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THE ANTIQUITIES OF TARRAGONA.

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More than a hundred years ago Dr. Johnson recommended Boswell to perambulate Spain, because no country was less known to the rest of Europe.¹ Notwithstanding all the changes that have occurred since these words were spoken, they are still, to a great extent, true; and, as far as our own countrymen are concerned, they apply to the north rather than to the south of Spain, and to the Classical rather than to the Gothic antiquities. The neglect with which the former branches of the subject have been treated renders them attractive to the enquirer, who, if he cannot make discoveries, may at least invite attention to facts not generally known.

As the traveller continues his weary journey from the Bay of Biscay to the Mediterranean, he sees little to remind him that of all the countries included in the Roman Empire none was more thoroughly incorporated with it than Hispania.² Though Pamplona is named after Cæsar's rival, Pompey the Great;³ though Zaragoza is only the modern form of Cæsaraugusta;⁴ though

¹ Boswell's Life of Johnson, edited by Croker, in 1 volume, pp. 124, 139, 155.

² Tacitus, Annals, lib. iv, c. 5, describing the stations of the Roman fleets and legions in the reign of Tiberius, says, Hispaniæ, recens perdomitæ, tribus habebantur (legionibus), where the force of the preposition in *perdomitæ* should be observed. The same word is used with reference to Spain by Livy, xxviii, 12.

³ According to Hübner, Corpus Inscriptionum Latinarum, vol. ii, p. 401, the correct form of the ancient name is Pompaelo, as Πομπάιων occurs in the best MSS. of Ptolemy, ii, 6, 67, and in inscriptions at Tarragona and Barcelona. On the other hand, Strabo has Πομπέλων, and remarks that it is equivalent to

Πομπηϊόπολις, just as Graccus in the same district is derived from Gracchus. "The Moors corrupted the Roman name into Bambilonah, hence its present appellation." Ford, Handbook for Spain, edit. 1878, p. 532.

⁴ The importance of Cæsaraugusta is proved by its having been the centre from which many roads radiated, and by the number of its imperial coins, in which it surpasses most Spanish cities. Smith's Dictionary of Classical Geography, s.v.; Akerman, Ancient Coins of Spain, Gaul and Britain, pp. 70-76, plate viii; Florez, Medallas de Espana; Heiss, Description Générale des Monnaies Antiques de l'Espagne, pp. 197-210, plates xxiii-xxvi.

Lérída was a most important military station; ¹ these cities contain scarcely any remains that bear witness to a religion and a polity that have passed away for ever. But when the arid plains of northern Spain have been crossed and the shores of Cataluña reached at last, Roman walls, built on Cyclopean foundations, are seen crowning the hill of Tarragona, while Latin inscriptions on every side proclaim, as with an audible voice, that in the olden time there was here not a provincial town, but a great metropolis. ² Tarraco was the capital of Hispania Tarraconensis; and even now, after the ravages of Germans and Visigoths, the siege of the Moslems, and the injuries recently inflicted by the French, it still offers to the archæologist more objects of interest than any other place in this region. ³

If we consult Spanish authorities concerning the origin of Tarragona, we shall, in some cases, be amused rather than instructed; the hebraists among them ascribe it to Tubal, grandson of Noah, and the mythologists to Hercules returning from his Indian expedition. ⁴ Others, with more plausibility, confer the honour of its foundation

¹ Constituunt (Afranius et Petreius) communi consilio bellum ad Ilerdam, propter ipsius loci opportunitatem, gerere. Caesar, *De Bello Civili*, lib. i, c. 38. Ford Handbook for Spain, p. 493, refers to Horace, *Epistles*, i, xx, 13, *Aut fugies Vticam, aut vinctus mitteris Ilerdam*, and hence derives the statement, "that the recusant youth of Rome were threatened to be rusticated there." No such inference can be drawn from the words of Horace, who in this epistle is jocosely addressing his own book. Some information concerning the history and antiquities of Lerida will be found in the *Guia-Cicerone de la Ciudad de Lérida* por José Pleyan de Porta, 1877, pp. 180, with engravings.

² Strabo, lib. iii, c. iv, s. 7, p. 159, *Ἔστιν ὡς περ μητρόπολις οὐ τῆς ἐντὸς Ἰβήρας μόνον, ἀλλὰ καὶ τῆς ἐκτὸς τῆς πολλῆς*.

³ The following are some of the chief authorities for this subject:—

Florez, *España Sagrada*, tom. xxiv and xxv.

Laborde, *Voyage Pittoresque et Historique de l'Espagne*. fol., Paris, 1808, vol. i, pp. 24-36, Plates xxxix-lxiv.

El *Indicador Arqueológico de Tarragona*, por D.B.H.S. y D. J. M. de T., 1867.

Parcerisa, *Recuerdos y Bellezas de España, Cataluña*, tom. i, pp. 199-204, with engravings. Cean-Bermudez, *Antigüedades Romanas de España*, pp. 6-12, Madrid, 1832.

Emil Hübner in the German periodical *Hermes*, vol. i, pp. 77-127, and in the *Corpus Inscriptionum Latinarum*, vol. ii, pp. 538-545, Berlin, 1860.

Murallas de Tarragona, *Documentos dirigidos á evitar la enagenacion y destruccion de aquellos monumentos*, Tarragona, 1871.

Aloiss Heiss, *Description Générale des monnaies antiques de l'Espagne*, 4to., pp. 115-118.

Street's *Gothic Architecture of Spain*.

⁴ Pons de Yeart, *Libro de las grandezas y cosas memorables de la metropolitana insigne y famosa ciudad de Tarragona*, Lerida, 1572, affords a good example of Spanish prolixity. He begins with the division of the world made after the Deluge, and in his ninth chapter at last arrives at the conclusion that Tubal founded Tarragona!

The discovery of a tomb at Tarragona, said to be that of the Tyrian Hercules, has been used as an argument for deducing the origin of the city from him.

on the Egyptians, Phœnicians, or Etruscans. The Egyptian theory seems based on the accident that a king of this country bore the same name as the city; and a similar coincidence has led to the conclusion that it was built by Tarchon, brother of Tyrrhenus.¹ It would be easy to argue in favour of a Phœnician origin, as this nation is well known to have carried on commercial intercourse with Spain for a long period, and especially to have worked the mines, of which some tunnellings may still be seen. But this general statement will, of course, be insufficient to prove that they colonized the locality we are considering. On the other hand, Hubner remarks that there was here no port to attract them, as Strabo, more accurate than Livy, expressly informs us;² that the name of the place is not Punic; and lastly, that no coins with Punic legends have been discovered.³ The worship of the Tyrian Europa prevailing at Tarraco might be adduced in favour of the Phœnician hypothesis; however the cultus seems to have been imported into Spain from Greece and Italy, so that no inference as to Oriental descent can be reasonably drawn from it.

Wherever the Greeks traded and colonized, they left behind them permanent memorials in their coinage, as varied as beautiful. These are altogether wanting at Tarragona; hence we cannot ascribe its origin to the enterprise that founded the neighbouring towns, Emporiæ and Rhoda.⁴

Others again have attempted to solve the problem without carrying their researches so far. The primitive

¹ Dennis, *Cities and Cemeteries of Etruria*, vol. i, p. lvii, Note 6, first edition. The Etruscans founded colonies . . . even on the coast of Spain, where Tarraco, now Tarragona (in whose name we recognize that of Tarchon) appears to have been one of their settlements (Ausonius, *epist.* xxiv, 88). *Conf.* ib, p. 372, Note 1. According to Bochart, quoted by Florez, *Medallas de Espana*, Tarraco is derived from a Syrian word Tarcon, which means a fortress or palace.

² Strabo, *loc. cit.* 'Αλίμενος μὲν, ἐν κόλπω δὲ ἰδρυμένη.

³ Florez, *Medallas de Espana*, vol. ii, p. 579, says incorrectly, Tarragona . . . conocida de los Phenicios.

⁴ For the coins of Emporiæ see

Akerman, *ubi supra*, pp. 86, 87, Pl. ix, Nos. 6, 7, 8. The device on the reverse, No. 6, Pegasus, with the head formed by a human figure crouching, is perhaps unique. Heiss gives many illustrations of this type. For Rhoda, compare with Akerman, *ib.*, p. 101, Pl. x, No. 11, De Sauley, *Lettres a M. A. de Longperier sur la Numismatique Gauloise*, xxv. pp. 275-300, Pl. I. Strabo states that Rhoda was a colony of Rhodes, and accordingly we see a rose on the coins of both, but with considerable variation. It is also interesting to trace the Gallic imitations; beginning with the full-blown rose of Rhoda, we come at last to a cross with crescents between its arms, in which the original type can hardly be recognized.

name of the city is Cose; it is seen inscribed on coins in Iberian characters, and it reappears in Cosetani, the tribe who inhabited the adjoining district. While Greek and Punic medals are absent, those of the Celtiberians have been found abundantly, a thousand at once in the year 1850. Moreover no less than eighteen different types are known, and these show progress from barbarous rudeness to an advanced stage of refinement.¹ This evidence is corroborated by the discovery of the same characters on the Cylopean walls. They occur in other parts of the ancient fortification, but a particularly good example may be seen between the bastion of Santa Barbara and the gate of the Rosario; the letters are of large size, and deeply cut on each stone; they do not form words, and are repeated, alternated, or inverted; at present they are unintelligible, and perhaps they never afforded any connected meaning.² If we looked only to the inscriptions, we might be disposed to infer that the people called Cosetani by Ptolemy and Cessetani by Pliny have the best claim to be regarded as the builders of these gigantic walls, which so powerfully excite our admiration and curiosity. But a strong argument in favour of the Etruscans may be derived from the oldest masonry here, which closely resembles the primitive style, as seen at Cortona, Perugia, and other cities.³ The presence of Iberian characters on the walls does not necessarily prove that that people erected them, for they may have inscribed their own letters, as a sign of conquest

¹ The Celtiberian letters in many cases resemble the Archaic Greek; see the comparative tables given by Key on the Alphabet, pp. 30, 31, Plate I Alphabets from right to left, Plate II Greek Alphabets. They are generally composed of straight lines, and therefore can be easily distinguished from the Phœnician, which are curvilinear; Heiss, p. 21, Tableau compare des Alphabets Judaïques, Phœnicien, Grecs Archaïques et Celtiberien; Akerman, pp. 6-8, Celtiberian Alphabets. Heiss, Plates li, lii, exhibits Punic characters on the coins of Gades; compare Gesenius Scripturæ linguæque Phœniciæ monumenta quotquot supersunt, tab. 40, vol. i. 304.

² Indicador de Tarragona, p. 126. Heiss (History of Tarragona, pp. 115-118, prefixed to his account of the coins) thinks that these signs indicate the place

each stone was to occupy on the right, on the left, in the middle, in the first storey; they would thus correspond to builders' marks used in other countries. At Tarragona we have two instances of bilingual inscriptions, i.e. Iberian and Latin, Hübner, Nos. 4318 and 4424; compare the bilingual money of Saguntum.

³ Dennis, Cities and Cemeteries of Etruria; Cortona, vol. ii, 435-437, Notes 2-6; Perugia, ib., 459, Note 6; see also the woodcut, p. 432, at the head of chap. lvi. Micali, L'Italia avanti il dominio dei Romani, i, 125-128, and notes, Tav. ix, x, xi, showing the walls of Volterra, Populonia, Roselle, Cossa and Fiesole. The plates in Micali's work should be consulted, as they are of folio size, and very superior to those in Mr. Dennis's 8vo. volumes.

and possession, upon fortifications which previous inhabitants had constructed. Again, the pretensions of the Iberians will be weakened, if we bear in mind that there is no other instance of their having distinguished themselves as megalithic architects.

Descending from primæval times, and entering the domain of history, we find that the age of the Scipios is the first epoch in the annals of Tarragona. Cneius and Publius Scipio made it their head quarters; here the Roman armies disembarked, and hither they returned after their campaigns in the interior.¹ For military purposes the advantages of the site were unrivalled, as it was easily accessible from Italy, near the frontier of the Ebro, and sufficiently elevated to command the adjacent plains. So when the future conqueror of Hannibal took the command in Spain, he landed at Tarragona, stayed there to mature his plans, and gave audience to deputies from all parts of the province.² The Romans now built largely, and improved the inheritance which they transmitted; hence Pliny informs us that Tarraco was as truly the work of the Scipios, as New Carthage of the nation whose name it bore.³

The next epoch is the age of Julius and Augustus Cæsar. As soon as the former had gained some advantages over Afranius and Petreius, Tarraco joined with the people of Osca and Calagurris in following his fortunes, and a little later, after the defeat of Varro, received within her walls the ambassadors of various tribes, whom the conqueror liberally rewarded.⁴ It seems most probable that at this time the city became a Roman colony, as inscriptions of the second century exhibit the letters

¹ Livy, xxi, 61, Tarraconem in hiberna reditum est; xxii, 22, ibi milite exposito, profectus Scipio fratri se conjungit. These passages in Livy correspond with the statements of Strabo and Polybius; the former says of Tarragona, loc. cit. πρὸς τὰς τῶν ἡγεμόνων ἐπιδημίας εὐφρῶς ἔχει; comp. Polyb., x, 34, Πόλιος ὁ τῶν Ῥωμαίων στρατηγὸς ποιδυμένος τὴν παραχειμασίαν ἐν Ταρράκωνι.

² Livy, xxvi, 19, 20. Tarraconem profectus conventum omnium sociorum..... habuit. Tarraco is again mentioned by Livy as an important station in his account

of the war carried on by Gracchus, father of the celebrated tribunes.

³ Pliny, Nat. Hist., iii, 3, 21, Colonia Tarracon, Scipionum opus, sicut Carthago Poenorum. Of this republican period only a single inscription survives, No. 4371 in Hübner's collection; its contents are insignificant, but its early date is proved by the forms of the letters and the archaism COER; i.e. curavit.

⁴ Cæsar, De Bello Civili, i, 60, 2; ii, 21, 4, Tarraconem paucis diebus pervenit. Ibi totius fere ceterioris provinciæ legationes Cæsaris adventum expectabant,

COL. I. V. T., i.e., Colonia Julia Victrix Triumphalis.¹ We may remark that the city never had the title of Augusta, like Cæsaraugusta and Augusta Emerita, whence it may be inferred that Augustus neither founded a colony here, nor sent additional settlers to one which his predecessors had planted. Tarraco henceforth reproduced in Spain the political constitution of Rome. She had her duumvirs and decurions, corresponding to consuls and senators;² and as at Rome so here, the edileship was a stepping-stone to the higher offices of the state.

Augustus conducted in person the campaign against the Cantabrians, but he encountered a guerilla warfare so obstinate and harassing, that it caused him a serious illness.³ On this account he retired to Tarragona, and remained there for several months.⁴ To this accident we may partly attribute the expansion of the city, as well as the magnificence of the public buildings with which it was adorned. It had previously copied the Roman form of government, it now began to imitate the capital in architectural splendour. A circus and amphitheatre were constructed for the amusement of the citizens, and soon afterwards a temple to Augustus arose on the Acropolis, which might remind the colonist of Capitoline Jove, who was adored on a similar site; while at the same time it symbolized the fact that the worship of one deity, the Emperor, was being substituted for an effete polytheism.⁵

¹ Various interpretations of the letter T in the inscriptions have been suggested; Augustinus, the very learned Archbishop of Tarragona, who flourished in the sixteenth century, supposed it to mean *Togata*; but a fragment of Florus recently discovered, in which the words "Triumphos unde nomen accepit" occur, and the analogy of Isturgi in Bactica support the explanation given above: Hübner, ubi supra, pp. 538, 539. For Isturgi municipium triumphale, v. Hübner, p. 297.

² There were also duumviri quinquenales, resembling the censors in their functions and in the duration of their office.

³ Dio Cassius, liii, 25, relates this war in terms that would not inaccurately describe the resistance of the Spaniards to Napoleon's Marshals; he says that the natives would not risk a general engagement, but by occupying strong positions on heights, and by ambuscades in glens

or woods, gave Augustus much trouble whenever he attempted to advance. Cf. Horace, Odes, ii, 6, 2, Cantabrum in-doctum juga ferre nostra; ib., iii, 8, 22, Cantaber sera domitus catena.

⁴ During this residence, Augustus received embassies from India and Scythia, so that Orosius compares him with Alexander the Great, to whom envoys came from Gaul and Spain: Oros. vi, 21.

⁵ Augustus was worshipped in Gaul also, Merivale, History of the Romans under the Empire, 8vo. ed., iv, 103; an altar was erected to him at Lugdunum (Lyons), ib., 223, 224. One empire now embraced the whole civilized world; one sovereign, acknowledged as a divinity, ruled that vast dominion. This state of things prepared men to receive the idea of divine unity, a fundamental doctrine in the Jewish and Christian religions. Dr. Kinkel, in his lectures on "Ancient Art at South Kensington," justly observed

The writings of Strabo, who flourished under Tiberius, prove that in his time the importance of Tarragona had not declined; during part of the year it was the residence of the provincial governor, who administered justice there, and had three lieutenants under his orders, commanding three legions.¹ From other sources we learn that the city contained a large Roman population included in various tribes, of which the Galerian occurs most frequently. Their organization, both civil and military, was very complete, as the long list of functionaries mentioned in the inscriptions sufficiently testifies. Of these the one most closely connected with our subject is the *Præfectus Murorum*, the officer in charge of the walls, which I shall now attempt to describe.²

I. These monuments excite deeper interest the more closely they are examined, for it is not too much to say that they are unique in the world, presenting in one panorama the greatest variety of styles from Cyclopean to Gothic. With respect to the origin of the former, we find it much easier to state what they are not than what they are. One thing at least is certain, viz., that we may assign them to a very remote antiquity, as they consist of large stones, rudely cut, and not cemented.³ It is specially worthy of notice that there were several towers here of this construction, though they were not erected at Tiryns and Mycenæ, which are otherwise analogous, and that these towers were uniformly placed near gates so as to protect "the confluence issuing forth and entering in."⁴ One of these gates, near the modern

that these ideas of unity and universality are well illustrated by the architecture of the Pantheon, where the interior is lighted by one circular aperture at the top of the cupola.

¹ Strabo iii. 4, 28, 'Ἰνδὲ τῷ ὑπατικῷ ἡγεμὼν αὐτὸς δὲ ὁ ἡγεμὼν διαχειμάζει μὲν ἐν τοῖς ἐπιθαλατταίοις μέρεσι, καὶ μάλιστα τῇ Καρχηδονί καὶ τῇ Ταρράκωνι δικαιοδοτῶν.

² Hübner, Corp. Inscr. Lat., vol. ii, p. 565, No. 4202, C. Calpurnio P. f. Quir. Flacco, flam. p. H. c., curator templi, praef. murorum, col. Tarr. ex. d. d. &c.

³ Petit-Radel, Recherches sur les monuments Cyclopéens ou Pelasgiques, pp. 306-309, No. lxxv. Mur et tour de Tarraco. One of the stones in the gates is 4.20 mètres long and 2.60 broad. See Hirt, Die Geschichte der Baukunst bei

den Alten, erster Band, Die Geschichte der Baukunst bei den Griechen und den Völkern des mittlern Italiens - Zweiter Abschnitt, s. 7—12. Taf. vii, ix, x.

⁴ In this respect we may compare Tarragona with Troy. The great tower of Ilium mentioned by Homer was beside the Scæean gate, according to Dr. Schliemann; Troy and its Remains, chap. xii, pl. viii, p. 200; Iliad, vi, 386, 'Ἄλλ' ἐπὶ πυργῶν εἴβη μέγαν Ἰλίου. On the other hand, it should be observed that the walls of Troy were built of stones joined with earth, and therefore not Cyclopean.

Does the construction of these towers at Tarragona supply any evidence to prove that they belonged to a later period than the adjoining walls? I beg leave to suggest this enquiry to future explorers,

entrance called Rosario, is not unreasonably supposed to be the oldest in Spain; it has the appearance of a corridor, and reminds us of the covered passage leading to a dolmen. The dimensions are as follows: height, 2·46 mètres; width, 1·45; length, 6·11, which is the thickness of the wall. Hence it appears that the gate, appropriately called in Spanish La Portella, is so low, that a man on horseback can hardly ride through it. This mode of construction was doubtless adopted to enable the besieged to close the entrance more quickly, which seems to have been effected by means of stones or trunks of trees, as no vestiges of a more artificial fastening are visible. The passage is formed by eleven great stones on the right, twelve on the left, and four at the top, composing the roof. Lastly, we have here a striking example of the Roman masonry in juxta-position with Mediæval beside it and Cyclopean below.¹

These walls, so many parts of which exhibit great unhewn blocks underlying dressed stones of a later period, contribute a refutation to Mr. Fergusson's supposition, that the rude monuments, usually considered to be prehistoric, should be brought down to post-Roman times; for who could imagine that the lower part of these fortifications was built after the upper? Even the stones in the wall cry out against a theory so unfounded.²

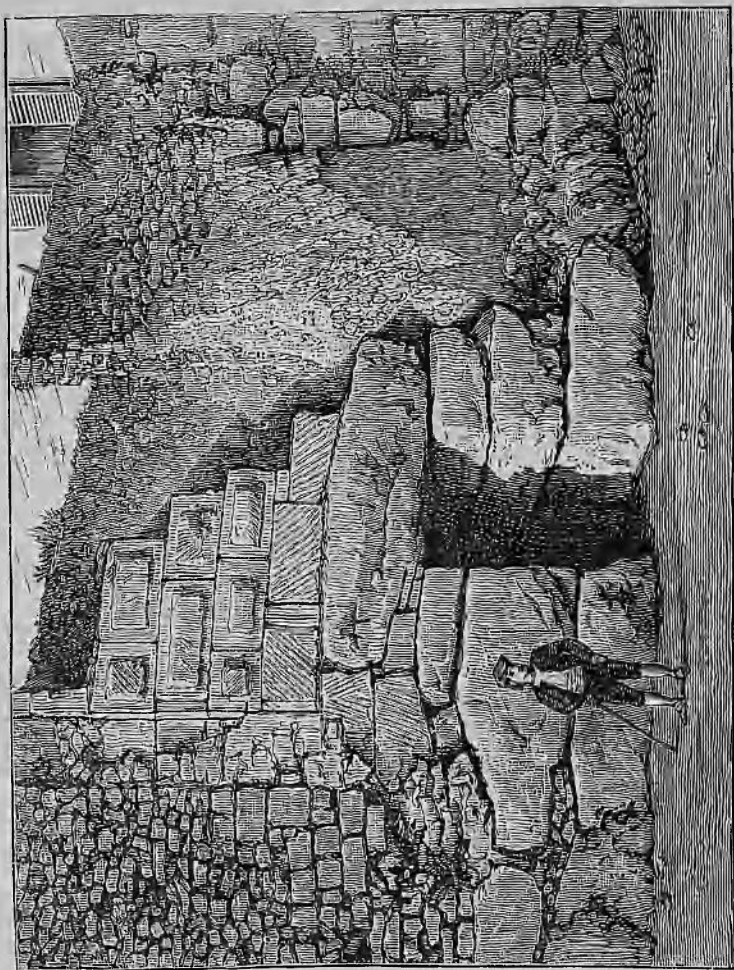
For the classical antiquary the north-eastern side of this citadel has special attractions, as it contains within a few minutes' walk three kinds of Roman masonry easily distinguishable. In the tower of San Magin we have the work of the Scipios, between this tower and the Puerta del Socorro that of Augustus, and from this gate to the bastion San Antonio that of Hadrian.³ The Romans of the first period built with large stones of which only the edges were dressed, while the remainder was slightly raised, or, to use the Spanish term, *almohadillado*; in the second they used stones that were longer, with higher relief in the central part, and carelessly united; in the

¹ A parallel example of this mixture of styles—Cyclopean, Roman and Mediæval—occurs at Ferentinum; Petit-Radel, *ib.* p. 172, where several references to classical authors are given.

² Mr. Fergusson's theory is controverted in my Paper on Brittany, *Archæol.*

Journ., vol. xxxiii, p. 286. One instance of his singular chronology will suffice here; he assigns the well known Alignements at Carnac to the Arthurian age *i.e.* 380—550—A.D.!

³ *Indicador de Tarragona*, p. 122.



La Fortella Roshu, Tarragona.

third they show an improved style of masonry, and the joints are so fine that a pen-knife can hardly be inserted. In fact the difference between the second and third epochs resembles that observable between earlier and later Norman architecture.¹

But these monuments, in their mute abridgment of history, comprise the annals of the Middle Ages also; the tower of Capiscol, with its breastwork, turrets, loopholes, and mud wall, records the domination of the Arabs; and the Archbishop's tower, so called from his palace adjoining, by its Gothic machicolations of the twelfth century bears witness to their final overthrow.

For the following plan and description I am indebted to a pamphlet printed at Tarragona in 1871, and entitled *Murallas de Tarragona, &c.*²

PLAN OF THE MONUMENTAL PART OF THE CITY OF TARRAGONA.

- A From A to B, modern houses abutting on the wall.
- B Gate of the city called Rosario. From B to C, street adjoining the Iberian wall.
- C Small square of St. John.
- D Bastion of Sta. Barbara, commonly called Fuerte Negro.
- E Garden of the archiepiscopal palace.
- F Archiepiscopal palace.
- G Cyclopeo-Roman tower; the upper part is of the period of the Restoration.
- H Orchard and garden belonging to the house of the Archdeacon.

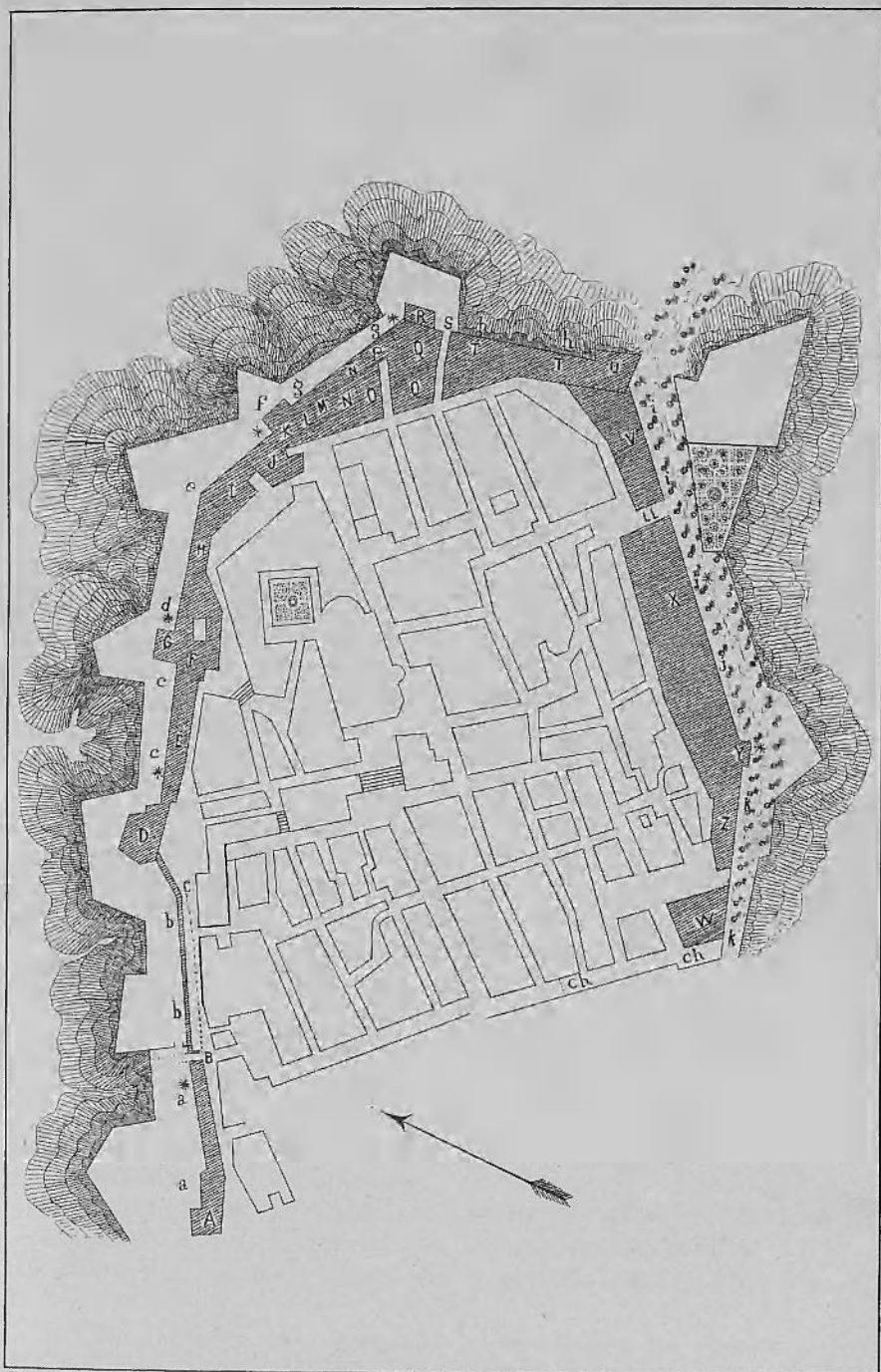
¹ J. H. Parker, Introduction to the Study of Gothic Architecture, pp. 34, 49, "The one is called 'wide-jointed masonry' the other 'fine-jointed masonry,' and this is the best and safest distinction between early and late Norman work, or generally between the eleventh and twelfth centuries."

² A view of the walls of Tarragona calls to mind the terms in which Pausanias describes those of Tiryns; he says that they were the work of the Cyclops and made of unhewn stones (*αργών λίθων*), each stone being so large that even the smallest of them could not be moved at all by a yoke of mules, lib. ii, c. 25, s. 8, edit. Schubart and Walz.

The deep well, whose entrance is in the Plaza de la Fuente, was constructed at the same period as the Cyclopean walls. Its history is very remarkable. Remains of Roman masonry prove that that people

used it during the earlier period of their occupation; but they afterwards filled it up in order to construct the area of the Circus. This state of things continued till the year 1438, A.D., when the consuls of the city and the archbishop Don Domingo Ramos re-opened the well on account of a scarcity of water, which then prevailed. The inhabitants availed themselves of it for centuries, and it was only superseded by the construction of the aqueduct, which at present supplies Tarragona. In 1808 the authorities, fearing that the water from the channel would be intercepted by the French, again had recourse to the well, but abandoned it as soon as the danger had passed away. Lastly, in 1859 it was opened by the Commission of Monuments, but only for inspection as an object of antiquarian curiosity. Indicador de Tarragona, pp. 15—18.

- I House of the Archdeacon.
- J House of D. N. Llorach.
- K House of the widow Torrell, of which the Cyclopeo-Roman tower called Capiscot forms a part.
- L House of Dona Dolores Suelves de Barcells.
- M Garden of the same house.
- N Ruined court.
- NO Houses of workmen.
- P Church of San Magin.
- Q House and garden of Don José Maria de Alemany.
- R Cyclopeo-Roman tower of San Magin.
- S Roman gate called the sally-port.
- T Slaughter-house and sheep-folds of the Corporation.
- U Bastion of San Antonio.
- V Private houses abutting on wall of the year 1210 A.D.
- LL Gate of the city called San Antonio.
- X Private houses abutting on the modern wall.
- Y Ancient fort of Cadenas, in which is a Cyclopean gate.
- Z An unimportant terrace on the modern wall.
- W Castle of Pilate.
- ch Roman vault of the circus, now a dépôt of engineers.
- aa Public road of communication between the gate of San Francisco and that of Rosario, with a magnificent Cyclopean gate at asterisk (*) of the plan, open to the public.
- bb At this point the falsa-bragà commences, and all this curtain of wall composed of large stones in its entire height is Iberian until it reaches the Fuerte Negro, D. In the middle of this curtain is a breach made by a battering-ram.
- cc In this curtain, from D to the tower of the archbishop G, exists a considerable portion of the wall, Cyclopean in its entire height, and in good preservation; it has an elevation of from seven to eight mètres. The tower G has a Cyclopean base, is partly Roman, and terminates at a considerable height with a Mediæval construction, A.D. 1118, and all the defences of the period.
- d e From *d* to *e* is a curtain of Ibero-Roman wall; this is of the time of Augustus, who made use of the Iberian stones already there. At *e* the wall forms a projecting obtuse angle, and the Roman wall of Augustus extends to the tower *f*.
- f This tower, whose base, like that of all the wall which we have examined and which remains to be examined, is Cyclopean, has the same construction for more than half its height, and terminates with remains of the period of the Scipios and restoration of the time of Augustus.
- g Next this tower is seen a piece of wall, Cyclopean in all its height, as in *cc*; there is another considerable portion in *g* P.
- R Tower of San Magin. The base is also Cyclopean; in one of the blocks which form the tower a human head is rudely sculptured, apparently a woman's, of Asiatic type; and in another block exist two out of three heads, which were formerly united by the trunk, representing the Trinity of the Orientals. The upper part of this tower like the preceding one (but with more details), is of the period of the Scipios with modern restorations.



From Murallas de Tarragona.

PLAN OF TARRAGONA.

In S there is a Roman gate of the time of Hadrian ; the wall, which is of considerable length and height and in a perfect state of preservation, occupies all the curtain *h/h* as far as the bastion, U, of San Antonio. The gate above-mentioned is a circular arch composed of large curved stones, and springs from the Cyclopean construction ; two discharging arches are placed over it. The portion of wall from this gate S to the tower R is a large fragment of the Augustan period in all its integrity. At this point the *falsa-braga* ends.

- ii This curtain of large stones is attributed to San Olegario, who obtained possession of Tarragona in A.D. 1118 ; at its foot begins the public promenade of San Antonio.
 - jj This long curtain is of modern construction, and rests on the Cyclopean wall ; it is pierced with the balconies and windows of the houses abutting on it. The promenade of San Antonio is continued at its base.
- In demolishing the tower Y, called Cadenas, another Cyclopean gate was discovered in the best preservation. The seven asterisks in the plan denote Cyclopean gates.
- kk The curtain of wall from the tower Y to the castle of Pilate W is modern, and offers nothing worthy of remark.

II. The inscriptions of Tarragona take precedence over all others in Spain on account of their number and importance ; hence it has become almost a proverb that the stones here talk Latin. In Hübner's edition they occupy fifty closely printed folio pages, 480 being given at length, with references and explanations where necessary. Though Cartagena, Mérida, Cordova, Cadiz and Seville were flourishing cities under the Romans, in the matter of extant inscriptions they are now left far behind.¹ The great value of these historical documents is at once apparent, if we only look at the titles of the fourteen sections in which Hübner has arranged them. They relate to various subjects—deities, emperors and members of the imperial family, senatorial and equestrian magistrates, military officers and soldiers, slaves of state, flamens and benefactors of the province, magistrates and priests of the municipality, public and private buildings, professions and occupations.

From these inscribed stones we learn that besides Jupiter, Juno, Minerva, and the divinities usually worshipped at Rome, others also received honour from the

¹ The following are approximate numbers of the inscriptions that have been preserved : Carthago Nova 114,

Augusta Emerita 144, Corduba 131, Gades 99, Hispalis 91.

Tarragonese. Like our own pagan ancestors, the Spaniards had their local gods, and imported strange rites from the remote East. The magnificent river that marked the boundary of provinces and fertilized their thirsty plains was naturally deified; and we may still see, carved in legible letters, the words *FLVMEN HIBERVVS* on the pedestal of a statue, of which nothing now remains but the right foot, with water flowing from an urn as an attribute.¹ Of the inscription to Mithras only a very small fragment is extant, but it suffices to show that, as in Britain, he was adored with the title of Invincible, *invicto Mithræ*.² Posada has given us here a specimen of ignorance and rashness unfortunately too common in Spanish antiquaries; he interprets *CTO MITR* as meaning *victo Mithridate*! Tarragona contains but one inscription in honour of Isis.³ Though its contents are insignificant, it possesses a certain historical interest, because it harmonizes with our information from other sources concerning the Emperor Hadrian. He is known to have paid great attention to the antiquities and religion of Egypt, and we learn from Spartianus that he resided for some time in this city, where he promulgated decrees for military enlistment, restored the temple of Augustus, and improved the fortifications.⁴

But the inscriptions show us that these gods, whether local or foreign, were fading like stars before daylight, and giving place to the idea of universal dominion, which attracted men's minds more and more. Nowhere do we find such ample evidence of the religious change as in

¹ Hübner, *Inscr. Hisp.*, No. 4075. We find this word in the feminine gender, *Hibera*, as the name of a town near the mouth of the Ebro, which was probably the same as *Dertosa*, for on the coins of the latter the legend *M.H.I.* occurs, *i.e.* municipium *Hibera Julia*; Heiss, *s.v.* *Dertosa*, *Monnaies Antiques de l'Espagne*; Eckhel, *Doctrina Numorum Veterum*, i, 51; Akerman, *Coins of Spain, Gaul, and Britain*, p. 91.

² Hübner, *Inscr.* No. 4086. "*Deo soli invicto Mithræ*" is a common expression in votive tablets. Dr. Bruce, *Lapidarium Septentrionale*, Introduction, p. xvi, understands *soli* to mean *alone*, and founds an argument on this translation; but I think we have here an identification of Mithras with the Sun as might be ex-

pected from the Oriental origin of his worship; v. *Lapidar. Septentr.* Nos. 188—192, pp. 96—102. For a full description of the Mithraic tablet found at York, see Wellbeloved's "*Eburacum*," pp. 79—86, pl. ix, fig. 1 opposite p. 75, or Yorkshire Philosophical Society, *Catalogue of Antiquities*, pp. 110—112.

³ Hübner, *Inscr.* No. 4080, the first words of which are *Isidi Aug. sacrum*, but there seems to be some doubt whether the goddess is meant here.

⁴ Spartian., *Hadriani Vita*, c. 12, *Tarracone hiemavit, ubi sumptu suo aedem Augusti restituit, omnibus Hispanis Tarraconem in conventum vocatis. Merivale, History of the Romans under the Empire*, vii, 439, 440.

this kind of remains. Rome and the deified emperors were worshipped in a magnificent temple by three classes of priests—the flamens of the province, those of the colony, and the Augustales. It should also be borne in mind that the position of flamen was regarded as a dignity crowning an official career, and that in his honour a statue was frequently erected.¹

Turning to civil government, we have dedications to a long line of emperors, which begins with Augustus and ends with Anthemius. The rulers of Hispania Tarracensis are mentioned under various titles, at first as legates with the rank of pro-prætor; at the close of the third century as presidents; after Diocletian and Constantine as deputies of prætorian præfects. Inferior magistrates frequently occur; *e.g.*, procurators, quæstors, tabularii (registrars), arcarii (treasurers), commentarienses (secretaries). These records supply the best materials for investigating the constitution of the colony as a body politic, which has been briefly indicated above. Nor are they less instructive with regard to the garrison that protected it. We find mention of the prætorium (head-quarters), the place set apart for military exercises,² the names of officers in every rank—*e.g.*, tribunes, centurions, frumentarii (commissaries)—standard-bearers and private soldiers, the last chiefly of the seventh legion.

But to us, as English antiquaries, the inscriptions of Tarragona are interesting on another account. Some of them have found a resting place in our own country. One, comparatively unimportant, may be seen at Exeter, and has been repeatedly described;³ but thirteen were brought to England by General Stanhope, and they are still in the possession of his descendant, Earl Stanhope,

¹ *Archæological Journal*, vol. xxxvi, pp. 14, 15, where some account is given of an inscription on the pedestal of a statue of Caius Antistius Severus, a Flamen, and passages are quoted to show that this dignity was highly valued. Compare "Congrès Scientifique de France," xxxix^e Session, tome ii, 175-178, Planche II.

² This is proved by the inscription, No. 4083, where the words *Marti campestri*

occur, meaning Mars who presided over the place of exercise. We meet with a similar phrase, *Nemesi sanctæ campestri*, in Orelli, *Collectio Inscriptionum Latinarum*, No. 1790. The *Corpus Inscr.* has No. 1290, through a typographical error.

³ Bristol Meeting of the *Archæological Institute of Great Britain and Ireland*, a. 1851, p. lxviii.

at Chevening.¹ Two of them stand out prominently among the rest. The inscription in honour of Candidus may be classed with that on the Arch of Sura mentioned below, inasmuch as it commemorates a great general, but it belongs to a later period. Candidus, as we are here informed, served with distinction in the second war of Aurelius against the Marcomanni, in the civil wars between Severus and his rivals, and in the Oriental campaigns of the latter emperor, so that in his long career he had traversed most parts of the Roman world, and sometimes had even passed far beyond it, for he contributed much to the victories that won for Severus the titles *Arabicus* and *Parthicus*.² The other inscription is sepulchral, and resembles one preserved in the courtyard (Patio) of the Archbishop's palace at Tarragona.³ Its subject is a charioteer successful in the games of the circus, but not otherwise remarkable. The composition consists of twenty-six lines; twenty-three are hexameter verses, two pentameters, and the last is Greek. One of the hexameters ends with the words *bene amantes*, where we have a false quantity and a hiatus, indicating provincial ignorance or declining Latinity.

Lastly, I beg to call attention to an inscription which English writers have scarcely noticed. It occurs on the only important monument, which the Arabs have left in Tarragona.⁴ Attached to the south wall of the cloisters

¹ The late Earl Stanhope wrote a short memoir, which I have been unable to find; it is entitled "An Account of a Roman Inscription upon a Marble Monument brought from Tarragona and preserved at Chevening."

² These titles are still visible on the arches of Severus in the Forum Romanum and the Forum Boarium - *Parthico Arabico et Parthico Adiabenico*; several other examples of them are given by Gruter, pp. cclxii-cclxvi. For the inscription in honour of Candidus see Orelli, No. 798, with Henzen's remarks. The monument to which it belongs was erected by the equerry of Candidus, *strator*. From this and other inscriptions we learn that consuls and prætors, as well as emperors, had their *stratores*; Dictionary of Antiquities, and Rich, Companion to the Latin Dictionary, s.v. The latter has an illustration from Trajan's column.

³ Hübner, No. 4315, publishes this

inscription, with some variations from Burmann's edition of it, Antholog. Veter. Latinor. Epigramm. et Poemat., lib. iv, ep. ccccxl. According to Hubner, Earl Stanhope only copied from Burmann's book the inscription which was in his own possession! The inscription at the Archbishop's palace has a figure of a charioteer, holding a palm branch as a sign of victory, in the centre of the first three lines; like the one at Chevening, it is written in verse. This palace occupies the site of the Roman *Ara* and the Moorish *Alcazaba*, where the Wali, or Governor of the Province, resided. Similarly the Cathedral has taken the place of the Temple of Jupiter Capitolinus, and the church of Sta. Tecla is supposed to have been built where the mosque of Abd-el-Rahman III formerly stood.

⁴ The Arab occupation of Tarragona lasted nearly four hundred years. After many sanguinary assaults it was taken by the Moors in A.D. 719, and held by

of the cathedral is a doorway, which is supposed to have been an entrance to the Mihrab or inner sanctuary of the mosque. This fragment, though small in size, deserves consideration, because its proportions are elegant, its details harmonious, and its preservation almost entire. Two pillars rise from bases that project slightly beyond the shafts; the imposts, richly carved, support on their salient points a horse-shoe arch, covered with foliated ornaments.¹ The rest of the design is rectangular; three sides of a square enclose the arch, and upon them are inscribed Arabic characters corresponding so well with the other members that one might at first sight take them for leaves conventionally treated.² Their meaning is as follows:—"In the name of God; the blessing of God be on Abdala Abderrahman, Prince of the Faithful; may God prolong his life; he ordered this work to be done by the hands of Giafar, his favourite and freedman, in the year 349 (A.D. 960)." At this time the Christian frontiers were invaded by the Wali of Tarragona, acting under orders from Abderrahman III, King of Cordova, and it seems highly probable that the archway was erected to commemorate their successes. Rich arabesque patterns cover the triangular spaces between the lines of letters and the curve. A broad band, decorated with scrolls and flowers purposely disguised so that they cannot be identified with any plant, originally served as a frame for the whole composition, but the lowest of the four sides has been broken off.³ Above this band are interlacings quite different from the patterns already mentioned, and resembling a series of Runic knots. Parcerisa describes them as Grecian frets, a term inapplicable here. Besides its intrinsic merit, this Arabic work should be regarded as a link in the historical sequence of art, for it seems to have supplied the model followed by many architects, who erected façades in the Byzantine and Gothic styles.

them with little interruption, till it was recovered by Don Ramon Berenguer III the Great, who made a donation of the city and adjoining territory in 1116 to Bishop Olaguer of Barcelona; Parcerisa, *Cataluña*, i, 212-215.

¹ The horse-shoe arch occurs also in the Alhambra and at Cordova; Owen Jones, *Alhambra Court of the Crystal Palace*, p. 180; Lacroix and Seré, *Le Moyen Âge et la Renaissance*, tome v;

Planches, Extérieur de la Cathedrale de Cordoue, Mosquee de Cordoue.

² This is a good example of "the peculiarly Saracenic custom of elaborating inscriptions into their designs," Wornum, *Analysis of Ornament*, p. 72.

³ "The conditions of the new Mohammedan law were stringent, in endless designs in mosaic, marquetry, or in stucco, there was to be no image of a living thing, vegetable or animal," Wornum, *ib.*, p. 71.

The churches of San Pablo and Santa Tecla in Tarragona are examples of this imitation.¹

III. We come now to a class of remains which are very minute; but they are not on that account less instructive. The coins tell the same story as the inscriptions and the fragmentary notices by ancient writers. Of the Celtiberian money struck here Heiss gives fifty varieties; the usual types are a beardless head, a horseman with a cloak floating behind his shoulders and a palm-branch in his hand, a horse bridled, trotting or galloping; different symbols are often added; *e.g.*, a star, crescent, caduceus, &c.² Among the Latin coins those of Augustus are the most remarkable; a large brass has on its obverse his head radiated, and on its reverse an altar, decorated with ox-heads and festoons, out of which a palm-tree rises. The legend of the reverse is C.V.T.T., which Eckhel explains as Colonia Victrix Togata Tarraconensis, referring to Virgil, *Æneid*, i, 286,

“Romanos rerum dominos gentemque togatum;”

and to a passage in Strabo, lib. iii, p. 225, where he speaks of some Spanish tribes, who had adopted the customs and dress of the Romans.³ The device on this sestertius illustrates Quintilian, *Institutes of Oratory*, lib. vi, c. 3, De risu, who gives many examples of facetious sayings; and mentions that when the Tarraconenses informed Augustus that a palm-tree had grown out of his altar, he replied, “It is evident how often you burn sacrifices upon it,” intimating, of course, that no victims had been offered.⁴

¹ Laborde, Voyage Pittoresque, has an engraving of this doorway, but it conveys a very imperfect idea of the beautiful details; they appear to much greater advantage in the photograph by Laurent of the Rue Richelieu, Paris; thus exhibited they look more like a natural growth than a work of “art and man’s device.”

San Pablo and Sta Tecla are the oldest churches in Tarragona, having been erected during the Arabian domination or immediately after it; Parcerisa, *ib.*, p. 214, note; Indicador, pp. 72, 76.

² Cose, the most ancient name of Tarragona, appears on these coins in Celtiberian characters, the vowel O being omitted, according to the analogy of the

Hebrew, Phœnician, and other Oriental languages. The symbols are supposed to indicate different issues.

³ Some have conjectured that T stands for *Tyrrhenica*, and explain it as referring to the Etruscan origin of the city; Ford, Handbook for Spain, p. 462, reads it *turrita*, which is still more improbable.

Strabo, lib. iii, cap. iv, s. 20, *ὡς ἐν εἰρηλικῶν καὶ εἰς τὸ ἡμερον καὶ τὸν Ἰταλικὸν τύπον μετακειμένων ἐν τῇ τηβεννικῇ εὐθείᾳ.*

⁴ Quintilian, p. 554, edit. Burmann: Et Augustus, nuntiantibus Tarraconensibus palmam in ara ejus enatam, apparet, inquit, quam sæpe accendatis; compare the notes of Turnebus and other commentators.

Another coin of the same emperor shows the peculiar manner in which he was worshipped, and represents the temple erected in his honour, of which some fragments have been preserved.¹ On the obverse, Augustus appears seated, the upper part of his body undraped, in his right hand a patera or a figure of Victory, and in his left a spear. The attitude is that of a deity, and calls to mind the statue of Jupiter by Phidias, or the reproduction of it in miniature on the coins of Antiochus IV.² This design harmonizes well with the flattery of the poets, who described Cæsar as reigning upon earth, a universal monarch, vicegerent of Olympian Jove.³ The reverse has for its device a temple with eight columns, and bears the legend *ÆTERNITATIS AVGVSTÆ*. We may compare with it the tetrastyle temple on the coins of Emerita, which doubtless indicates that Augustus was worshipped there also.

IV. If we leave the city and explore its immediate neighbourhood, the Aqueduct arrests our attention, and exhibits to us, as it were embodied in a permanent form, those high qualities which made the Romans pre-eminent among the nations. It was constructed to bring into the city the waters of the river Gaya, from a place about twelve miles distant, in the mountains of Bufragaña, near a village called Pont de Armentara. In order to preserve the same level, the water was carried over the crests of a

¹ In the cloister of the cathedral, near the Arabic doorway, a portion of the frieze of this temple has been preserved; it bears some resemblance to the altar mentioned above, as the design consists of a flamen's cap (apex), an ox-head (bucranium), and a whisk used for sprinkling lustral water (aspergillum), with festoons of oak-leaves. Similar subjects appear on the frieze of the temple of Vespasian at Rome, formerly assigned to Jupiter Tonans, but in this case additional details are given—the aquimarium, culter, patera, malleus and dolabra: Desgodetz, Rome in its Grandeur, Temple of Jupiter the Thunderer, Plate ii.

² Pausanias, lib. v, cap. xi, s. 1, commences his account of the Chryselephantine statue of Jupiter at Olympia by saying that the god was seated on a throne, holding a Victory in his right hand and a sceptre in his left. A copy of

this figure on a colossal scale was placed by Antiochus IV. in the temple of Apollo at Daphne, and is exhibited on his silver coins. The reverse is thus described by Eckhel, *Doct. Num. Vet.*, vol. iv, p. 224:—Jupiter seminudus sedens, d. Victoriolam s. hastam: comp. C. O. Müller, *Denkmäler der Alten Kunst*, taf. xlix, No. 220 k.

³ Horace, *Odes*, i, 12, 51.

. tu secundo

Caesare regnes

No better illustration can be given of the worship of Augustus than is supplied by a magnificent First Brass of Caligula, on the reverse of which that emperor is seen sacrificing, in front of a hexastyle temple, at an altar to which the victimarius leads a bull. The obverse has a figure of Piety veiled and seated, showing the devotion of the great-grandson (pro nepos) to the memory of his ancestor.

I think we may trace in the legends

series of hills, sometimes on the surface of the rock, sometimes through passages like our modern tunnels.' About three miles north-west of the city an obstacle presented itself. A deep valley was to be crossed, and the Roman engineers united its opposite sides by a bridge that will last for ever. The situation is remarkably wild and lonely, remote from the dwellings of men and even from the high road, so that to obtain a good view it must be approached on foot. There are here neither features of natural scenery nor works of human hands to distract the thoughts of the spectator. Mr. Fergusson says that the effect is "marred by houses;" a mistake that seems to arise from confounding this aqueduct with that at Segovia.²

The modern names are Puente del Diablo or de las Ferreras. The former need not surprise us, as the vulgar have always been inclined to ascribe to supernatural agency any phenomenon they could not easily account for; so the Roman wall that connected the Rhine with the Danube was supposed to have been built by demons, and still bears the name Teufelsmauer.³ There are eleven arches in the lower row and twenty-five in the upper, their altitude varying with the surface of the soil. It should be observed that the former are higher and narrower than the latter, and that the increased width in the upper series is produced by the diminished thick-

the progress of cult, for while in some of them Augustus is associated with Rome or the deified Julius: ROM ET AVG, DIVI F, in others he stands alone, DIVVS AVGVSTVS.

¹ Though the Greeks did not build vast structures like the Roman aqueducts, we have at Samos a very early example of a subterranean passage hewn through the rock for the purpose of supplying the city with water, Herodotus, iii, 60. C. O. Müller assigns it to the second period of Greek art, Ol, 30-50, and conjectures that it was executed by the tyrant Polycrates, "Archæolog. d. Kunst," s. 81, note 1. Eupalinus of Megara was the architect employed upon it. At Megara also there was an aqueduct (*κρήνη*), built by the tyrant Theagenes, which Pausanias says was worth seeing on account of its size and beauty and the number of its piers; Hirt, *Die Geschichte der Baukunst*, band iii, abschnitt ix, s. 12.

² History of Architecture, i, 345,

346, woodcuts 239, 240. Ford, *Hand-book for Spain*, p. 90, says that the aqueduct at Segovia overtops the pigmy town, and Laborde, *Voyage en Espagne*, tome ii, has four engravings, in which modern houses and a church may be seen intercepting the view of the arches.

³ Gibbon ends his account of the wall of Probus with these words, "Its scattered ruins, universally ascribed to the power of the Daemon, now serve only to excite the wonder of the Swabian peasant." Decline and Fall, chap. xii, vol. ii, p. 47, edit. Dr. W. Smith. These remains are fully described by Eduard Paulus, "Der Römische Grenzwall (Limes transrhénanus) von Hohenstaufen bis an den Main," 1863. The aqueduct at Segovia, as well as that at Tarragona, is called the Devil's Bridge. Les Diablerets in Switzerland, and the Devil's Punch Bowl at Mangerton, in Ireland, are familiar examples that show how widely this superstitious tendency prevails among the uneducated.

ness of the piers, which taper as they ascend, and have less weight to sustain. If we compare this specimen of Roman masonry with similar fabrics in Spain and other countries, we shall only find new reasons for admiration. Its rival at Segovia is disfigured by offsets from the pillars, which break the outlines and fritter away the length in details, like the meretricious ornaments of Gothic decadence.¹ In the Pont du Gard we have greater length and height than at Tarragona, and the row of small arches at the top takes the place of a decorative cornice, but the dimensions of the central and lower arches are the same, which causes a want of due proportion in the parts.² At Metz the water-course was carried over 118 arches, of which five are still standing on the left bank of the Moselle and seventeen on the right, but they are only seventy feet high and the row is single, so that the structure fails in variety.³ This last observation applies with still greater force to the Aqua Claudia that bestrides the Campagna of Rome; there the eye is wearied by the monotony of the same form repeated for miles. All these defects are avoided in the aqueduct near Tarragona; it combines lightness and elegance with solidity; its members are in perfect harmony with each other; its majestic simplicity, appropriate to a useful purpose, produces an impression of grandeur and power which any attempt at ornament would only have impaired.⁴

When this water-course arrived at the hill Olivo, it divided into two branches, one supplying the upper and the other the lower town. The former was again subdivided into three channels, of which some vestiges remain, and of the latter there are still to be seen vaults sufficiently high for a man to walk through them. That these vaults belonged to the aqueduct is proved by the

¹ Laborde's *Plano Geometral del Acueducto de Segovia* shows four projections from each pier which take away the effect of height.

² Montfaucon says that the Pont du Gard served both as a bridge and as an aqueduct, *Antiquite Expliquée*, tome iv, p. 188, plate cxvi.

³ Montfaucon, *ib.*, pl. cxxxii, *Aqueduc à Joui sur la Moselle proche de Metz*, with which compare the Supplement,

tome iv, p. 105, chap. vi. Description de l' Aqueduc de Metz avec ses arches représentées en grand, pl. xlv. His engraving, pl. xliii, *ib.*, of the aqueduct of Segovia cannot be relied on.

⁴ Parcerisa's lithograph, *Cataluna*, vol. i, opposite p. 209, is taken from a more favourable point of view than Laurent's photograph, and shows the proportions much better.

calcareous sediment deposited by the water in its passage and now converted into stone.¹

The dimensions of the aqueduct are as follows :—Span of the lower arches 5·7 mètres, their greatest height 13·65 ; length of the row 73 ; span of the upper arches 6·72 : total height from the ground to the cornice 23·7 ; length of the upper storey 217.

Early in the present century the fabric had suffered so much from dilapidation that it even threatened to fall down ; but it has been restored by the Central Commission of Monuments, and is now in an admirable state of preservation.

V. About one league from Tarragona, and at a little distance from the high road to Barcelona, stands a Roman monument, the Spanish name of which is La Torre de los Scipiones.² This is a double misnomer, for the structure cannot properly be called a tower, and its connection with the famous Scipios cannot be substantiated.³ But, however incorrect the popular appellation may be, we can readily explain its origin. As Cneius and Publius Scipio often resided and conducted military operations in this neighbourhood, and two figures in front of the tomb closely resemble each other, it was natural for the common people to suppose that they represented brothers, and to identify them with the heroes whose exploits were most familiar to them. Other mistakes less plausible have been made by the learned ; Bassianus says that Cardinal Salviato removed to Rome an inscription between the statues, and Pons de Icart brings a similar accusation against Cardinal Ximenez.⁴ Both assertions seem to have no other foundation than idle reports among the natives. At a later period the same mendacious spirit

¹ Indicador de Tarragona, pp. 150-154.

² This tomb surpasses in magnitude, but resembles in form that which bears the name of Theron at Agrigentum (Girgenti); the latter is assigned by some to Greek Decadence, and considered by others to be Roman. For engravings and description of it, see the *Antichità di Sicilia* by the Duca di Serradifalco, vol. iii, which is devoted to the antiquities of Agrigentum, tav. xxviii-xxxi, pp. 70-74.

³ The family burial place of the Scipios was near the Porta San Sebastiano on the Appian Way. Cicero alludes to it in a

well known passage, *Tusculan Disputations*, i, 7, *An tu egressus porta Capena, cum Calatini, Scipionum, Serviliorum, Metellorum sepulcra vides, miseros putas illos?* Compare the fine plate in Labruzzi, *Via Appia Illustrata*, No. 7, *Ingresso al sepolcro della Famiglia dei Scipioni scoperto l'anno 1780 col Sarcofago, Inscrizioni e Busti ivi trovati.*

⁴ Pons de Icart is indignant at this theft, and exclaims, *Dios se lo perdone, porque sin duda aquella escritura dava verdadera noticia de lo que aquella torre era* ; Pons quoted by Hübner, *Inscr. Hisp.*, No. 4283.



La Torre de los Scipiones, near Tarragona.

imputed to General Stanhope the crime of stealing inscriptions, statues, and works of arts, which the authorities of Tarragona had presented to him.¹

The edifice consists of three storeys, the lowest of which is a simple basement, built up with large rectangular stones, and varying in height with the inequality of the ground on which it stands. The two statues of life size, and in very high relief, adorn the second storey; they are placed on pedestals surmounted by a cornice; each of the figures supports his head with his hand, and their general attitude is mournful, so that there can be no doubt that the sculptor intended to represent them as lamenting the person in whose honour the tomb was erected. The absence of ornaments or attributes and their barbarous costume show that they were slaves or captives, not distinguished Romans or mythological characters. Unfortunately the marine air has corroded the stone to such an extent that the delicacy of the contours and the expression of the countenances can with difficulty be traced. Immediately above the figures an inscription, now nearly illegible, extends across the front of the building. According to Hübner, whose account does not differ materially from that of Pons de Icart, the letters still visible are the following:

ORNIEEAIIV.....ENSERBVISI.....NEGL
NPNVIII IVBI PERPETVOREMANE

Notwithstanding the mutilated condition of this sentence, we may derive some information from it. The first word was probably Cornelius, which may be partly inferred from the letters still remaining, partly from comparison with an inscription extant on a similar memorial near Cartagena, No. 3462, *Corp. Inscr. Hisp.*

T. DIDI. P. F.
COR 2

Only four letters are required to complete the last word, which will then become *remanerent*, and the concluding

¹ Hübner, *ib.*, p. 545, says that the Spaniards in this matter only followed their usual practice, "ut solent vera incredibilibus miscere."

² The sepulchre of Didius is a conspicuous object, though not mentioned by Ford, now called La Torre ciega, about half a league from Carthago Nova (Cartagena) on the road to Ilici (Elche). The

part now remaining is 14 feet high, and the whole was formerly about 30 feet high. It was supposed by the vulgar to be the tomb of Scipio Africanus; and, in accordance with this mistaken notion, Cascales explained the abbreviations as meaning *tumulus dicatus divo, Publii filio, Cornelio*; but we ought to read T. Didius P. filius, Cornelia, *i.e.* tribu,

phrase resembles the expression "Perpetuæ securitati et memoriæ," which occurs in an inscription at Ratisbon, Orelli, No. 4448; Gruter, 671, 12.¹ Hence it appears that this tomb was built for some member of the Cornelian family, and that it was intended to be a permanent resting-place for his remains.

Besides this inscription over the statues, there was probably one between them, which would then correspond in position with that in the monument at Cartagena and others still extant in Italy; *e.g.*, CÆCILLÆ Q. CRÆTICIF. METELLÆ CRASSI, in the mausoleum of Caecilia Metella, near Rome.² Señor Hernandez says that a large wedge-shaped stone in the centre of this storey fits exactly into a cavity, and being moveable affords the only means of entrance. Though this structure as a whole is characterized by simplicity, it presents some ornamental features in architecture as well as in sculpture. The central compartment is surmounted by a cornice consisting of a single fillet, an inverted moulding, two fillets and a direct moulding; the lightness of the details contrasts well with the single massive torus below, and removes an appearance of heaviness which the uniformity of the style would otherwise produce. There can be little doubt that the third storey originally ended in a pyramid, as we know that the Etruscan tombs were often pyramidal or conical,³ and that this form was frequently imitated by the Romans, as for instance, in the monument at Igel, of which the upper part has fortunately been preserved.⁴

I take the following dimensions from the *Indicador Arqueológico de Tarragona*. The base, at its greatest altitude, is 1·74 metres high, and each side is 4·72 long. The elevation of the second storey is 4·5, and the length of each side is 3·94. The third storey, now incomplete,

¹ I. O. M. et perpetuæ securitati et memoriæ dulcissimæ Aureliæ mater Aurelia et P. Æl. Juvianus conjugi incomparabili. This inscription, being also sepulchral, affords an exact parallel to that at Tarragona.

² This tablet is very well shown in the coloured plate in Rheinhard's *Album des Classischen Alterthums*, No. 28. Above the tablet is a frieze of ox-heads connected by festoons of fruit and flowers, somewhat like that in the temple at Tarragona mentioned above. Hence is derived

the modern name of the mausoleum, Capo di Bove.

³ For the usual form of Etruscan tombs, see Mrs. Hamilton Gray, *Sepulchres of Etruria*; *Restoration of a Necropolis*, p. 158; *Grotta del Barone*, p. 168, &c.

⁴ The monument at Igel is described in Wytttenbach's *Antiquities of Treves*, edited by Dawson Turner, pp. 113-143, with plate and vignette; compare also Leonardy, *Panorama von Trier und dessen Umgebungen*, pp. 162-172.

has actually a height of 3·27, and each side is 3·36 long. Each of the statues is 1·76 high.¹

As in the case of the Aqueduct, the situation of this tomb, amid pines and shrubs, on a hillock near the shores of the Mediterranean, harmonizes with the reflections which it is calculated to excite. The traveller is left alone with antiquity, while he meditates on the genius, achievements and fortunes of republican Rome, and of that distinguished family which bore a greater part than any other in the extension of her empire,² and which the tradition of many centuries has associated with the edifice he now surveys. I did not reach this spot till it was too late to examine the details as carefully as they deserved; but the fast falling shades of an autumnal evening seemed a natural emblem of the mysterious obscurity that gathers round the pile erected by unknown hands, in honour of a personage whose name the acutest criticism cannot decipher completely.

VI. The so-called Tomb of the Scipios carries back our thoughts to the time when the virtues of republican Rome were displayed in vigorous efflorescence; the Arch of Bara belongs to the golden age of imperial Rome, when the whole civilised world enjoyed the greatest happiness under the Spaniard Trajan, Optimus Princeps, the best of princes. This monument is called the Arch of Bara or Sura; the former name being derived from its locality, the latter from the person who built it. Torredembarra is a station on the railway from Tarragona to Barcelona, and about a league and a half distant from the Tomb of the Scipios. Sura does not figure conspicuously in ordinary compilations of history, but to the classical scholar he is something more than a *nominis umbra*.³

¹ Swinburne, Travels through Spain, p. 72, pl. iv, agreeing with Pons de Icart, states that the letters FL were legible in the second line of the inscription, and hence he infers that the monument was erected by some priest (flamen) for himself and his family. He also observed an appearance of figures in low relief and nearly effaced; these were under an arch and in the centre of the second storey. Swinburne compares the tomb of the Scipios with that of Theron, which he describes in his Travels through the Two Sicilies, vol. ii, p. 285, and includes in his View of the ruins of Agrigentum. This writer is a valuable authority on

account of his accuracy in details, as he "never took the liberty of adding or retrenching a single object."

² Cicero, pro Murena, c. xxviii, In imperio Populi Romani, quod illius opera tenebatur, with reference to Scipio Africanus the Younger, conqueror of Carthage and Numantia.

³ Sura who built the arch is a different person from Sura on the coins of Saguntum; the former having Licinius, and the latter Valerius, for his *nomen gentile*; Heiss, Monnaies Antiques de l'Espagne, p. 219, pl. xxviii, Nos. 20, 21, 23; Akerman, Coins of Spain, Gaul and Britain, p. 103, pl. x, No. 14.

He was thrice consul, had great influence in raising Trajan and Hadrian to the throne, commanded as a general in the Dacian war, and was sent as ambassador to Decebalus. But his labours were not confined to military operations; he discharged the duties of secretary of state, and so fully enjoyed Trajan's confidence that he was allowed to draw up official documents at his own discretion. In return for these varied services, the highest honours were conferred upon him, triumphal ornaments, a public funeral, and a statue erected in the Forum by a decree of the senate.¹ Sura's accomplishments are attested by his social relations; he was a friend of Pliny the Younger, whose letters imply that learned and philosophical subjects were familiar to him.² But it belongs to our present purpose to notice the reasons for supposing that he was born in this part of Spain. At Barcelona, thirteen inscriptions have been found, recording the fact that Lucius Licinius Secundus acted as accensus, official attendant, to his patron Sura in his first, second and third consulship; in another inscription at the same place, Sura's statue at Rome is mentioned; and lastly, Martial addressing Licinianus, a Spaniard, speaks of Sura as connected with him.³

This arch stands on the Roman road, which was a continuation of the Via Aurelia, the great line of communication along the coast between Rome and Gaul. Both façades are adorned with four fluted pilasters, two on each side of a nearly semi-circular arch, having an

¹ Henzen, Supplement to Orelli's *Collectio Inscr. Lat.*, cap. ii, *Monumenta historica*, s. 15, Trajanus ejusque tempora, p. 81, "Ad clarissimos duces belli Dacici Licinium Suram, Glitium Agricolum, Minicium Natalem, Pompeium Falconem pertinent in sc. seqq." No. 5448, relates to Sura; in it these words occur, "huic Senatus auctore Imp. Trajano... triumphalia ornamenta decrevit statuamque pecun. public. ponend. censuit." After the overthrow of the Commonwealth, only emperors and members of the imperial family triumphed; others received the triumphalia ornamenta or insignia, as Tacitus calls them, *Annals*, i, 72. For the honours paid to Sura compare Dion Cassius, lib. lxxviii, cap. 15, τῷ δὲ Σούρῃ τῷ Λικινίῳ καὶ ταῖσιν δημοσίῃς καὶ ἀνδριάνται ἐδόκε τελευτήσαντι.

² The Younger Pliny, *Epistles*, iv, 30, informs Sura that there is a fountain in his own neighbourhood, near the lake of Como, where the water rises and falls three times a day, with a regular increase and decrease. He asks his friend to investigate the cause of this remarkable phenomenon. Ib. vii, 27, he consults Sura again, and inquires whether apparitions are to be considered as having a real existence and emanating from the Deity, or as imaginary and the offspring of our own fears.

³ Martial, *Epigrams*, i, 49, Ad Licinianum, de Hispaniæ locis, v. 40, Dum Sura landatur tuus. In the same epigram, vv. 19-22, Martial, himself also a Spaniard, mentions Tarragona as a pleasant retreat from the cold and storms of winter; Aprica repetes Tarraconis litora.

interval between them. The capitals are Corinthian, a favourite order with the Romans, and support an entablature consisting of architrave, frieze and cornice. As the width of the whole structure is nearly equal to its height, the proportion seems defective; but if the arch was originally surmounted by a statue or group of figures, this fault would have been to a great extent remedied. I am not aware that the upper part has been carefully examined with a view to ascertain whether any vestiges of fastenings can be traced; the supposition however is in itself by no means improbable. Montfauçon, in his *Antiquité Expliquée*, plate cxi, gives many examples of Arcs de Triomphe, on the top of which a quadriga, standard-bearers, Victory carrying a palm-branch and trophies are placed.¹ Sura, having distinguished himself in both the Dacian wars, would be very likely to build a triumphal arch, but as we have no direct evidence on the subject, another motive may be suggested; the arch might have been intended to record the construction, or more probably the restoration, of a public road. On this supposition it would be analogous in its design to similar edifices at Rimini, Susa and Pola.² The Spanish antiquaries think that Sura had no other object in view beyond the gratification of his vanity; but this opinion seems to rest only on a passage in which Dion Cassius describes him as ostentatious.³ It is worthy of remark that there are here no side entrances for foot passeners; a circumstance which would assist us to determine the date, if the inscription were altogether unknown. In this respect it resembles the Arch of Titus at Rome and that of Trajan at Ancona.⁴ The other arrangement, which is more con-

¹ Roman numismatics afford many illustrations: for the coins of Claudius, see Cohen, *Médailles Impériales*, vol. I, pl. x, Nos. 13, 80; for those of Galba, ib., pl. xiii, Nos. 179, 246: compare Admiral Smyth, *Descriptive Catalogue of a Cabinet of Roman Imperial Large Brass Medals*, p. 34, Reverse of Claudius, "Triumphal arch surmounted by a statue of Drusus on horseback, between two military trophies;" p. 44, Reverse of Nero, "Magnificent triumphal arch, with the victor in a quadrigated car upon the summit, preceded by two Victories."

² Fergusson, *History of Architect-*

ture, i, p. 311, with engraving of the Arch of Trajan at Beneventum, No. 206.

³ Dio Cassius, lxxviii, 15, says Sura was so rich and ostentatious that he built a gymnasium for the Romans.

⁴ Many examples of the single arch occur under the earlier emperors; e.g., of Augustus at Susa, of Drusus within the Porta San Sebastiano at Rome, of Claudius De Britannis, of Nero, of Trajan at Beneventum, and of Marcus Aurelius. All these exist or are known from coins. On the other hand, an *aureus* of Augustus shows three entrances; it was struck to commemorate the recovery of standards

ducive to architectural effect by a due subordination of parts, belongs to a later age. Sura's Arch wants the attic, which at Ancona is in harmony with the rest of the building,¹ while in that of Titus, as Mr. Fergusson observes, "it is overpoweringly high."

This monument has repeatedly suffered many things at the hands of injudicious restorers. They not only covered it with whitewash, thereby effacing the hues which time alone can impart, but destroyed the ancient inscription in the frieze on the west side and substituted another.² The original was as follows :

EX · TESTAMENTO · L · LICINI · L · F · SERG · SVRAE · CONSACRATVM.

Consecrated according to the will of Lucius Licinius Sura, son of Lucius, of the Sergian tribe.³ For CONSACRATVM others read CONSTRUCTVM. Unfortunately the stone employed as building material is particularly soft, so that the angles have become rounded, and the beautiful outlines of the leaves in the capitals have been broken.

The height of the arch is 10·14 metres, its span 4·87, and its depth 2·34; the height of the whole structure, from the base to the cornice, 12·28, and the total width 12.

Our subject has been special, and limited to Tarragona and its neighbourhood; but before concluding I beg leave to make one or two remarks of a more general nature. Spanish archæology is a vast, I might almost say a boundless, field; it suggests innumerable researches of various

from the Parthians, and represents the emperor in a quadriga on the summit between two Oriental figures: Dean Milman's *Horace*, p. 229, *Odes*, iv, 15; Cohen, "*Médailles Impériales*," i, p. 51, No. 84. However, the exception, if it really existed, only proves the rule. The arches of the later emperors, Severus, Gallienus, and Constantine are triple. Montfaucon gives twelve illustrations from coins, in which the various forms of the arches and the groups at the top of them may be well studied, "*Ant. Expl.*," tome iv, pl. cxi, opposite p. 172.

¹ Trajan's marble arch at Ancona deserves to be more frequently visited. Some have considered it to be the finest in the world; we may safely assert that for beauty of proportion it is not surpassed by any erected during the Empire, at Rome or elsewhere.

The first arches that commemorated a

Roman victory were built, about B.C. 196, by L. Stertinius out of the spoils taken from the *Spaniards*; but they were not, strictly speaking, triumphal, as Stertinius did not even claim a triumph. Two of them stood in the cattle-market (*Forum Boarium*), and one in the *Circus Maximus*: they were surmounted by gilt statues; *Livy*, xxxiii, 27, where, however, the reading is somewhat doubtful.

² These injuries were perpetrated on the occasion of Espartero's visit in 1845, when the arch was dedicated to him, *Parcerisa*, *Cataluna*, I, 211, note 102.

³ As the *Sergian* tribe is mentioned here, this monument reminds us of the arch of the *Sergii* at Pola in Istria, which is still standing, and, if Hirt's restoration can be relied on, had originally three statues on the summit; Hirt, *Geschichte der Baukunst*, *Tafel xxxi* [xvi], fig. vi.—a, ground-plan; b, elevation.

kinds, pre-historic, Iberian, Phœnician, Roman, Moorish and Gothic. It possesses, therefore, a fascination with which no country in central Europe can vie. On the other hand, these investigations are as laborious as they are interesting. The traveller has to contend with many difficulties physical, intellectual, and moral; he suffers from sudden changes of climate and fatiguing journeys; he exposes himself to risk from brigands,¹ and is often baffled by the incivility of the natives, who have a strange aversion to foreigners. Sometimes he is surrounded by total ignorance; and often the Spanish writers whom he consults are so rash and inaccurate that instead of assisting they only mislead. However, the English antiquary should be encouraged to persevere by the conviction that Spain contains rich treasures as yet unlocked, by the sympathy he will occasionally meet with even there from congenial spirits, and by the hope of being able, on his return, to communicate some information to those who have remained at home.

APPENDIX.

I add some miscellaneous notes, which, it is hoped, may prove useful to the student of Catalan antiquities.

The authorities chiefly followed in the preceding memoir are Hübner's "Spanish Inscriptions" and the "Indicador de Tarragona." Hübner, besides a detailed account of the inscriptions, gives a historical introduction and copious references to ancient and modern writers. The "Indicador" is useful for local information, but frequently inaccurate; the initials on the title page stand for Don Buenaventura Hernandez y Sanahuja and Don José Maria de Torres; I have reason to believe that Senor Hernander composed the greater part.

Amongst the earlier antiquaries Henrique Florez is facile princeps; his two great works are "España Sagrada" in forty-six vols., and "Medallas de las colonias, municipios, y pueblos antiguos de España," in three vols. The former contains an immense number of particulars relating to various subjects, which the title would not lead us to expect. Tome xxiv is devoted to the Antigüedades Tarraconenses; it contains a plan of the city, inscriptions, and many engravings, and shows several monuments that have now disappeared. The last chapter on the medals of the Gothic kings affords in the legends some examples of the changes by which Latin was barbarized. This volume is only preliminary to the

¹ A few months before my visit to Cataluna the train was stopped between Tarragona and Barcelona; and in the summer of the following year brigands

again infested the province, committing various outrages. They were at last dispersed by the gendarmerie, who killed six and wounded several others.

Memorias Ecclesiasticas de la Santa Iglesia de Tarragona in tomo xxv, which relates the history of Christianity in the city, with lists of councils, bishops and saints. Special honour is paid to San Maximo, Magin or Magi, who lived in a cave, and was beheaded in the Bufragana mountains; this part of the work will abundantly satisfy a keen appetite for the marvellous. Moreover the volume also includes the hymn by Prudentius, Peristephanon VI, In honorem beatissimorum martyrum Fructuosi Episcopi Ecclesiae Tarraconensis et Augurii et Eulogii diaconorum.

Nic Antonio, "Bibliotheca Hispana Vetus," ii, 463, mentions a Synod at Tarragona, A.D. 513, over which the metropolitan of that city presided, and at which the Bishop of Carthage, amongst others, was present.

Pierre Marca, well known as the historian of Bearn, also wrote a learned and curious work on the border provinces; it is entitled "Marca Hispanica sive Limes Hispanicus; h.e. Descriptio Cataloniae, Ruscinonis," etc., ab anno 817 ad annum 1258. Though a Frenchman, Marca is infected with the taint of Spanish prolixity, and begins his narrative with the Tower of Babel, post tentatam a Noachidis temerariam illam turris Babylonicæ molitionem. For Tarragona see especially chap. x, pp. 134-140; chap. xi, pp. 141-144. Marca had the best opportunities of studying his subject, as in 1660 he was sent to the frontiers, and was named Intendant of Cataluna by Louis XIII. This book has a copious index.

Swinburne's "Picturesque Tour through Spain," with twenty engravings, London, 1806, folio, must be distinguished from his "Travels through Spain;" the letter-press of the former work is comparatively unimportant.

Parcerisa only executed the illustrations for the book on Cataluna, which usually bears his name; the text was written by P. Piferrer and J. Pi y Margall.

Ford's Handbook is a meritorious performance, but he is too enthusiastic, and sees objects through the beautifying medium of his imagination; hence he often describes rather what he wishes than what actually exists.

Of all the persons connected by birth or residence with Tarragona, Ant. Augustinus is far the most learned. His Dialogos de medallas, inscripciones y otras antigüedades, have been translated into Latin and Italian. He was sent to England by Pope Julius III on the occasion of the marriage of Philip with Queen Mary. A good account of his life will be found in the "Biographie Universelle."

In ancient times Barcelona was insignificant, and Tarragona flourishing; now the situation is reversed. Accordingly, Heiss gives no coins of Barcino (Barcelona); the only example I have been able to find is that mentioned by Jo. Christoph. Rasche in his "Lexicon Univ. Rei Numariae," with the legend COL BARCINO FAVENTIA, numus Galbae in Thesaurο Golzii. The Museum at Barcelona is inferior to that at Tarragona, and thus corresponds to the unimportant position of the former city under the Romans; however it contains many interesting antiquities; see the "Catalogo de los objetos que la Comision de Monumentos historicos y artisticos de la Provincia de Barcelona tiene reunidos:" Nos. 814-830, 931-939, and 950 are, for the most part, Roman inscriptions.

It is unnecessary to enlarge on the importance of the Catalan dialect, as it has continued for many centuries almost without alteration, and is now spoken by a population amounting to five or six millions; Joh. Sturm, "De Romanske Sprog og Folk, Skildringer fra en studiereise med

offentligt stipendium," Kristiania, 1871, p. 62. Like the patois of Béarn, it has a very close affinity with Latin; according to Mr. Raynouard, it approaches nearer to the Roman than any other of the neo-Latin languages. The following list of words taken from three stanzas of a short poem quoted by Sturm will illustrate this remark:—

<i>Catalan.</i>	<i>Spanish.</i>	<i>Latin.</i>
lloch	plaza	locus
avis	abuelos	avi
jochs	juegos	joci
mel	miel	mel
escolta	escucha	auscultat

Ab ell is translated in Spanish by *con el*, where *ab*, which is the same in Provençal, comes from the Latin *apud*. Many similar instances will be found in the declension of pronouns and the degrees of comparison in adjectives, e.g. *nosaltres*, *vosaltres*; *bo* (bueno), *millor*, *optim*; *gran* (grande), *major*, *maxim*; *mal* (malo), *pitjor*, *pessim*: "Gramatica de la Lengua Catalana," por D. A. de Bofarull y D. A. Blanch. The Catalans retain the Latin *F*, which Spanish changes into *H* mute; so we have *fel* for *híel*, and *fullas* for *hojus*. Catalan often supplies a middle term between Latin and Spanish, assisting us to trace the derivation of the latter, e.g., Lat. *unda*, Catal. *ona*, Sp. *ola*. Sturm, *ib.*, pp. 71, 72, prints in parallel columns four verses from the parable of the Prodigal Son (S. Luke, xv, 11-14) translated into Provençal, Catalan, Castilian and Portuguese. Professor Rubio y Ors, of the Barcelona University, informed me that there are many Greek words in Catalan; this testimony therefore concurs with the evidence from coins to which reference has been made above.

The English antiquary, if he happens to be imperfectly acquainted with Spanish, would do well to employ Latin as a means of communication with educated natives, but he must conform his pronunciation to the analogy of the vernacular. For instance, in such words as *geníus* and *pagi* an aspirate should be substituted for *G*. The priests usually speak Latin, and in some cases in the Italian manner; many of them are able and willing to promote archæological researches.

Tarragona can be quickly reached from the South of France; the journey from Narbonne to Barcelona occupies about nine hours and a half by express train, and thence to Tarragona is a ride of rather less than four hours; see the "Guía Oficial de los ferro-carriles de España, Francia y Portugal."

The preceding memoir is the result of a journey through the northern provinces of Spain and a visit to Tarragona in the autumn of 1878; at this city I had the advantage of studying the monuments with the kind assistance of Senor Hernandez, the best local antiquary. No account is given here of the cathedral, because Mr. G. E. Street has already described it.

I desire to express my obligations to Mr. Percy Gardiner of the British Museum for some valuable remarks on Spanish coins.