

vice, a deed of gift of seventy thousand *maravedis* of annual revenue.

The grief of Maria de Silva at the failure of her project was such as almost to deprive her of her reason, and added to the eloquence of her entreaties to win over her husband to the king's interests. He now, therefore, exerted himself to gain the principal citizens, and succeeded so completely, that within three days from the departure of Enrique the Fourth, he was enabled to recall the Bishop of Badajos to Toledo, and to banish in his stead the Marshal de Payo and his son, who retired to their estates. Unanimous was now the cry of "Viva Enrique Quarto, y Mueren los rebeldes!" and the following day, a Sunday, the king re-entered Toledo in the midst of the general joy and festivity, and proceeded directly to the residence of the Alcalde, in order to thank his wife for her loyal efforts. A lodging was there in readiness to receive him, which he occupied during his stay in Toledo. Pedro Lopez de Ayala received on the king's return to Madrid the title of Count of his town of Fuensalida, and shortly afterwards, at Medina del Campo, a grant of the towns of Casaruvias del monte, Chocas, and Arroyomolinos.

The town and castle of Escalona are situated at eight leagues, or thirty-two miles, to the east of

Toledo. It is one of the towns, about a dozen in number, the foundation of which is attributed by the Count de Mora, in his history of Toledo, to the Jews. He fixes the date at about five centuries before the Christian era, when a large number of Israelites, to whom Cyrus, king of Babylon, had granted their liberty, arrived in Spain under the guidance of a Captain Pirrus, and fixed themselves principally in and around Toledo. He also states that the synagogue of Toledo—since called Santa Maria la Blanca—was erected by them. The name given by them to Escalona was Ascalon. The neighbouring Maqueda was another of their towns, and was called Mazeda. It was created a duchy by Ferdinand and Isabella in favour of their courtier Cardenas. I cannot learn the date of the castle of Escalona. Alonzo the Sixth won the town from the Moors; and it is probable that the castle was erected, at least in part, by Diego and Domingo Alvarez, two brothers, to whom he granted the place. After their death it reverted to the crown of Castile, and continued to be royal property until Juan II. gave it to his favourite Don Alvaro de Luna.

This grandee was known to have amassed great treasures in the castle; and on the confiscation of his possessions at the period of his final disgrace, the king marched an army to take possession of the

fortress ; but the countess held out successfully, and obliged the royal troops to raise the siege. On a second attempt, made after Don Alvaro's execution, his widow considered she had no further object in maintaining it, and lost no time in coming to terms. The conditions of the surrender were, that the treasure should be divided into three equal parts, one for the king, another for herself, and the third for her son. The son was likewise allowed to inherit the castle, and by the marriage of his daughter, it came into the possession of the Marquis of Villena, D. Lopez Pacheco, created Duke of Escalona by Henry the Fourth. The family of Fellez Giron, proprietors of Montalban, were descendants of this duke. At present the castle of Escalona belongs to the Duke of Ossuna. It is not only the most considerable of the numerous ruins disposed over the territory of Toledo, but one of the most interesting historical relics of Spain, having filled an important place in the annals of several of the most stirring periods. The unfortunate Blanche, Queen of Pedro the Cruel, was its inmate during several years ; as also her rival, Maria de Padilla, at a subsequent period.

The best excursion from Toledo in point of architectural interest, is that to Torijos, a small town situated rather to the left of the direct road to Escalona, and five leagues distant. Immediately

before arriving there, the castle of Barciense is met with, situated on an eminence which commands an admirable view, extending south and west to a semi-circle of mountains, composed of the Sierra del Duque, and the chain called the mountains of Toledo, and for a foreground looking down on a perfect forest of olive-grounds, surrounding the town of Torijos, two miles distant. The ruin of Barciense consists of a lofty square tower, and the outer walls of a quadrangle. There is nothing worth notice, with the exception of a bas-relief, which occupies all the upper half of the tower on the east side. It consists of a solitary lion rampant; probably the largest crest ever emblazoned. The Dukes of Infantado were proprietors of this castle.

The little town of Torijos contains a Gothic, or rather semi-Moorish palace, two Gothic churches, an ancient picturesque gateway, and the ruins of a magnificent monastery. It is one of those towns here and there met with on the Continent, which, at a favourable crisis of the arts, have fallen to the proprietorship of one of those individuals idolised by architects—men whose overplus of fortune is placed at the disposal of their eyes, and employed in ministering to the gratification of those organs. The greater part of the decoration of Torijos dates from the reign of Ferdinand the Catholic, when it be-

longed to D. Gutiere de Cardenas, father of the first duke of Maqueda. The following story is related respecting the founding of the monastery by his wife Teresa Enriquez.

This lady resided, when at Toledo, in a mansion, the ruins of which still exist, on the opposite side of the street to the monastery of San Juan de los Reyes, of which I sent you a description in a former letter. Being warmly attached to religious observances, (for she went by the name of Teresa la Santa,) and animated with an enthusiastic fervour towards everything which appertained to the splendid establishment in front of her residence, she had discovered a position, from which a view could be obtained, overlooking the principal scene of the religious ceremonies of the Franciscans. She there caused a window to be constructed, splendidly ornamented in the Arab style, and kneeling on a rich *prie-dieu*, she united her daily devotions with those of the *frailles*.

No small sensation was caused by this proceeding, most perceptible probably within the monastery, on the discovery being made by the brethren of the addition to their holy fraternity. The cardinal became alarmed, and intimated to Doña Teresa that the window was ill-placed,—that it admitted too much light in a wrong direction; that, in short, it must disappear. The veto of the all-powerful Ximenes de

Cisneros, already regarded as the dispenser of the royal frowns and favours, could not be resisted. The window was blocked up; but the interference was replied to in terms pointed with pious pique and holy revenge. The lady declared verbally to the prelate that she had no need of his convent, for she would found a more splendid one at Torijos. This threat, immediately put in execution, produced the building I mentioned above, the ruin of which is all that now remains.

Of the inhabited portions the external walls alone remain. The cloister is almost entire, and the church has only lost its roof. The rich tracery surrounding the doorways, and the sculpture in all parts of the interior, consisting chiefly of repetitions of the founder's armorial bearings—in imitation or satire of the profusion of similar ornament in San Juan de los Reyes—are entire, and appear as though they had been recently executed. The church is designed after the plan of San Juan, but the style of its ornament is much more elegant. The cloister is, however, very inferior to that of Toledo, and the whole establishment on a smaller scale.

Every traveller in search of the picturesque knows in how great a degree his satisfaction has been increased whenever the meeting with a scene deserving of his admiration assumes the nature of a discovery.

For this reason, the chapters of tourists should never be perused before a journey—independently of their possessing more interest subsequently to an acquaintance having been made with the country described. Strictly speaking written tours are intended for those who stay at home.

But the most favourable first view of a highly admirable building or landscape, is the one you obtain after the perusal of tours and descriptions of the country, in none of which any notice is taken of that particular object or scene. The village of Torijos is approached under these advantageous circumstances. Every step is a surprise, owing partly to the above cause, and partly to one's being inured to the almost universal dreariness and ugliness of the villages and small towns of this part of Spain. The appearance under these circumstances of a beautiful Gothic cross and fountain, of an original and uncommon design, outside the walls of the place, and the open tracery of the tall windows of the ruined monastery at the other side of a green meadow, creates an agreeable surprise, and adds considerably to the pleasure which would be derived from the same objects, had expectation been already feeding on their beauties. Imagine, then, the discovery, after leaving behind these monuments, (sufficient for the immortality of a score of Castilian villages,) of the façade of the

principal church, consisting of one of the richest and most exquisite specimens of Gothic decoration in Spain ; and, a street further on, of a second ornamental portal of a different sort, but Gothic likewise, giving access to a half Arab palace.

The Count of Altamira is the proprietor of this place, but neither he nor any of his family have inhabited the edifice for several years, and it is allowed to go to decay. Some of the *artesonado* ceilings, more especially that of the chapel in form of a cupola, admit the light through the joinings of the gilded woodwork. A large hall on the first-floor, which formed the anteroom to a suite of inner apartments, decorated in the Arab style, has been taken possession of by the *haute volée* of Torijos for their public ball-room. A tribune for musicians is placed against one of the end walls, and adorned with paper festoons. A placard, inscribed with the word *galop*, was visible in front of the seat of the leader of the band, indicating that the Torijos balls terminate with that lively dance. There was no furniture in that nor any other part of the house, with the exception of an *entresol* inhabited by the count's steward. This person no sooner learned that I was an Englishman, than he commenced setting in the best possible light the advantages the premises possessed for the establishment of every sort of manufactory.

It appears the proprietor is anxious to dispose of the building; and as all the English pass here for manufacturers, owing to the principal articles of common use, introduced by smugglers, being English, the worthy factotum had instantly made up his mind that I was the purchaser sent by Providence to take the old edifice off his master's hands. He is evidently either promised a bonus on the success of his efforts to sell, or he wished to pass with the property; for his idea produced a degree of zeal most useful towards the satisfaction of my curiosity, and without which his patience would have been exhausted before I had completed the view of the building. One peculiarity of the rooms consists in the ceilings—that is, the ornamental ones—being nearly all either domes, or interiors of truncated pyramids. There is only one flat. It is ornamented with the shell of the arms of the Cardenas family—each of the hundreds of little square compartments having one in its centre. The staircase is adorned with beautiful Gothic tracery.

LETTER XIV.

VALLADOLID. SAN PABLO. COLLEGE OF SAN GREGORIO. ROUTE
BY SARAGOZA.

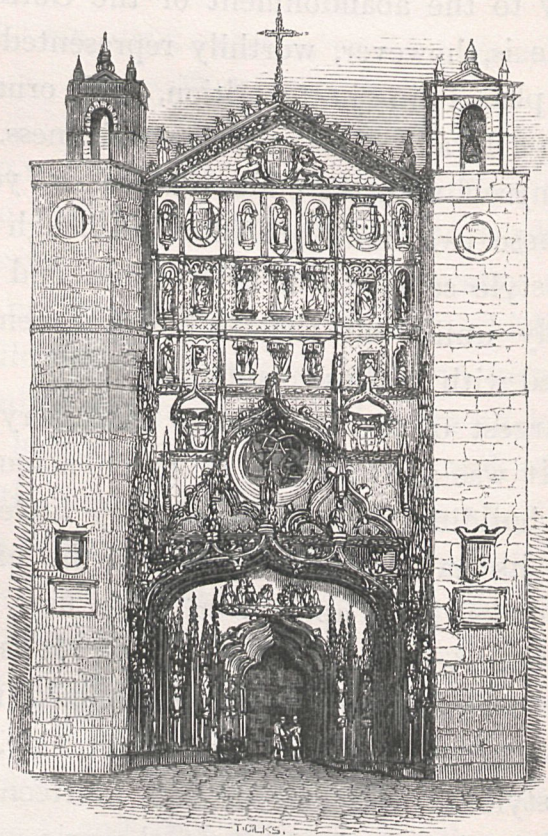
Tolosa.

I SHOULD have sent you an account of my excursion to Valladolid at the time it took place, but was prevented by the shortness of my stay and the hurry of my departure from Madrid, which immediately followed. I preserved, however, memoranda of the limited explorations which were to be made during a flying visit of three days, and will now give you the benefit of them, such as they are; as also of my experience of the public travelling in that direction. You will recommend your friends, who may visit this land of adventure, and are careful at the same time of their personal comforts, to wait the introduction of railroads, before attempting this excursion, when you hear that I met with three upsets in one night, and was afforded, in all, nearly five hours' leisure for contemplating the effect of moonlight upon the sleeping mules and an upside-down carriage!

The town of Valladolid contains monuments of much interest, although none of great antiquity. The greater number date from the sixteenth and seventeenth centuries, and form a chain, illustrative of the progress of architecture in this country, subsequently to the abandonment of the Gothic style. This style is, however, worthily represented by two edifices, placed in juxtaposition, and ornamented each with a façade of extraordinary richness. I will content myself with the endeavour to give you some idea of these two buildings, which, although belonging to a style so common in England and France, are totally unlike all the Gothic specimens I am acquainted with in those countries.

The largest of the two is the monastery of San Pablo. It was a foundation of much magnificence, and the building has sustained very little injury, owing to its having, immediately on the expulsion of the monks, been applied to other uses, instead of being deserted and left to decay. It is now a Presidio, or central prison for condemned malefactors. The cloister is a superb quadrangle, of the pointed style of the end of the fourteenth century, and is the usual resort of the prisoners, who are grouped so thickly over its pavement, that it is with difficulty one passes between them, without adding to the clanking of chains as their wearers

change their posture to make way. The façade of the church is enclosed between two small octagon towers without ornament, like a picture in a frame. Within these all is sculpture. The door-way is formed of a triple concentric arch, flanked by rows



FAÇADE OF SAN PABLO.

of statues, all of which are enclosed within another arch, which extends across the whole width, from

tower to tower. Over this there is a circular window, surrounded with armorial escutcheons, and the remainder of the façade is covered with groups of figures in compartments, up to the summit, a height of about a hundred and thirty feet, where there is a pediment ornamented with an immense armorial shield and lions rampant as supporters, and the whole is surmounted by a cross.

The church was erected by the celebrated Torquemada, who was a monk in the establishment. Doña Maria, Queen of Sancho the Fourth, although mentioned as the founder of the monastery, only completed a small portion of the edifice compared to what was subsequently added. A handsome tomb by Pompeyo Leoni, is seen in the church. It is that of Don Francisco de Sandoval, Duke of Lerma, and his wife. The woodwork of the stalls is by Ferrara. It is adorned with fluted Doric columns, and is composed of walnut, ebony, box and cedar. The superb façade of this church and its sumptuous tracery, had well nigh been the cause of a misunderstanding between the representative of the Spanish Government and myself. To obtain admission to the interior of the building, which I was told had become national property, I addressed my humble request in writing to the *gefefe politico*, or governor of the province, resident at Valladolid. I left