

very different eras, they exhibit the most striking variety of style and manner, and concur in proving what, however, is every where apparent, that in Spain taste and genius have long been on the wane; for the more ancient of these paintings, in which the genuine Gothic spirit appears, greatly surpass those of later date, in which, as they approach nearer the present times, more and more of barbarism is discoverable. The contrast is painful in such windows as, having accidentally been broken by hail or storms, have been at different times repaired; for these exhibit

“ Variety of wretchedness ! ”

Among the numerous chapels which this edifice contains are several deserving of notice; as the chapel of Muzaraba, that of San Pedro, of Los Reyes Nuevos, of San Iago, of San Ildefonso, and of Nuestra Señora del Saevario. In the chapter-room, which, though not magnificent, is spacious and handsome, we observe a curious series of portraits of all the archbishops of Toledo, among which methought I could distinguish him of the homilies, celebrated by Gil Blas. Some few of these portraits are in oil, but the majority are in fresco. Here, in the archives of the chapter, we were shown the singular chests which contain the deeds of the church. They are constructed of wood, but most admirably fashioned by Berruguete in the Doric style of architecture, with pilasters, cornices, and pedestals, the whole surmounted by allegorical figures of great beauty. The spaces between the pilasters are covered with figures of children, me-

dallions, garlands, festoons, and other fanciful ornaments, executed in basso relievo with extraordinary taste and delicacy.

In the sacristy is a picture, which the English traveller acquainted with the writings of Beckford will view with peculiar interest: I mean "the Deluge," by Basan; which probably suggested to that original and critical writer, the fine description of the chamber in the Ark, in his biography of Andrew Guelph and Og of Basan, in the *Memoirs of Extraordinary Painters*. This picture I would gladly have brought with me to England; but the Spaniards, at least at Toledo, have not yet begun to convert their paintings into articles of trade.

But I must here bid adieu to the churches and their curiosities, lest they tempt me to extend this volume beyond its proper dimensions. There remain two or three remarks to be made on Toledo, which I shall compress into as small a compass as possible. Every reader at all conversant with our older literature must be familiar with its sword-blades, which during several generations were the most celebrated in Europe, as I have already observed above. The cause for which the manufacture of them was abandoned, may be mentioned as highly characteristic of the Spanish character: they had from the beginning been made in the shape at one time universal in the country, and continued to be fashioned after the same model as long as they were called for. But upon the accession of Philip V., French swords came into fashion with French dresses; and, as the

Toledan manufacturers continued, as if by instinct, to form their blades according to the ancient type, none but the patriotic or the antiquarian refrained from preferring the foreign articles, by which the Toledos were quickly supplanted.

In former ages the Tagus was navigable as far as Toledo; and the quay, where the boats from Lisbon unladed, still exists, in a very perfect state, in the Plazuela de las Barcas. It has, moreover, been ascertained, that the navigation of the river might, with very little expense or labour, be again thrown open; but a damp has been cast on the undertaking by certain doubts, many having questioned whether the prosperity of Toledo would be by this means extended. I confess myself unable to discover any rational foundation for scepticism of this kind; and the reasons assigned by those who entertain it, are to me so many proofs of the necessity of re-opening the Tagus. They consider the manufactures of Toledo too limited to supply any branch of active traffic. But is there any insuperable bar to the extension of those manufactures? Are not swords, needles, and good woollen cloths, still valuable in Spain? The objectors go on to say that, as it produces no exportable commodities, the throwing open of the Tagus could *only* render it the entrepôt for the adjacent country. But what was Palmyra? Nothing but an entrepôt—upon a large scale indeed—for the adjacent countries; and Toledo, in the same way, might once more be filled with an opulent population, subsisting and enriched by their own industry, instead

of one almost wholly composed of lawyers, priests, friars, and students, who now crawl through its half-ruined streets, and render them melancholy.

One great merit Toledo possesses,—it contains an excellent inn, certainly one of the best in Spain. It is a spacious and handsome edifice, where ease and comfort may, for once, be found in company with grandeur and magnificence. The building extends round two courts, both surrounded by broad and elegant galleries, supported on massive columns of freestone. The kitchens, where, as in humbler establishments, the curious traveller will be sure to find a group of originals, are large and extremely convenient, and the range of stables more than large enough to accommodate a troop of horse. The grand staircase is superb, better suited to a palace than an inn; and the apartments neat, light, airy, and judiciously disposed.

The present landlord is an Asturian, and with great judgment he has formed his female establishment almost entirely of his pretty countrywomen, who are literally the belles of Toledo. His own daughter, who will be a great fortune, is particularly handsome, and has long made the discovery. She sings, too, very sweetly; but unfortunately imagines none but a dandy from Madrid worthy to become her husband. Of the dinners and suppers, it would be rather flat to speak after the ladies; but they also are good in their way, and may be succeeded, at a rather cheap rate, by very exquisite wines. We invite the reader to pass the vacation there with us, and make trial of them,

should we be fortunate enough a succeeding year to resume our rambles through other parts of North Spain, where a wide field remains yet unexplored by the foot of the "Tourist." Illustrated also by the pencil of his ingenious and enthusiastic colleague, scenes highly interesting in every point of view, especially if regarded with reference to the fortunes of a new and better Spain, will appear, presenting faithful specimens of the genius and wonders of a land,—once the favourite colony and every where bearing the imprint of the Roman, and of his Gothic and Moorish successors; all of whom have left, in those splendid ruins of art which so forcibly appeal to the imagination while they rivet the eye, magnificent memorials of great though fallen dynasties.

THE END.

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LANDSCAPE ANNUAL,

FOR 1835-6, OR,

TOURIST IN SPAIN;

COMPRISING

GRANADA AND ANDALUSIA.

*Illustrated with Engravings from Drawings by*

DAVID ROBERTS, ESQ.

THE LITERARY DEPARTMENT BY THOMAS ROSCOE, ESQ.

The following Subjects illustrate the Work:

GRANADA.

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| <ol style="list-style-type: none"><li>1. General View of the Alhambra.</li><li>2. Granada, from the Banks of the Xenil.</li><li>3. Palace of the Generalife, looking from the Hall of the Ambassadors.</li><li>4. The Vermilion Towers, from the Street of the Gomeres.</li><li>5. Descent into the Plain and View of Granada.</li><li>6. Tower of Comares.</li><li>7. The Gate of Justice; Entrance to the Alhambra.</li><li>8. The Court of the Alberca, or Great Fish Pool.</li><li>9. Remains of the Old Bridge across the Darro.</li><li>10. The Casa del Carbon.</li><li>11. Fortress of Ronda.</li><li>12. Alcala el Real.</li><li>13. Gaucin, looking towards Gibraltar and the Coast of Barbary.</li><li>14. Tower of the Seven Vaults.</li><li>15. Town and Castle of Loza.</li></ol> | <ol style="list-style-type: none"><li>16. Hall of the Abencerrages.</li><li>17. Moorish Gateway, leading to the Viva Rambla.</li><li>18. Bridge of Ronda.</li><li>19. Court of the Lions.</li><li>20. Hall of Judgment.</li><li>21. Mountain Fortress of Luque. <i>Vignette.</i></li></ol> |
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WOODCUTS.

22. The Gate of Elvira.
23. The Fountain of the Lions.
24. The Tower of the Bell.
25. The Moorish Entrance to the Great Square of the Cisterns.
26. The Entrance to the Albaycin.
27. The Gate of the Xenil.
28. The Tocador, or Toilet of the Queen.
29. The Entrance to the Chapel of Ferdinand and Isabella.
30. The Entrance to the Viva Rambla.
31. The Tomb of Ferdinand and Isabella.

ANDALUSIA.

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|---|--|
| <ol style="list-style-type: none"><li>1. Cordova, looking down the Guadalquivir.</li><li>2. Interior of the Great Mosque at Cordova.</li><li>3. Alcazar, or Prison of the Inquisition, Cordova.</li><li>4. Tower of the Church of San Nicholas, Cordova.</li><li>5. Plaza Real, and Procession of the Corpus Christi, Seville.</li><li>6. Seville, from the Cruz del Campo.</li><li>7. Moorish Tower, called the Giralda, Seville.</li><li>8. Entrance to the Court of the Orange Trees, Cathedral of Seville.</li><li>9. Entrance to the Hall of the Ambassadors, Alcazar, at Seville.</li><li>10. The Golden Tower, Seville.</li><li>11. Entrance to Carmona.</li><li>12. The Bull Ring, Seville.</li><li>13. Ruins of Italica.</li><li>14. Xerez, from the Ramparts.</li><li>15. Interior of San Miguel, Xerez.</li><li>16. Monastery of the Cartuja, Xerez.</li></ol> | <ol style="list-style-type: none"><li>17. Alameda and Convent of La Virgen del Carmen, Cadiz.</li><li>18. Tarifa, Gut of Gibraltar.</li><li>19. Gibraltar, from the Neutral Ground.</li><li>20. Malaga, from the Moorish Fortress of Gibralfaro.</li><li>21. Cathedral of Malaga. <i>Vignette.</i></li></ol> |
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WOODCUTS.

22. Roman Gateway at Cordova.
23. Gate of the Zancarron, or Sanctuary of the Koran, Mosque of Cordova.
24. Arab Pulpit in the Mosque of Cordova.
25. Chapel of the Convent of the Most Pure Virgin of the Conception, Carmona.
26. House in which Columbus died, at Seville.
27. Students of Salamanca, at Seville.
28. Entrance to the Alameda, Seville.
29. Castle of Alcala el Guadaira.
30. Gate of the Alcazaba, Malaga.
31. The High Altar, Cathedral of Seville.

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