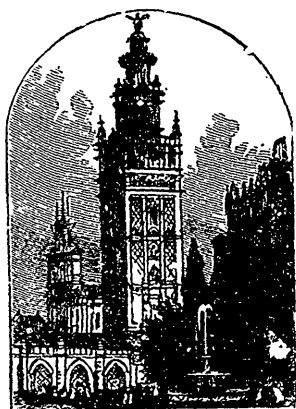


Spain so often mar the beauty of the churches; but all is in severe taste, from the sombre black-and-white to the beautiful screens of bronze and jasper."

The Escorial, like all the other edifices in Spain that are not in actual occupation, is falling out of repair. The traces of dilapidation are everywhere visible. Only recently it narrowly escaped destruction by fire; and in the deplorable state of the finances of the country there is little hope of the damage being repaired. In common with many other of the magnificent monuments of the past, the probability is that the Escorial is doomed. In its present impoverished condition the country lacks ability to keep this and other great buildings, the products of a more prosperous era, in repair.

Segovia is to the archæologist and the antiquary one of the most interesting cities even in Spain. Without accepting the Spanish tradition, which carries it back to the days of Tubal and Hercules, we must accord to it a very high antiquity. Its monumental remains attest and illustrate its pre-Roman, Roman, Gothic, and Moorish occupation. Its lofty situation on a rocky ridge at a considerable elevation above the plain, its picturesque old walls, the Alcazar, the curious round towers, the quaint balconied houses, the Cathedral, and, above all, the magnificent aqueduct—a section of which is represented by the accompanying cut—form a spectacle of rare interest and beauty. Once this city was the centre of a vast industry, and enjoyed a high degree of prosperity. But in this respect the glory has departed from it. It is only a wreck of what it formerly was. In the seventeenth century thirty thousand of its population were engaged in the manufacture of woollen cloth; now there are not more than ten thousand people in it, all told.

The aqueduct, supposed to have been built by the Emperor Vespasian, was constructed for the purpose of conveying water over a ravine seven hundred and fifty feet wide and ninety feet deep. It consists of two ranges of arches thrown across, one



THE GIRALDA.