

cornices of these entrances are ornamented with large stone balls, a style peculiar to this place, and the doors themselves are studded with iron nails, the heads worked in many different patterns. The principal street leading from the Zocodover is most picturesque, and the perspective is bounded by the graceful tower of the cathedral rising to the height of three hundred feet.

This edifice is naturally the first object of interest in the city. It is a museum of Spanish art, containing tributes from successive generations, offering specimens of every style from the thirteenth century, when it was raised on the foundation of a more ancient temple, to that of the eighteenth, when the wealth and taste and religious enthusiasm, which had inspired the people in preceding centuries, had died away. The exterior is disappointing; choked up by mean buildings, and rather sunk in a hollow, you might pass it by without even being aware of the existence of a cathedral. The façade from the plaza is fine, though only one tower is completed. In the interior the richness of detail rather detracts from the effect of the whole, and the columns are too massive for the building; they rest on heavy pedestals, and all has been spoiled by a slight touch of whitewash, although the stone itself is of a very pale white colour. In Seville the grandeur of the building prevents one from entertaining the slightest wish to examine it in detail; in Toledo, on the contrary, there are so many beauties, so many objects of interest inviting a careful scrutiny, that you feel as if you must dwell upon each in succession.

The present edifice was commenced in 1227, in the reign of Saint Ferdinand, and it was not completed until the time when the Crescent finally bowed before the power of Castile. During this long period it received constant additions and embellishments, and the talents of the first artists were called into requisition to enrich it

with the productions of their genius. The carved stalls of the choir are triumphs of the chisel of Borgoña and Berruguete, the gilded *reja* the master-piece of Villalpanda, and every chapel offers something worthy of note. The first point of attraction is the *Capilla Mayor*, where the high altar is enclosed by a most elaborate screen of rich Gothic stone-work, partially gilt, and adorned with numbers of statues. The *retablo* is very costly, and every niche is filled with figures, amongst them those of Alfonso VIII., and of the shepherd who guided the Christian arms to victory, under that monarch, at the *Navas de Tolosa*.

There is likewise a statue of Alfonso VI., and opposite to him one of a Moslem *Alfaquí*, which recalls an incident in the early history of Toledo creditable alike to both Moor and Christian. When the Moslems were forced to yield to the triumphant arms of Alfonso VI., they surrendered only on one condition, that they should be allowed to continue the celebration of their religious ceremonies in the great mosque. This was guaranteed them by the Sovereign, and the Christian army took possession of Toledo. The conditions were faithfully fulfilled by Alfonso, but unfortunately he had soon occasion to leave the city and proceed to Leon, leaving the government in charge of his Queen Constance. She was a native of France, and so was Bernardo, then Archbishop of Toledo; and during the King's absence they determined on breaking faith with the inhabitants, and accordingly seized upon the mosque, converting it into a place of Christian worship. The Mahommedans instantly had recourse to Alfonso, who was highly indignant at his royal word having been broken; he returned in all possible haste to Toledo to punish the Queen and her adviser. But the injured Moslems, unwilling that any harsh measures should be taken, went out to meet the King,

headed by one of their chief men, an Alfaquí, who was held in great respect, and besought Alfonso not to carry out his designs of vengeance, but to pardon the Queen and all who had joined in committing so great and flagrant an act of injustice; the entreaties of the Alfaquí prevailed, the King forgave the culprits, and the statue of the Moslem, who behaved so generously, was erected in the Capilla Mayor.

Several of the early Kings are buried in this chapel, and here amid royalty lies the great Cardinal Mendoza, one of the most virtuous prelates that ever graced the archiepiscopal throne; the confessor of Isabella, her companion and adviser in the council and the camp, who tempered the sternness of the age in which he lived with the mildness and gentleness of his character. His sepulchre is richly ornamented in the plateresque style, and the portion of the edifice where it stands was considerably enlarged by Ximenez, who succeeded Mendoza in the primacy. The beautiful chapel of Santiago in the centre of the aisle was erected by the great Constable Alvaro de Luna, who after enjoying the favour of his Sovereign for so many years ended his days upon the scaffold in the great plaza of Valladolid. He not only built the chapel, but had likewise prepared a sumptuous tomb for himself of bronze gilt, ornamented with statues so arranged as to rise during the celebration of mass. This was, however, destroyed during his lifetime, and the present sepulchre of rich Gothic work was raised by order of Isabella, who had doubtless, after the lapse of years, learned to do justice to the character of the man her father had so grievously wronged. The inscription merely intimates that he ended his days in 1453. There are many other fine sepulchres both in this and the adjoining chapels, all altar tombs, of which there are so many beautiful examples in this country.

There is another chapel, "de los Reyes nuevos," containing the ashes of many of the Sovereigns of Castile; amongst others, of Henry of Trastamara; the whole is richly ornamented in white and gold. In the sacristy is preserved a most lovely custodia, the work of Enrique de Arfe, made by order of Ximenez; as a specimen of working in gold and silver, it is unequalled. It stands sixteen feet high, representing a Gothic temple, decorated with two hundred and sixty statues, all gilt, and of most delicate workmanship; in the centre is a remonstrance which belonged to Isabella, and was purchased at her death by the Cardinal.

At one end of the aisles is the Muzarabic chapel, erected by Ximenez, in order to preserve the memory of this ancient ritual, said to be the earliest used by the primitive Christians of the Peninsula. It was the one used in the time of the Goths, and was retained by the Christian inhabitants of Toledo, while the city was under the dominion of the Moors, during which period six churches were still consecrated to its services. The oldest of these was founded in the year 554; the most modern in 701. The buildings themselves have been so often modernized, that no trace of the original portions remain. The inhabitants clung with affection to the primitive ritual of their ancestors; but after the conquest, they were obliged to adopt the Roman liturgy, which was introduced into most of their churches. Ximenez, however, anxious that it should not be lost, erected this chapel in the cathedral, in order that the Muzarabic mass might be said there daily, and had it printed at Alcalá de Henares.

This service, which was performed in Toledo unaltered during the whole time the city was in possession of the Infidels, is particularly interesting, the more so from its having been transmitted from such early days, and so

carefully treasured by the prelates, even after it had been exchanged for another. This mass is still occasionally said in the old Muzarabic churches. The chapel erected by Ximenez, is very simple; on its walls are frescoes of the taking of Oran in 1508, that celebrated expedition when the Cardinal led his troops in person, and wielded the sword in one hand, while he held the crosier in the other.

In the nave is a Gothic chapel, on the spot where the Virgin is supposed to have descended to present the "casulla," the cassock, to San Ildefonso. This is the great miracle of Toledo, and allusions to it meet the eye in every direction; it has ever been a favourite subject with Spanish artists, more particularly in this diocese, over which San Ildefonso ruled. Cardinal Rojas erected this shrine in 1610; and within its cage of lace-like Gothic work, the identical slab on which the Virgin is said to have rested her foot, is carefully guarded. Bas-reliefs represent the miracle to which the chapel is dedicated.

The sun's rays stream in on all these precious objects through windows of painted glass; and though the colour cannot vie in depth or brilliancy with those of Leon, yet they heighten the general effect, and shed a sweet and softened light around. This brief sketch conveys but a very imperfect idea of this lovely cathedral, which possesses so many treasures of art, speaking of the magnificence of a long line of prelates, who loved to enrich the pearl of their diocese. But their wealth is now a thing of bye-gone days; the canons and chapter of Toledo, whose number and whose riches had no parallel, have vanished; the primate lives the greater portion of the year at Madrid, and the city, ruined and deserted, has received its final death-blow in the impoverishment of that hierarchy, whose princely revenues were spent within its walls. Large and noble cloisters are attached to the



cathedral, once adorned with frescoes, but now they have almost disappeared.

Perhaps after the cathedral, the most interesting monument—at least, of Gothic date—in Toledo, is the Church of San Juan de los Reyes, formerly belonging to a Franciscan convent, founded by the Catholic Sovereigns after the conclusion of the war with Portugal. It was completed in 1476, and much favoured by Ferdinand and Isabella, who enriched it with an extensive library and other valuable objects. Its beautiful Gothic exterior was covered with many heavy chains, mournful reminiscences of the Christian captives, who were released at the taking of Malaga and other towns. Some few still remain, but the great majority have been taken away; and the destruction of this beautiful convent, is one of the gravest charges which the Spaniards have to bring against the French.

The building was sacked, the splendid library committed to the flames, and the exquisite church, quite a triumph of florid architecture, was converted into a stable by the French troops. The rich ornaments, the delicate traceries, in which occur the initials of Ferdinand and Isabella, the gorgeous armorial bearings, and the elaborate inscription fringing the cornice, are all beautiful; but its painted glass windows have been destroyed, and all the statues within reach are mutilated. The ruined cloisters are still exquisite, although unroofed and despoiled of their ornaments; and the passages and corridors have been converted into a receptacle for the bad pictures which were expelled from the convents.

Leaving the gate, and descending the steep hill, you arrive at the verdant plains; a pleasant walk then leads to the sword manufactory, where the famed steel of Toledo is still fashioned. It is a large white building, and was erected for this purpose in the reign of

Charles III. The blades are all beaten with the hand, although for other branches of the manufacture, they use machinery driven by water power. The swords for the army are mostly made here, and some specimens of the ancient productions are preserved in a small cabinet. When we were there, they had none for sale, but we saw some of those wonderful swords so admirably tempered as to admit of their being bent into a circle. They were unfinished, and they asked about five pounds for them in that state; ten, being the price when completed.

Returning to the town, we passed the Basilica of Santa Leocadia, now called the Cristo de la Vega, on account of a remarkable crucifix contained in it, about the wonder-working power of which many legends are extant. This church was erected in 618, and within its walls were celebrated the early councils of Toledo. Close by is the noble bridge of San Martin spanning the gorge, with its quaint old gateways. Built in 1203, it was destroyed by a flood; again raised, it suffered much injury during the civil wars in the time of Pedro the Cruel, and was finally rebuilt by Archbishop Tenorio.

A curious anecdote is attached to the erection of this bridge. It appears that when nearly completed, and nothing but the keystone remained to be placed, the architect discovered he had committed some grievous error, and that on the removal of the scaffolding, the whole would fall. In vain, he sought to devise means by which to obviate the evil and save his reputation. Returning to his home, he confided to his wife the cause of his despair, telling her at the same time, that he never could survive such disgrace and ruin. The difficulty, which to him seemed insurmountable, was overcome by her ingenuity. That night, she silently left the house, and proceeding to the bridge, set fire to

the scaffolding in several places. The flames spread rapidly, and the whole giving way, the fame of the architect was saved, for the fall of the bridge was attributed to accident. He was employed to reconstruct a second; when, profiting by past experience, he this time committed no mistake, and the structure still exists.

Crossing the San Martin, a lovely walk may be taken round the hills on the opposite side, returning by the bridge of Alcántara, which spans the river at the other extremity of the town. Nothing can be wilder than the scenery; the granite rocks tossed about in strange craggy forms, crowned by the buildings of the town, all alike presenting a colour so uniform, that except under strong effects of light and shade, it is hardly possible to distinguish the one from the other. As you wind along the cliffs, you reach a small hermitage dedicated to the Virgen de la Valle, and from this spot, Toledo is truly magnificent.

However great may be the souvenirs of other Spanish cities, there are none which carry one back so many centuries. Others call forth recollections and tales of the wars of Moor and Christian; but in Toledo the mind may dwell on still earlier days, when the Gothic monarchs ruled in Spain. When their descendants resumed the dominion, which Roderick had lost, Toledo saw its ancient line of kings and prelates re-established, and it became the cradle of the glorious Castilian tongue, which may still be heard here in its greatest purity.

It was long the favourite residence of the Sovereigns; but after the succession of the House of Austria, it was deserted for Madrid, and, in course of time, her stately Alcázar was destroyed by the Portuguese; in a later invasion her beautiful convents were pillaged, and the hands of Spaniards themselves have since completed her ruin. Her hierarchy and vast religious establishments



were all that remained to support her; and now that they have been deprived of their revenues, she remains a lifeless sepulchre; her streets desolate and silent, inhabited by only a few thousand inhabitants, where once upwards of two hundred thousand lived in the enjoyment of wealth and prosperity. Now, it is a city rich in nothing, but the memory of the past.

Wandering along the rugged barren hills, you approach the old Moorish castle, which stands on a height commanding the bridge of Alcántara, and facing the Alcázar; it bears the strange name of San Cervantes, corrupted from that of San Servando. It was originally a monastery, dedicated to that saint, and was founded by Alfonso VI. soon after the conquest. Its defenceless condition outside the town, rendered it, however, a most uncomfortable residence for the monks, who soon abandoned it to more warlike occupants—the Templars, who maintained a strong garrison within its walls, till the period of their suppression. It then fell into ruins, and seems, from the mention of it in the dramas of Calderon de la Barca, to have been even in his days a deserted spot, frequented only by those who sought to arrange affairs of honour. In the valley below, is a curious remnant of Moorish work connected with one of the most fabulous and romantic incidents in Spanish story. It is supposed to have been the palace of the Infanta Galiana.

“Galiana de Toledo  
muy hermosa á maravilla  
la mora mas celebrada  
de toda la morería.”

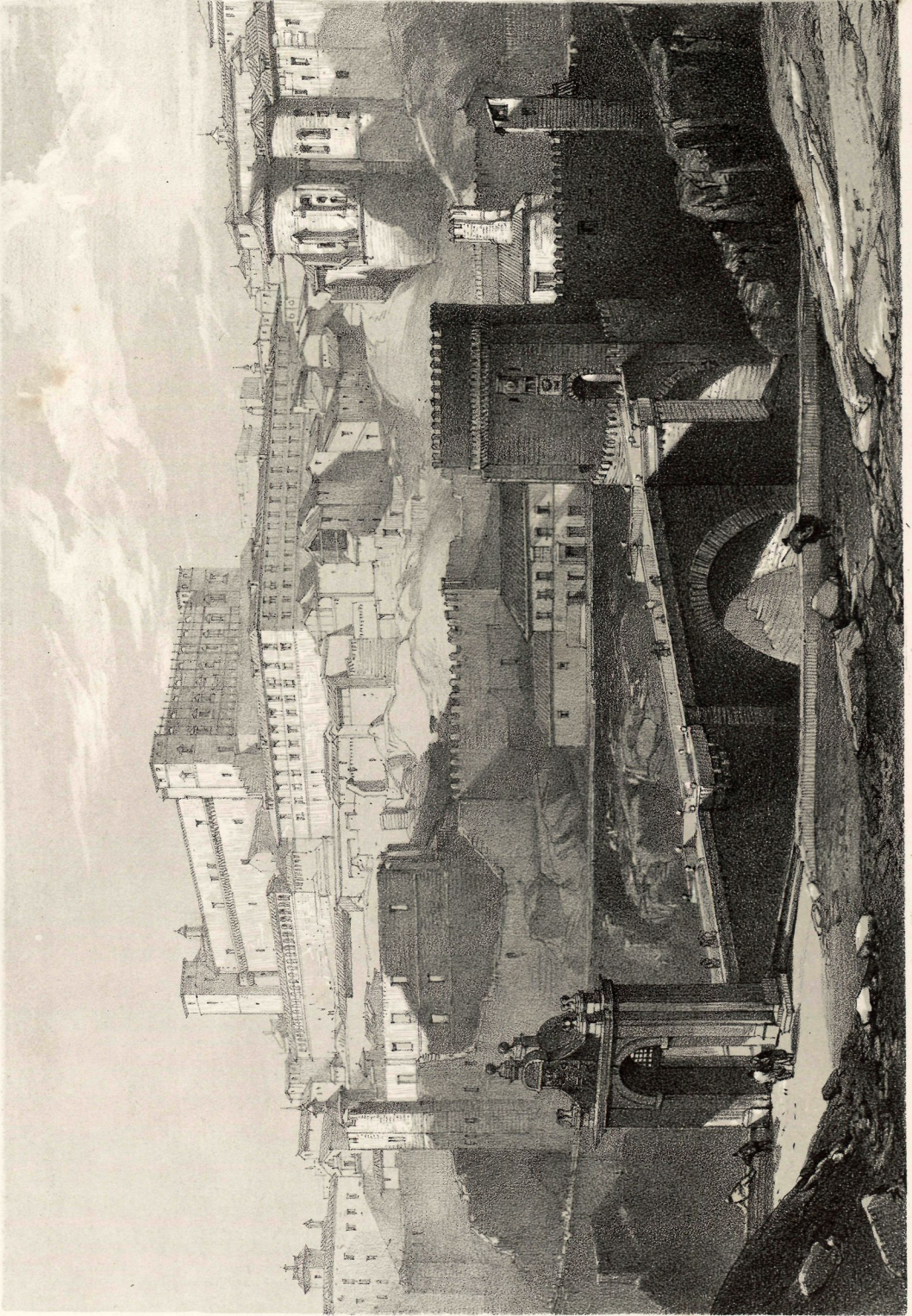
The ruins prove that it was once a handsome dwelling; it stands in a charming situation, close to the river, and is known by the name of the Huerta del Rey. The exterior is plain, and we were not a little surprised on

entering what appeared to be only a peasant's cottage, so feebly lighted, that the eye could with difficulty penetrate the darkness, to see on those walls blackened with the smoke of ages, traces of Moorish windows and arabesque designs, which would be worthy of the halls of the Alhambra.

The road to Aranjuez leads along this valley, and the first portion is laid out as an Alameda. From hence there is a splendid view of the Alcázar, towering above the houses on the opposite side of the river, the gorge between spanned by the bold arch of the bridge of Alcántara. The commanding position, upon which the Alcázar stands, induced Charles V. to select it as the site of his palace. He entrusted its erection to Herrera and Covarrubias, and it was one of his favourite residences in Spain. Subsequently burnt by the Portuguese, it was partially restored by the Primate Lorenzana, towards the end of the last century, who devoted it to the manufacture of silk, an art for which Toledo was once celebrated. But it was destroyed during the French invasion, and little but the outer walls and magnificent staircase are now remaining of this massive edifice.

Returning to the Zocodover, you pass the Hospital de la Cruz, built by the great Cardinal Mendoza. Its portal is of exquisite plateresque architecture. It is now converted into a school for the infantry, in the same manner as the Alcázar at Segovia has been appropriated to the education of artillery officers.

Many picturesque old buildings are grouped together in the neighbourhood, and in a street adjoining is the convent of Santa Fé, devoted to noble ladies, where, as there is no "clausura," strangers may enter. The number of monastic establishments formerly existing in this city appears perfectly incredible. Seventeen monasteries and thirty-two nunneries occupied the best



TOLEDO.

Dedmon Engr. lith.