasts changed to mourning and anxiety, and it was necessary to prevent the people from making disturbances, for they detested the Flemish, and whose independent sentiments revolted at the outrage—the result of their greedy ambition. So the same Constable of Castile Don Bernardo de Velasco, accompanied by the Duke of Najera, they both preceeded by the public crier of the city, left the Casa del Cordon and went on horseback to plazas and streets, counseling the people to be tranquil and confident, and threatened grave penalties to whoever disturbed the order and excited the populace against the Flemish, who were so frightened. They were fleeing secretly in great haste, nevertheless, without abandoning their riches that they had gathered without violent exactions in the ephemeral reign of Philip the Handsome.

The monarch was 28 years old and the rapid infirmity had not disfigured his beautiful features; his widowed Queen ordered the body embalmed (6), and dressed in a rich court dress; it was exposed for two days in the principal hall of the Casa del Cordon, and before the sumptuous funeral bed resounded the responses of the Canons of the Cathedral, presided by the Bishop Ampudia, and the Aldermen and good men of the city filed around it, all kneelling. The 28th it was conducted with solemn pomp to the Church of the Cartuja de Miraflores and deposited in the sacristy, in a box of metal and another of larch, with myrrh and fragrant essences, covered with a cloth of brocade and gold.

In the same Casa del Cordon were reunited the grandees of the kingdom, that accompanied the court from Valledalid, constituting a provisional regency, presided by the Archbishop Jimenez de Cisneras, and formed by the Condestables de Castilla, the Duque de Alba, the Almirante Euriquez, the Duque del Infantado and the Duque de Najera; and meanwhile these two last, with the Constable, proposed that they invite to the government the Emperor Maximilian I., the King of Portugal, Don Manual (husband of the the Infanta Isabel of Castile and father of the dead Prince of Asturias, Don Miguel de la Paz), and other magnates, loyal partisans of Don Fernando the Catholic; they had for law the resolution of the Cartes de Toro in favor of the husband of the Catholic Queen, but it did not meet the approval of the co-regents.

The Queen Dona Juana had then an instant of providential lucidity, and subscribed to the royal cedule of December 19th of the same year, 1506, revoking the powers authorized by her husband since the death of the Catholic Queen; and a few days after made them open the box that contained the mortal remains of the King, since it was current in Borgois that the Flemish thought of stealing them (and this was why a friar of the Carthusian order, "liar and fool," *folio lavior et blasterus cucullatus*, says Pedro Martir, made the unfortunate Queen believe that her husband would be raised in a short time), and taking them with her in the rigor of winter she began her sorrowful journey, that did not terminate until three years later, in the Convent of Santa Clara de Tordesilles, traveling by night and resting by day, believing that her poor husband was yet sleeping and expecting him to resuscitate and clasp her in his arms, and also take in his arms his posthumous daughter, Dona Catalina, that was born in the third day of that funeral journey in the town of Torquemada, 14th of January, 1507.

"And the widowed Queen could not shed a tear (said a writer of that epoch), for she had weeped so much that it had dried up the fountains of her eyes."

Something in illustrated Spain is left for me to remember at this point, two magnificent productions that relate to these dramatic successes: The drama Locura de Amor, of the academician Tamayo, and the painting Dona Juana la Loca of the painter Pradilla.

V.

I will note in a few lines the most notable events that occurred after, of which the Palace of the Constable has been the theatre, omitting others of less importance.

There Don Fernando, the Catholic, received in 1512, Mahomed-ebu-Ludi, Embassador of the King of Tremecen, Muley Abdallah, who was declared perpetual vassal of the monarch and sent him rich presents; there authorized the same Don Fernando, his first will on the 2d of May of the same year, a document of inappreciable value, as it shows the high political foresight of that distinguished King. There "in the houses that the Constable has in this city" (Burgos), the Court of Castile reunited in June and July 1515, and before them Dom Fernando declared the incorporation of the kingdom of Navarre with the crown of Castile. There in 1520, was beseiged by the commoners, the Constable Don Iuigo Fernandez de Velasco, brother and successor of Don Bernadino (that had died without male heirs), and he only saved his and the life of his wife, Dona Maria de Tovar, by their flight disguised as country people, and thus passed the two chief traitors of the populace, Bernal de la Rija, a hatter, and Anton Juan, cutter. And lastly there resided the Emperor Charles V., the King Francis I. of France, King Philip II., Queen Anne of Austria, King Philip III. and his six children, King Philip IV., with his daughter, the infanta Maria Teresa, the King Charles II., and his wife, Maria Luisa de Orleans, King Philip V.

The Palacio de los Condestables of Castile, theater of such distinguished successors, dwelling of kings and of illustrious men since the beginning of the fifteenth century, artistic and at the same time severe model of the civil edifices of the antique nobility, ought not to fall under the demoralizing mattock, and the Council should and ought to preserve it.

(1.) It is a tradition that the Catholic Queen, when she read this phrase in the epitaph of the Admiral, ordered it erased, saying: "Sevilla was gained by the holy King Fernando."

(2.) The Senor Canton de Salazar affirms that the lying statues of the sepulchre were by the chisel of Philip Vigarni, the Burgonese, but the Chapter Dr. Dan Manuel Martinez y Sanz, the Consciencians historian of the cathedral, will not conceed to it.

(3.) One thing is the Chapel of the Purification or of the Constable, and another is the Chapel of the Conception or of the Bishop Acuna, and in this consists the error of the Senor Canton of Salazar. Juan de Colonia commenced this last chapel in 1477, and his son assisted him in the works of sculpture; but that master died two years before the license was granted for building the Chapel of the Constable. This is certain.

(4.) The historian Prescott forgot to mention this.

(5.) Message of the Duke of Arevalo, from the Castle of Burgos to the King Don Alfonso V. of Portugal in 1474.—The Council of Burgos "levies a tax of $30,000" on the inhabitants of the city for the expenses of the reception of the King.

(6.) He was embalmed in the Flemish manner, and the entrails kept in a silver vessel and wrapping this in a white silk cloth, they were taken on the 26th to the Cartuja de Miraflores and buried in a pit near the high altar and the sepulchres of the sovereigns Don Juan II. and Donna Isabel of Portugal, grandparents of the Queen Donna Juana.

MILK AS A MEDICINE.

Farmer Hyatt and His Whole Family Are Cranks on One Subject.

A. X. Hyatt in Hoard's *Dairyman:* "I have twelve living brothers and sisters—all milk cranks. Their first meal on earth was milk, and I believe they will call for it about the last thing. The youngest is over 40 years old. Father, fifty years ago, gave milk as a medicine. The doctors said he was crazy on the subject of milk. I do not think a doctor was called in twenty years for one of those thirteen children. Rice, mush, samp, johnny cake, sweet apples, etc., were served with milk, some of them every day in the year. A fever was not expected or feared. Some of us would occasionally have the stomach ache, but we would lie across a rail fence a few minutes and go back to work again. Impure or diluted milk was not thought of or feared fifty years ago in the highlands of the Hudson. It was as pure as the water that bubbled from a thousand springs. If I was threatened hard with fever, if I could not break it with nicely loppered milk, I should send for a notary or a preacher. Rheumatism can be driven from the blood with buttermilk as easily as driving a pig to market. I chewed tobacco seventeen years and drank some beer. I have quit them both and take milk instead, and feel better. When milk is fully understood—and the time is coming speedily—people will never die—not from disease. A glass of beer, father, will buy your dear family a quart of milk. Deny yourself your cigars for a year and take milk in their place, and raise some boys that nothing less than a cyclone will kill. I wanted some advice from Dr. Clark, of Sheboygan, the other day. He says: 'Can't you cure it with milk?' I have."

Bierstadt.

Artist Albert Bierstadt has recently been visiting his old haunts in the Rocky Mountains. He first crossed the plains from the East in 1859, and it was then that he made the first sketches for the paintings of Western scenes which gave him fame. On his latest work, "The Last of the Buffalo," he spent thirty years' time, and made several hundred sketches. The picture was in his mind when he followed the trail to Pike's Peak, thirty-one years ago.

The feat of carrying the mails from New York to London in seven days has just been performed, and already there is talk of reducing the time to six days. People will not be satisfied, however, until a pneumatic tube is laid across the Atlantic which will carry the mail bags from one continent to the other in an hour or two.

BRITAIN'S BEAUTY-SPOT.

THE COUNTY OF DEVONSHIRE THE FAIREST OF ALL.

A Marvelous Diversity of Surface—Numerous Ruins Rich in Historical Reminiscences.

Devonshire is called the fairest country in England. One writer enthusiastically says: "The women are, perhaps, the most beautiful of any; the men are taller and less awkward than in the midland and eastern counties; the wild flowers are more abundant; the climate milder on the coast and more bracing on the moors. We have spent weeks in Devon in a general state of enchantment with the scenery, the foliage, the sparkling Scottish-like burns, and the unrivaled tors, besides being filled with enthusiasm for the abundant remains of British camps and circles and dolmens, to say nothing of that weird Wistman's wood of which the gnarled and dwarfish oaks are said to be coevil with the Druids."

In size the county comes second, the area being 2654 square miles. Its greatest length from north to south is some seventy miles, and its greatest breadth from east to west is about the same. On two sides it is washed by the sea—northward by the Bristol, southward by the English Channel. Cornwall forms its westward boundary, and Somerset and Dorset lie on its eastward borders. About two-thirds of its surface is under cultivation, and its farming and dairy produce are among the finest. Then when it comes to history, Devonshire has furnished some of the most interesting pages in English annals. There is the Castle of Rouguemont, now a ruin, that was one of the strongest obstacles meeting the Norman invaders. The name came from the red color of the ground on which the castle was built, and Romans and Saxons have in turn erected fortresses on the site. More imposing, however, and more charming to the eye is the cathedral at Exeter. Edward the Confessor made the place the seat of a diocese in 1050, and in 1112 the cathedral was begun. It was finished in 1478, so it can well stand as a monument of old English architecture.

One of the largest of the county's towns is Plymouth, the chief seaport of Britain's southwestern shore. Such names as Hankins, Drake, Cook, Frobisher and Blake are associated with the town, and it was from here the Pilgrims sailed for American shores. Formerly the harbor was open to the full force of the sea, but in 1812 work was started to create a barrier to the Atlantic's waves. Thirty-four years and 4,000,000 tons of granite were required to secure the desired result; but now, with a stone wall from 40 to 80 feet high, 400 feet wide at the base and about one mile long, the most mighty billows dash in vain attempt to reach the inner basin.

Picturesque ruins are scattered throughout the county. Those at Okehampton, Plymouth, Tiverton, Totnes and Berry Pomeroy are among the most striking and most beautiful of the relics of feudal times. They stand on the crest of a lofty cliff, embowered in woods, and when viewed from the valley below they impress the beholder with a sense of their exceeding grandeur. Berry Pomeroy Castle was erected by Rolfe de Pomeroy, one of the chief followers of the Norman conqueror of England. The original extent of its buildings may be gathered from the statement that "it was a good day's work for a servant to open and shut the casements belonging to them." According to a tradition of the county the castle was shattered by a terrific thunderstorm, and its exposed position—from which it towers above the highest trees of the magnificent wood which surrounds it—would lend weight to the story of its destruction.

There are also the remains of many ancient abbeys and monasteries. Of all these, perhaps the most interesting are the ruins of Tavistock Abbey, which was founded in the year 961 by Ordgar, Earl of Devon. It was completed in 981 by his son. The abby was plundered and burned by the Danes in 997, but later was rebuilt.

The wild expanse of Dartmoor, with gloomy forests where the Druids once exercised their solemn and mysterious rites, furnished remarkable and interesting remains in abundance. The weird "Wistman's Wood," a name which is believed to be a corruption of the "wise men's" (or Druids') wood, still exists to attest what has been alleged of the dark doings of the priests of the "sacred groves" of ancient Britain. Wistman's Wood" is distant about a mile from Two Bridges on Dartmoor. It lies on the acclivity of a steep hill, and the road to it is incumbered with huge blocks of granite. The oaks which form the wood are gnarled and stunted, their moss-covered upper branches being strangely and fantastically twisted. These trees grow from between huge granitic masses, and in the hollows beneath lie adders and other venomous reptiles.

In the neighborhood of Merrivale bridge, on Dartmoor, there is also a very interesting assemblage of Druidical remains. In one place there is an avenue 1,140 feet long, of rough stone, at each end of which is a Druidical circle. Near this avenue is another, about five feet wide, and as much as 800 feet long. In the same neighborhood are a rock pillar twelve feet high, the ruins of a cromlech, a pound 175 feet in diameter, and consisting of ten stones.

Kent's Cavern, in the vicinity of Torquay, is a remarkable cave, consisting of a great excavation in the Devonian limestone. It is entered by a narrow passage some seven feet wide and only five feet in hight. The central cavern, which is almost 600 feet long, has a number of smaller caverns or corridors leading out from it. Its farther extremity is terminated by a deep pool of water. In the bed of this cavern research has been rewarded by some deeply interesting discoveries. Over the original earth-bottom of the cave is a bed or layer of considerable thickness, in which are contained strange mixtures of human bones with the bones of the elephant and the rhinoceros, the hyena, the bear and the wolf, intermingled with stone and flint tools, arrow and spear heads and fragments of coarse pottery. The animal remains testify to the presence in the ancient forests of Britain of beasts of prey which long since have become extinct.

Devonshire's northern coast line, extending from Glenthorne, which on the east divides the country from Somersetshire, to Marsland mouth, which is its extreme northwestern boundary—includes a bolder sea front than the southeastern sea line of the country, though the Boggy Point to Hartland there are numerous easy sand beaches fronting Barnstaple Bay. From Glenthorne to Ilfracombe, and from Hartland Point to Cornwall borders it is much bolder and in strong contrast to the gentle slopes.

In the southern lines of coast, extending from the Devonshire border to Plymouth, the contrasts, though lovely in the extreme, are on the whole less bold. There is greater variety, owing to the larger number of indentations in the sea front, and to the more rapid alteration from peaceful, sandy bay to jagged shingly in the cliff. Into the waters of the English Channel, from this southern sea border, flow the Axe, the Otter and the Sid, the Exe and Teign, the Dart Plym and Tamar, by the charming watering places of Seaton and Sidmouth, of Exmouth, Dawlish and Teinmouth and of Dartmouth and Plymouth. In the wild and romantic inlet of the sea, called Amstey's Cove, strewn rocks lie on the rugged beach, upon which the sea beats, while cliffs of stone and marble tower above.

With the exception of the great waste of Dartmoor, and the extreme northern part of the county, which includes a portion of Exmoor, the land of Devonshire is remarkable for its fertility. The country around Bideford and Barnstaple includes a large amount of productive land, as also does the extensive tract known as the Vale of Exeter, a tract comprising some 200 square miles. Dartmoor itself occupies an extensive area. It is some twenty-two miles long by about nineteen in breadth, and is chiefly barren and uncultivated. It is in fact an elevated tableland. with eminences rising to hights from 1,500 to, in some cases, nearly 1,800 feet above the sea level.

South of Dartmoor the country assumes such fertility and possesses such a wealth of natural beauty that it has been called "the garden of Devonshire." This very beautiful tract of country is bounded northward by Dartmoor and the hieghts around Chudleigh; on the south by the English Channel, on the west by the Tamar dividing Cornwall from Devon. and on the east by Torbay. It comprises, within an area of some 250 square miles, some of the boldest and most beautiful contrasts in hill and valley, some of the finest and most productive land in all Devon.

On the southern sea border is "sweet" Clovelly. It is veritably hung against the sides of the thickly wooded cliffs. The only way to reach it by carriages is from the road from Bideford. A branch leads along the top of the cliffs, and at the final stop the little fishing town is under foot.

WITTICISMS.

"I am learning zee language verey fast. Zee leetle poy zare a-spinning his top. He's a spinster, eh?"

Maddox: "Look here, Simeral, don't you know it is dangerous to go into the water after a hearty meal?" Simeral: "I'm not going in after a meal. It's a bath I'm after."

"I wonder you are not afraid to let the baby play with the carving-knife, like that," said Mrs. Simeral to Mrs. Snooper. "Oh, she can't hurt it," replied the latter; "it's an old one."

Effie—"What possessed Nellie to marry such a fearful-looking bear as that? He would scare an Indian." Maud—"It was his looks that decided her. She has always been so afraid of burglars."

"Glad to make your acquaintance, Mr. Valentine. I suppose—ha! ha!—you were born on St. Valentine's Day." "That doesn't follow—any more than that you were born on the first day of April, sir."

"Darringer, what's become of the friend I've seen you with for a week?" "I cut him. His name was Havadrink, and every time I called him that he said, 'I don't care if I do.' He was too expensive."

Notary—"I must ask your wife a few questions before she signs this deed. If you will allow me to take her apart"—Bromley—"Oh, gladly, sir! And I'd rejoice if you weren't able to put her together again."

"Did you see what the paper said about you?" "No; and I don't want to hear any of their abominable lies about me. You may make up your mind that whatever was said was false." "I thought as much. It said you were handsome and clever."

Assistant Editor—"Here's an account of a minister assaulted by a disappointed lover while in the act of performing a marriage ceremony." Chief—"Put it in the railway news." Assistant (astonished)—"Why?" Chief—"He was hurt while making a coupling."

Where to Put the Stamp on a Letter.

It has become a custom which all thoughtful persons always observe, to place the stamp on the upper right-hand corner of the envelope, but few people have ever stopped to think what was the reason for this choice of position. The canceling stamp and the postmarking stamp are fastened side by side upon the same handle, and if the stamp is correctly placed one blow makes both impressions. If, however, the stamp is on the lower right-hand corner the postmark falls on the address, and both are illegible, while if the stamp is on the left-hand side, the postmark, which is always at the left of the canceler, does not strike the envelope at all, and a second blow is necessary to secure it. So, if the stamp is anywhere except in the upper right-hand corner, it makes just twice as much work for the clerk, and this, where he is stamping many thousand pieces every day, is no small matter. There has been in use for some time, in the postoffice in Boston a number of canceling machines, into which the letters, all face-upward, are fed. These machines, if the stamps are correctly placed, do the work quite well, leaving on the envelope the row of long black lines which we all have noticed on Boston letters.

I am not able to learn, however, that there is any other office in the country, as yet, which uses these. The Boston office has also, quite recently, put in operation a most ingenious machine for canceling and postmarking postal cards, which differs from the other in the greater rapidity of its work. Two hundred cards can be placed in it at once, a