CASTLES ITINERARY IN CASTILE

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GUIDE TO THE MORE INTERESTING CASTILIAN CASTLES

BY

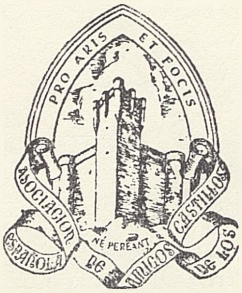
FEDERICO BORDEJÉ

WITH AN INTRODUCTION

BY

DR. LEONARDO VILLENA

PICTURES BY VALERIANO ROSALES



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Graphical itinerary showing distances between successive castles (when a round-trip is shown, the total distance is indicated). Dotted lines show other main roads not used in this itinerary.

INTRODUCTION

BY

Dr. LEONARDO VILLENA
(National Research Council)

This guide covers the itinerary which I prepared for the Study Tour held by the International Castles Institute in the Spring of 1962. It aims to include the more important castles and palaces of Castile in a short and convenient form. The Study Tour was part of an international gathering in which a scientific meeting on the reconstruction of castles and an exhibit on the documentation of castles were also included.

In order to help foreign tourists enjoy Castilian castles, the Spanish Association of Castle Friends decided to have this guide printed. I hope it will be followed by others covering the remaining areas of Spain. In the following lines you will find introductory commentaries which will help you understand better the description and history of the monuments included in the Guide written in Spanish by Mr. F. Bordejé, one of the «castle friends» who devoted much time studying and spreading the knowledge of our castles. Among others I wish to thank Mrs. Fischer and Lord Talbot for their help in putting the Guide into correct English and Mr. Zafra who undertook the task of checking the proofs.

HISTORICAL BACKGROUND

The special characteristics, both geographical and historical, of the Iberian Peninsula influenced Spanish civilization and therefore Spanish castles. Iberian topography, one of the most

complicated in Europe, gave form to Spanish personality as shown in its pre- and protohistoric cultures, among the oldest and most important in Europe. During the neolithic period the Iberians spread through Spain entering from the South. In connection with the Egyptian civilization they developed a high culture, an example of which is the polychrome sculpture known as the «Lady of Elche». Tartessos (now Andalusia) dominated the Western Mediterranean and spread far and wide the ceramics that are distinctive for its «bellshape vases». Celtic tribes entered through the North and merged with the Iberians in Castile, a high plateau in the center of the peninsula that is defended against climatic and human influences coming from the coast by chains of mountains wich gave it a dry climate of great extremes and a strong personality.

Iberia, being the western gate of the Mediterranean, the «Finisterre» of the ancient world, attracted the active races of ancient (1) and medieval times which came here to dominate this crucial spot, as well as to exploit its mines and to use its ports. Being surrounded by sea and high mountains (the Pyrenees), the former inhabitants could not move out each time new invaders arrived. Every invasion produced a very strong resistance and, later on, a complete merger. In this way an ensemble of autochthonous populations with a great sense of freedom and individualism was developed. These groups were always ready to resist other influences, and erected many fortified strong points against neighbors and foreigners.

Very early the Phoenician, Hellenic and Carthagenian influences made themselves felt in the coastal zones, but only the Romans, after many long, hard fights, were able to establish their rule over the whole peninsula (with the exception of the Northern mountains). Then a Hispano-Roman civilization was created, full of peculiarities not found in the rest of the Roman Empire, making Spain second to Italy among the most Romanized.

When the Roman Empire crumbled, the dark ages came over Europe, but classical culture continued to shine in Byzantium to the East and in Spain and Ireland to the West. The South of Spain known now as Andalusia, land of Séneca and Trajan, with its great civilising capability and its large assimilating power attracted and converted the Visigoths and developed a flourishing civilization. Saint Isidore of Seville was one of its grand exponents.

The rule over the seven millions of Spaniards was going to change again and turn Spain from the European path. Some

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(1) The ancient civilised world showed a keen interest in Iberia, mentioned on several occasions in the Bible and the verses of Homer.

thousands of Moslems easily took control of the whole Iberian Peninsula (except the Cantabrian and Pyrenean mountain zones) and stayed there for seven centuries. The capital of Western Islam was established in Córdoba with its famous palaces, 300 mosques, 50 hospitals, 70 libraries and the then leading schools of the world. The Arabs brought with them too the Byzantine and Oriental cultures which were absorbed and mixed with previous knowledge. A Hispano-Arabic civilization, very different from the one in Damascus or Bagdad, resulted.

For small Christian nuclei, Asturias (later on changed to León) in the Cantabrian mountains, Navarre, Aragón and Catalonia in the Pyrenees, initiated immediately the reconquest of Spain, but the liberation of the whole peninsula was going to take almost eight centuries. Only when the Caliphate of Cordova broke into many independent «Taifa» Kingdoms (1031), could the Christians push their border from the Douro river to the Tagus. These borders with the Arabs were dotted with 11th century castles on both sides. After more than a century of intestine fights the Christians were able in the 13th and 14th Centuries to push the Moslems farther south. Meanwhile the tiny County of Castile grew into a Kigdom absorbing with its enterprising and democratic policies the Kingdom of León and acting as the ferment and center of the peninsular union. This was obtained at the end of the 15th Century when Elizabeth of Castile and Ferdinand of Aragón, who married for love before being crowned, united their countries and took Granada, the last Moslem Kingdom in Spain.

The persistent and exhaustive crusade against the Moslems obliged the Spaniards to remain concentrated in their country, but they were able to create the municipal chapter which stopped feudalism and to develop our Romanesque architecture as a result of the Visigothic and Mozarab styles Simultaneously the translation schools of Toledo and other cities made available in Latin, Hebrew and the newborn vernaculars, the Arabian and Andalusian commentaries and translation of the Greek, Latin and Hellenistic works (including the poliorcetic ones) recovering classical culture for Renaissance Europe. The Andalusian civilization was also spread through the North of Africa.

Only in modern times has Spain been able to look outside. The discovery and colonization of America and the Philippine Islands as well as the union to the Spanish Crown of the Low Countries, Roussillon, most of Italy and several strong places in North Africa allowed the Spaniards to say, «In our dominions the sun does not set». Then and apart from a few troubles with Portugal the Spaniards fought always abroad, except in the last century when they had to fight the Napoleonic forces, who blew up many of our castles.

RULERS OF CASTILE AND SPANISH ISLAM (10th - 14th centuries)

LEON

932 Ramiro II
965 Ramiro III
984 Bermudo II
999 Alfonso V
1028 Bermudo III
1037 Fernando I
1065 Sancho II
1072 Alfonso VI
(El Cid, Christian leader)
1109 Urraca
1126 Alfonso VII
1157 Fernando II
1188 Alfonso IX
1217 Fernando III
1252 Alfonso X
1284 Sancho IV
1295 Fernando IV
(María de Molina)
1312 Alfonso XI
1350 Pedro I
1369 Enrique II of Trastamara
1379 Juan I
1390 Enrique III
1406 Juan II
(Alvaro de Luna)
1454 Enrique IV
1474 Elizabeth, wife a of Ferdinand later King of Aragon and Catalonia
(The Catholic Kings)
1504 Johanna I "The Mad" wife of
Philip of Bourgoundy
1517 Charles I (Charles V of Germany)
1556 Philip II

CASTILE

946 Fernán González first (Independent Count)
970 Garcí Fernández
995 Sancho Garcés
1017 García Sánchez
1157 Sancho III
1158 Alfonso VIII

ARABS

912 Ab-al Rahman III (First Caliph of Cordova)
961 Alhaquem II
976 Hixem II
978 Almanzor, Arabic leader
1013 Civil Wars
1031 The Cordovan Caliphate breaks in small Taifa Kingdoms
1086 Almoravides invade Spain
1156 Almohades invade Spain
1235 Creation of the Kingdom of Granada
1492 End of Arabic power

IMPORTANT BATTLES

917 San Esteban de Gormaz †
920 Valdejunquera ☾
933 Osma †
939 Simancas †
975 Gormaz ☾
997 Santiago is Sacked ☾
1002 Calatañazor
1082 Madrid †
1085 Toledo †
1086 Sagrajas ☾
1097 Consuegra ☾
1094 Valencia (El Cid) †
1108 Uclés ☾
1177 Cuenca †
1195 Alarcos ☾
1212 Navas de Tolosa †
1236 Córdoba †
1246 Jaén and Murcia †
1248 Sevilla †
1292 Tarifa †
1340 Salado †
1344 Algeciras †
1410 Antequera †
1431 Higueruelo †
1462 Gibraltar †
1487 Malaga and Almería †
1492 Granada. End of reconquest. New born Feudalism is stopped. Castles are given up

Our military architecture was influenced by the architects of the incorporated countries, specially the Flemish and the Italians, but Spanish influence is still visible in those countries (like Salses in Roussillon) as well as in the American coast lines from Florida to La Plata and all along the Pacific. The best Spanish military engineers erected on those shores a rosary of marvelous fortresses, the terminating but high point of Spanish military architecture.

The tremendous emphasis Spaniards laid on their fortresses and the extraordinary importance of castles in the various Spanish regions is proved by the fact that Castile, as well as Catalonia, bear names derived from the word ««castle» in their vernacular tongues.

DEVELOPMENT OF THE MILITARY ARCHITECTURE

Spain was in proto-historic times covered with «Oppida» and «Castra», mostly unexplored yet, and specially developed when the Phoenicians came to Spain (10th B.C.). They are simple but show the eternal principles of fortification: taking advantage of natural heights and dominating the accesses; protection with walls and ditches, sometimes multiple; use flanking and defilade. In some of these Iberian fortifications, as in the «cyclopean walls» of Gerona, Ibros and Tarragona, Punic or Greek influences are evident. Their strength is shown by the fact that they are still standing after the many heavy attacks they have suffered, like Hannibal's on Sagunto or Scipion's on Numancia (1).

During the Roman domination (2nd century B. C to 4th century A.D.) many fortified camps. strong points and walled cities were erected, most of which can still be seen. They run from Republican times («castellum» of Borja, etc.) through the «castra stativa» of the legions (camps of Numancia, Cáceres, Alconetar, Almazán, etc.) until the Lower Empire enceintes of León, Lugo Zaragoza, Astorga, Barcelona, Gerona, etc. They were given up during the secure period of the long «Pax Romana», being only portially rebuilt after Aurelian.

After the Visigoths fought the other Barbarians and the Byzantines, the were able to rule Spain. Although their building

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(1) Many of these fortifications were later used by Roman and medieval people. A common characteristic of many medieval castles in Spain is that their foundations come from the oldest ages, having various archeological levels.

activities have not yet been well studied, it seems that, with a clear Byzantine influence, they preserved or enlarged the earlier fortifications (examples: Toledo, Tarragona or Cartagena). Little was added by their heirs, the small Christian Kingdom which appeared in the North of Spain immediately after the Moslem invasion of Iberia (beginning of the 8th century). Their defences were the remains of the Roman fortifications and some newly erected towers defending the land north of the Duero River.

The Moslems, introduced from the 8th century on an original and superior style of military architecture. This followed the Byzantine and classical fortress, adapting them to the special characteristics of the land. As Federico Bordejé says (after having spent a liftime studying our castles) all the principles of this school of «poliorcetics» (3rd century B C.) were used so extensively, that you can study the Spanish Castles with the works of Aeneas, the «Byzantine anonymous» and Philon of Byzantium at hand. The Hispano-Arabic castles of the 9th and 10th centuries do not only follow the Byzantine rules, but even develop them with emphasis. As Professor Terrase points out, the «albarrana» (detached or isolated) towers, the «corachas» (cutting walls) and some vertical defences are clever inventions of the Hispano-Arabic fortifications, which did not exist in any other country.

Today you can still find in South and Central Spain a large number of millenary castles, dated by stone inscriptions or original writing, which are intact and with only minor alterations in spite of the continuous and heavy attacks they suffered throughout medieval times. Good examples are the «Alcazabas» (citadels) of Merida, Almeria, Malaga, Guadix, etc., and the Castles of Gormaz, Tarifa, Baños de la Encina, el Vacar, etc. These are the most complete and oldest fortresses in the Western world where only the mote-and-bailey type or the elementary keeps of Foulkes Nerra or William the Conqueror were common. As Professor Díez del Corral says: «In the Europe of the 10th century there was nothing comparable with the fortress of Gormaz.» You can also see later «Alcázares» (fortified and luxurious royal mansions) like Granada, Sevilla and Zaragoza, as well as town walls with rectangular solid towers as in Madrigal, Niebla, Tarifa and Talavera.

There is a great contrast between the strong tower, square and isolated of the Hispano-Christians and the large rectangular enceint of the Hispano-Moslems with a heavy gatehouse and a surrounding outwall. Both are going to merger in genuine Spanish castle.

THE SPANISH CASTLE

When the reconquest of Spain by the Christians progressed to the South, the real Spanish castle appears. They were rude and primitive, and, as King Alfonso the Wise said, «the knights slept with their ladies at the side of their horses». Their plan is irregular, adapted to the topography of the spot They were frequently dominating the villages, which walls joined the castle enceint. Bricks were systematically used in corners and the walls were made of layers of bricks and rubble-work. The Christians normally added the «torre del homenaje» (homage tower) or keep to the conquered castles as a symbol of Christian sovereignty. They also erected new castles in Mudejar style (1), using only bricks. Here too the more typical part was the homage tower, a great tower looming above the rest of the castle and commanding it (in some cases it is the only important tower) but never so large as the Norman keep It had the entrance on the second floor and was situated in the highest or most defensible point, guarded by two ore more non-concentric wards surrounded by walls protected with square towers. In the inner ward was usually an «aljibe» or cistern (many of them are still in use) to collect rain water. A moat, mostly dry, appears only at those sides without natural defences. The gate used to be very elaborate, normally with flanking towers, or opened into a tower, having the entrance at double angles with a portcullis and successive doors. Nearly always castles stand on rocky heigths or bare hills («castillos roqueros»). Their robust and somber silhouettes are characteristic in the Spanish landscape.

The Oriental influence remains in the Spanish Castle till the end of the Middle Ages. The peculiarities of the Spanish castle derive from these special features which are used from the 9th till 15th century (2):

Pentagonal towers, specially used in vulnerable or very dangerous points.

«Albarrana» towers, detached or isolated from the enceinte, or connected to it by a bridge archway or mine.

Defilated gates, opened in towers, sometimes laterally.

Rack walls, in order to avoid the flanking media.

«Corachas» or cutting walls to divide the attack zones into

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(1) Developed in Castile during the 10th and 11th centuries by Spanish Moslem artisans dominated by the enlarged Christian Kingdoms. This transition style makes more doubtful the origin of some of the castles of those times.

(2) Some of these features could have been assimilated by the bastioned fortress of the 16th century and later.

sectors, avoiding the pass of the outside contravallation, and so saving towers.

«Antemurales» or barriers, reminiscent of the Roman fortication.

«Buhardas» or stone hoards, constructions for vertical defence introduced in Europe only in the 14th century

Castles were normally erected not as a single fortress but as parts of defence lines, due to strategic reasons and following the political or topographical boundaries, or the ways of communication. They were not private properties, being a national reed; almost all of them were garrison castles without habitability features.

The christian castles, already in the 12th century, received a new Byzantine influence through the Orders of Templars and Hospitallers who took part in our reconquest, erecting convent castles which are close copies of the Frankish ones in Palestina, as is the case with Turégano, Loarre or Zorita. The use of artillery for the first time in Europe even before the siege of Algeciras (1342) deeply altered the medieval fortifications. Old castles had to be transformed, incorporating new elements; new castles follow the new needs. This transition fortification of the 16th century can show fine examples in Castile, like Grajal. Las Navas del Marqués or Chinchón.

Only in the 14th century, when the Moslem power was definitely destroyed, the Spanish nobility, who was greatly subdued by the Kings (with the help of the municipalities), tried to institute feudalism. Even the most important noble houses, however, did not own any castle before the 15th century (1), because all the castles were property of the Crown. Only in Catalonia (reminiscences of the Marca Hispánica), in Valencia (because of the creating of baronies after its conquest) and in Galicia (because the central power was far away), some seigniorial castles existed before the 15th century.

The pilgrimages to St. James of Compostela and the preponderance of the Cluny order in Spain, to which was added our close relationship with Italy, maintained a continous foreign influence in Spain, and brought about the alteration of many castles. Most of the added elements, however, were mainly decorative, and the general transformation of European castles into dwelling palaces did not, as a rule, occur in Spain. As the country achieved unity in the 16th century, the Kings stopped the erection of castles and even ordered the dismantling of some of them. The nobles built their living palaces in the villages and cities, leaving the strongholds as they were. This

(1) With the exception of a few old Counties, all the titles of nobility as Marquis, Duke, etc. appear in Spain in about the 15th century

was the cause of their mouldering away, though their original structure was kept intact.

The previous paragraphs explain why Spain has such exceptional pieces of military architecture dating from every epoch of its history. The pre-Roman and Roman fortifications can be estimated to number 15,000. In accordance with the official inventory there exist more than 2,500 medieval castles, of which 150 are complete and 1,200 well preserved. Including isolated towers, fortified bridges, churches and monasteries. strong palaces and manor houses, castles and fortresses, city walls, etc. (not all of them are known) we can estimate the number of post-Roman fortified works at about 10,000.

Only very recently have the Spanish authorities been concerned with care of our castles. Since 1949 by law all Spanish castles have been under the protection of the State, with the respective municipalities being responsible for any damage that may be done to them. The Directorate General of Fine Arts is completing a Castle Inventory. It has restored many castles and has plans to spend more than two hundred million pesetas in the next years for further restoration. Simultaneously, the Spanish Association of Castle Friends, a private association, has awakened the interest of private individuals and authorities in the study, conservation and restoration of castles. The new feeling of appreciation towards our ancient fortifications has crystalized in the creation of the National Protective Council of Spanish Castles, an interministerial body having the duty of preserving for future generations these unique examples of military architecture.

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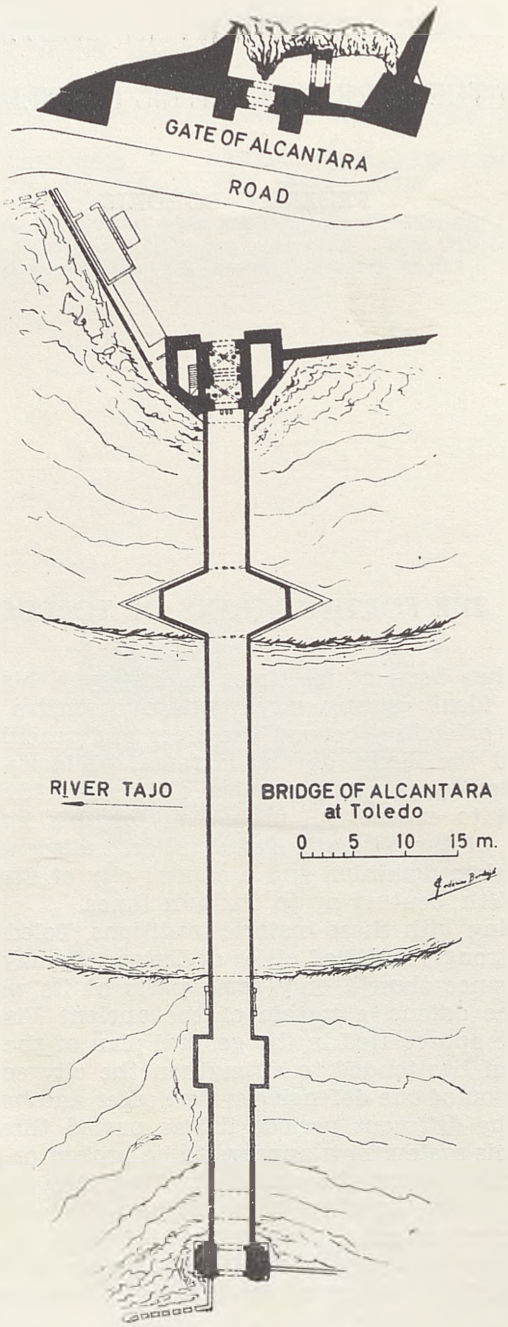
THE FORTIFICATIONS OF TOLEDO

Toledo has been at all times in history a highly fortified town, the ideal «strong city», whose defensive system was very large, extending beyond the river and reaching as far as Madrid and the Sierra de Guadarrama, while its other fronts were guarded by an equal number of large fortresses expressly constructed to ensure full protection for this important city, the capital of the Visigoth Kingdom, an indispensable support for the Moslem dominion and a capital city of Christian Spain from the XIth century up to our own times.

In keeping with these historic traditions, Toledo was one of the most strongly fortified cities of Europe. It may be said that it still is, since though only some parts of its walls can still be seen, the defensive system of the ancient Visigoth capital may still be appreciated in the general plan of the city.

This plan has tended to strengthen the city continually by the imposition of one defensive system after another in the evolution of the different periods it has passed through. If, apparently, this system now appears to be broken or disconnected and does not present the continuity that may be seen in the defenses of Avila, Lugo or Niebla, it nevertheless continues to exist to a great extent in its essential elements.

To a greater or lesser extent Toledo preserves remains of all the periods of the history of fortification. There are vestiges of



prehistoric or Iberian times that have hardly been investigated particularly in the remains of the «castrum» of San Servando (with its excavated tombs, partly covered by the restoration work of the Castle) and in the hill of the Bú, as well at other places in the surroundings, since it is beyond doubt that Toledo must have been inhabited throughout the Ages.

The *Roman* fortifications appear not only in the existence of the Alcázar (which was the head of a strong defensive system with walls reaching along the Zocodover Square to the Alcantara Bridge, the Roman foundations of which are evident, and continuing over the banks of the Tagus, where some walls and towers and the Doce Cantos Gate show traces of Roman origin, but are also to be found in some remains in the Northern wards, near the Valmardon Gate, also probably of Roman origin The extensive ruins of the Amphitheatre in La Vega, with numerous vestiges near by, bear witness to the importance of Toledo in the times of the Roman rule.

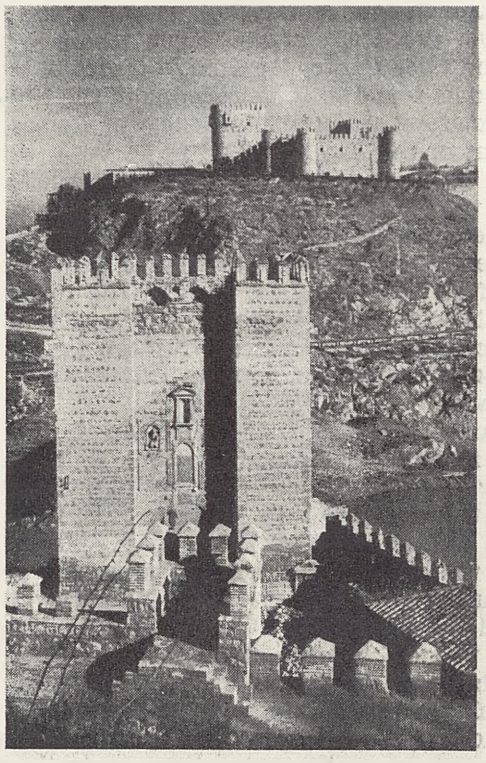
It is very difficult to find any definite traces of the *Visigoth* fortified system, since the walls attributed to Wamba are mixed with those of an earlier period. Though the foundation stones placed by this King over the gates of the city are still to be seen, the inscription could be read to mean that the work was rather a restoration, and perhaps an extension, of the ancient gates and walls.

Moslem military art has left on Toledo its indelible stamp. In principle, it may be affirmed that the main gates standing now, together with the Bridge of Alcantara and certain parts of the walls of the enclosure are Moorish. There has been much discussion as to the origin of these gates and, as regards the fortification, the question has not yet been fully studied; there is some confusion as to the extent of the purely Moslem constructions and those that are Mudejar in style. Toledo was one of the places where this latter style most flourished. The Alcantara Gates, in front of the bridge, and the bridge itself, are purely Moorish. The same may be said of the Visagra gate, with the near by towers, and the original Imperial Gate of Charles V, which underwent successive restorations up to the times of the Emperor. The origins of the other gate, the Cambron gate, restored even more in times of Philip II, go back even further, as it probably existed in Roman times, like the Alarcones and the Valmardon gates. As to the wards, the ward of the Antequeruela district clearly reveals its Moorish origin in many details and towers, beginning with the Almofala tower and the pentagonal tower, near the New Gate.

All these gates, together with the famous Sum Gate, admitted as being Mudejar work, are veritable monuments of Moslem fortification, and of extreme interest. Though sometimes much

restored, they retain their original aspect fairly well, and some, as for example the Valmardon Gate, Sum Gate and tower at the entrance to the Alcantara Bridge, retain their portcullis.

The examples of *Christian military architecture* are perhaps today the most evident, since the greater part of the walls that still enclose the town in the outer wards, a great part of which are now buried, belong to the time of the Reconquest dating



Alcántara Bridge and San Servando Castle (Toledo).

from the XIth century. However, there are towers such as the Abades tower that show evidence of a much earlier origin. Toledo had three wards to the North, which was its most vulnerable flank, and therefore the most strongly fortified by both Moslem and Christian; the whole plan may easily be reconstructed from the many remains, now covered by more recent buildings.

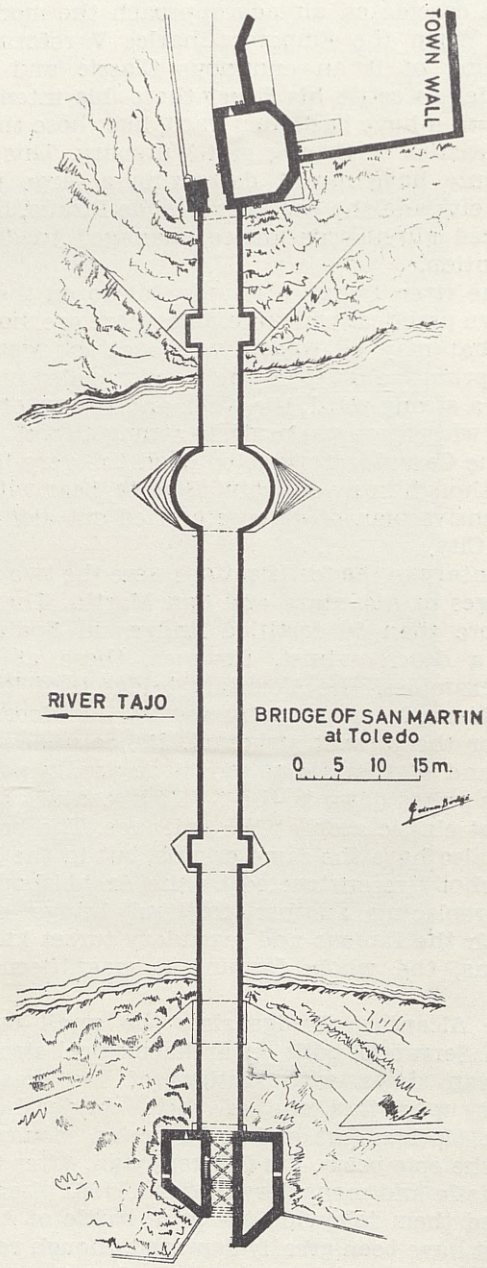
Finally, the *Transitional* style appears in the previously

mentioned outer Gate of Charles V, a triumphal arch at the entrance to the town, whose thick towers in the Italian style, provided with casemates, already approach the modern type of fortification. When the Emperor Charles V reformed the old Alcázar, making of it an enormous Classic and Plateresque palace, in order to settle his Court there his intention was to surround it with a huge bastioned ward, like those that surround the German castles of Coburg and Wurzburg. This idea would almost certainly have meant destroying a large part of the centre of the city and the engineer Luis de Pizaño, in whom the Emperor placed all his confidence, managed to dissuade him from his intention.

Though the river Tagus surrounds Toledo on the South and makes the town practically invulnerable, there are, however, some parts of it that may be waded, where attack would be easy, so that from primitive times on the town was also surrounded at this point by a strong ward, the walls and towers of which may still be seen, with some particularly strong towers such as the Hierro and the Casquilla towers, built on the very banks of the river. These, though in a very ruinous state, bear witness still to the comprehensive plan of defense carried out along the entire limits of the City.

Complementary to the fortifications were the two magnificent fortified bridges of Alcantara and San Martin. There are references of more than 50 fortified bridges in Spain, of which hardly half a dozen subsist. However, those at Toledo are magnificent examples. The Alcantara bridge is of Roman origin in its foundations, later reconstructed by the Moors, who were responsible for the present structure. It has undergone several restorations and of the two towers it originally possessed, the outer one was pulled down in the XVIIIth century and replaced by the present classic arch at the entrance. The bridge of San Martin must also have the same origins, but in the XIVth century it was wholly reconstructed by the Archbishop Don Pedro de Tenorio replacing another fortified bridge on a lower level, of which the famous and legendary turret known as «La Cava» remains, the whole forming a magnificent defensive construction.

Above the Alcantara Bridge rises the small but beautiful Castle of San Servando, built on archaeological strata reaching back to Iberian times, with vestiges of the «castrum». The Romans built upon this one of their «bridge-heads», later replaced by a Moslem fort and a Cistercian monastery where, according to the epic poem, the Cid kept vigil. After the destruction of the castle and monastery, around 1196, when the Almohades attacked them following the grim battle of Alarcos, both buildings must have been greatly damaged, though reconstructed



later, until in the XIVth century the previously mentioned Archbishop Tenorio constructed the present castle. Unfortunately, however, the restoration, undertaken a short while ago, has been clumsily carried out and detracts from the atmosphere of the place.

Finally, also in order to defend the approaches to the river, the Moors built on both banks other defenses such as the Higares and Galiana forts, the latter still standing (it was built by the King of Toledo Al-Mamun and later converted into a Mudejar palace). The building is associated with many historical events and legends, some of them relating to Charlemagne, and it is at present in restoration with a view to preserving the beautiful XIVth century Moorish decorations it still retains.

Toledo is not only a fine example of military architecture but also of civil and religious ones. Like in a museum one finds all kind of architectonic styles and complementary arts. Many artistic facades are still visible along its narrow streets. Worthwhile are the Palaces of King Don Pedro and of the Counts of Fuensalida, as well as the private houses of Toledo, the Ayala's, the Mesa's, etc., showing that Toledo attracted the noble families in all times.

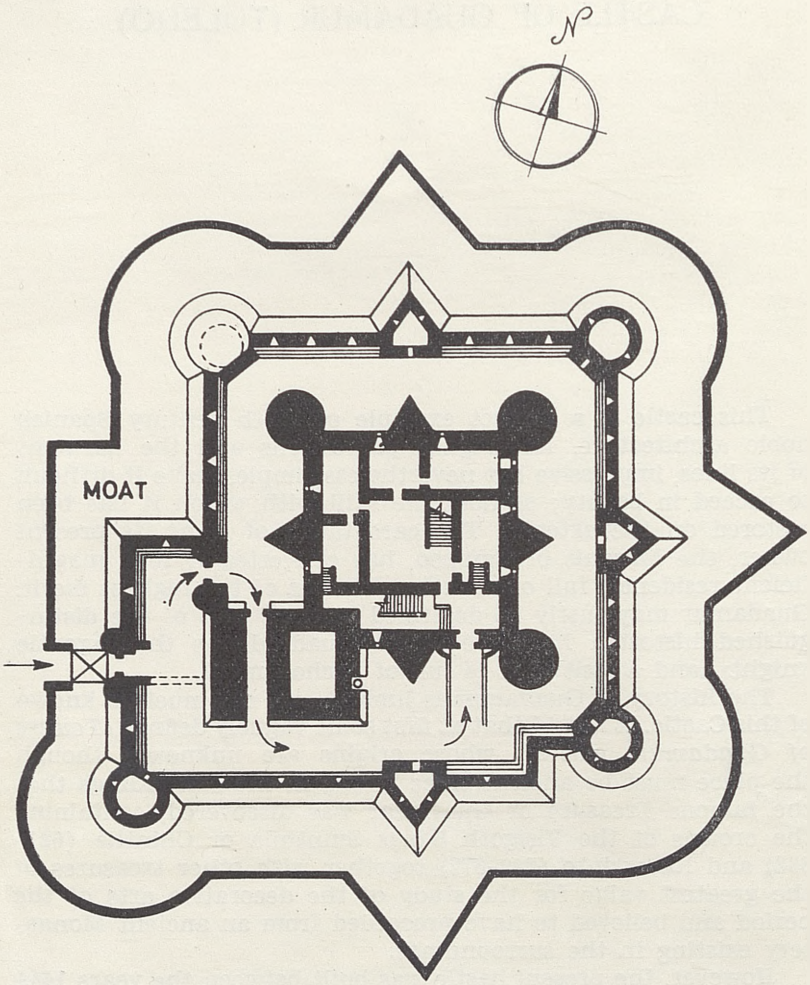
CASTLE OF GUADAMUR (TOLEDO)

This castle is a perfect example of XVth century Spanish noble architecture. Its elegant proportions and the harmony of its lines, impressive but nevertheless simple, make it difficult to exceed in beauty; so does the skill with which it has been restored on the exterior. The care taken of it by its present owner, the Marquis of Campoo, has converted it to a magnificient residence, full of artistic treasures of the highest merit. Guadamur may justly be described in the words of the distinguished historian Mr. José María Quadrado as that «gentle knight», and a visit to it is full of enchantment.

The history of Guadamur is limited and not much is known of this Castle. It is said that at first some vaguely definid «*Towers of Guadamur*» existed, whose origins are unknown, though the place must be ancient since it was in the surroudings that the famous Treasure of Guarrazar was discovered, containing the crowns of the Visigoth Kings Suinthila or Chintila (621-632) and Recesvinto (649-672) together with other treasures of the greatest value for the study of the decorative arts of the period and believed to have proceeded from an ancient Monastery existing in the surroundings.

However, the present castle was built between the years 1444 and 1484, probably by Don Pedro López de Ayala, first Count of Fuensalida and successor to the High Chancellor who wrote valuable chronicles of some of the last Kings of Castile. Later, at the beginning of the XVIth century the castle was inhabited by the Princes Felipe el Hermoso (Philip the Fair), son of the Emperor Maximilian, and his wife Juana la Loca (Joan the Mad), and also by Cardinal Cisneros and the Emperor Carlos V, who retired to Guadamur on the death of his wife the Empress Isabella.

Though apparently the castle is a unit, its walls, towers and elements denote that it was built in two stages, at least. The



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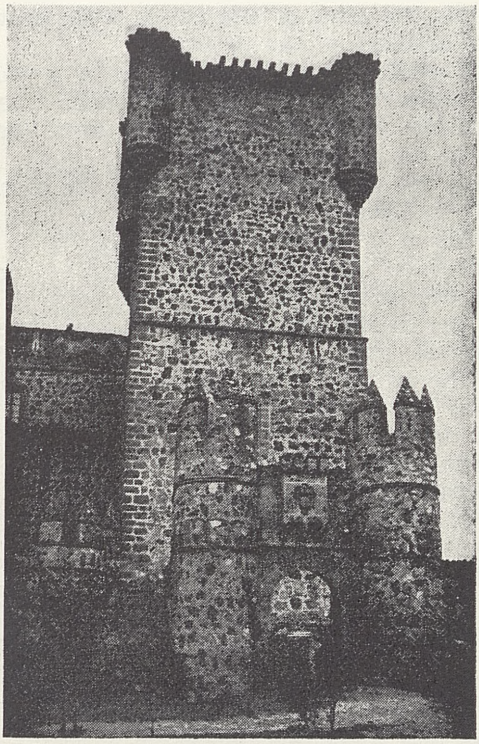
CASTLE OF Guadamur

Federico Bordejé

original castle included the lower part of the present one, with three circular turrets and a strong keep. A unique and interesting feature of the construction is that at the centre of each front there are some triangular cut stones with an intended form, producing a most original effect. The gate of this original castle was placed in the keep, which is pierced by a long passage that

leads to the inside of the ward and gives access to what may have already been the entrance, though this has been totally reformed with beautiful ornamentations in the Renaissance style, almost bordering upon the Plateresque. The outside gate opened between two turrets, placed beside the keep, from whence the first ward or barrier must have started.

At the end of the XVth century the castle was provided



Castle of Guadamur (Toledo).

with another upper construction, with turrets on its corners and lateral frontage, which clearly denote in their lines the difference from the original construction of 1444, since they are of a much later period, approaching the XVIth century. This new building, placed over the original one, rendered useless the platforms and ramparts of the ancient turrets and walls, though the lines of machicolation that crowned them originally were preserved. Also, since the keep now seemed low and out of pro-

portion to the new building, it was elevated sufficiently to balance the proportions, and crowned by beautiful turrets and machicolations which were never finished, in view of the period, since these ornamentations must have been made in times of the Catholic Monarchs.

As a consequence of these reforms, it must have been necessary to transform the outer ward or barrier likewise by, building the present one, the slopes and form of which also denote the period of transition, since all the towers and salients that faithfully follow the plan of the castle were provided for the placing of the artillery of the period.

Finally, the whole castle is surrounded by a wide moat and provided with a drawbridge, under which opens a narrow postern gate, placed in the same way and in the same place as in the French Château de Villandraut.

Towards the end of the XIXth century the castle was abandoned and the interior in ruins. However, its undoubted beauty drew the attention of the Count of Asalto who, after buying the ruins, proceeded to restore it under his personal direction, and although the interior was later transformed, the present good state of the building is due to the Count. There are many details of interest, such as the chapel, devastated in 1936 by the Red mob, the graceful and original staircase and the Gothic windows of the new court, apart from ceilings, paintings and other tasteful decorations of its halls.

Guadamur is, therefore, one of the masterpieces of Spanish noble architecture that has reached us from Middle Ages. The square plan of the building, the double enclosure and the moat, the beauty and proportion of its towers and turrets, the indentated stone work it contains and the magnificent keep make up an insuperable whole, to which the treasures with which it is furnished and the fortunate restoration lend an added attraction.

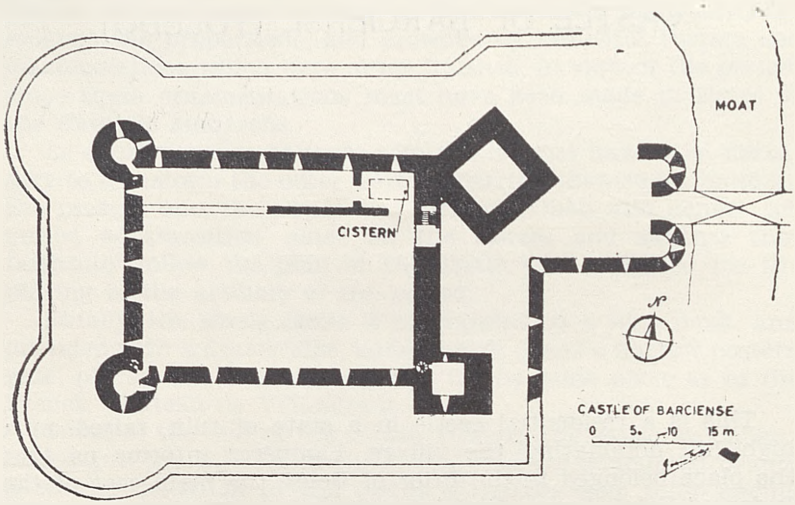
CASTLE OF BARCIENSE (TOLEDO)

This is a residential castle in a state of ruin, raised on a high hill dominating the village. Lampérez informs us that the place belonged to the Prior of Uclés, the main seat of the Order of Saint James, and later passed to the Tenorio family and finally to the Silva who, towards 1454, built the castle, on which they placed their blason, with the relief lion rampant in an artistic frame, above the present Main Tower. To a certain extent this is a unique coat of arms, due to its proportions and originality, and it lends the buildings its peculiar character and popularity.

Trough inheritances and marriages, the fortress then passed into the hands of the Dukes of Infantado, Osuna and Pastrana, and at the end of the XIXth century became the property of His Holiness, Pope León XIII who, doubtless, must have been surprised to receive so original a bequest. Lastly, it was bought by a private person.

The castle possesses several singular features which up to date have not been properly studied. It is on a rectangular plan, built from East to West, with circular towers on its Western angles and two main towers on the others, of which one is very low and seems to be unfinished. Since this last mentioned square tower is very large and thick and stands out diagonally from the main building, it gives rise to the doubt, even though the material of which it is built is similar to the rest of the building, whether it belonged to a previous fortress and was then intentionally reduced or if, as is more probable, the builders wished to make a stronger keep, isolated from the castle, and left it unfinished. There is nothing to indicate a systematic demolition in the tower nor destruction at the hands of men or due to the passage of time and, on the other hand, it reveals all the characteristics of an interrupted piece of work.

The other main tower, also square, is likewise strong in



relation to the turrets at the West angles and bears bands of mock machicolations or rather of small arches since, from afar, they produce this effect. On the main face stands out the coat of arms already mentioned, belonging to the Silva family, the lion of which is admirable for its size and relief.

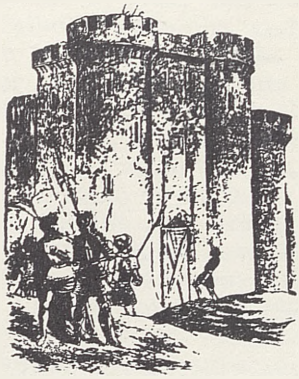
These bands of small arches or false machicolations, placed as one of the many adornments of the fortress, run along all the walls and towers, with the exception of the large unfinished tower. These decorations would suffice to place the castle at a later date than 1454, as Lampérez mentions. However, there is another very singular note that also contributes to this, and these are the raised turrets on the towers and the Lion Tower, with their crowns of simple moldings, which confirm us in the belief that the castle must have been built later. These turrets are the result of the Italian influence, where they were much used. However, in this case, they must be considered as simply decorative elements, since the castle did not need these prolongations of its towers. The turret of the Lion Tower is thicker and on a polygonal plan, while those on the other towers are cylindrical.

The door of the castle opens close to the unfinished keep. In the interior we find the dividing walls in ruin, under which there is a large cloistered well. The access to the ramparts was by a staircase built into the wall, close to he door and by another spiral staircase, now impracticable, that led to the top of the Lion Tower.

The castle was surrounded by an outer ward and a moat, both almost extinct now, if they were ever finished, and there

remain only the small dados on which the door rested, standing out slightly from the walls of the ward.

All the walls on the ground floor possess lines of embrasures. while on the upper floor there are several windows, of a very rough type, though with a very late Gothic air, corresponding to the residential quarters which, if they ever existed, must have opened on to an artistic central court, in keeping with the exterior aspect of the castle, which was greatly cared for by its constructors, as may be seen. However, of this supposed court and the rooms there remain only a few shapeless walls.



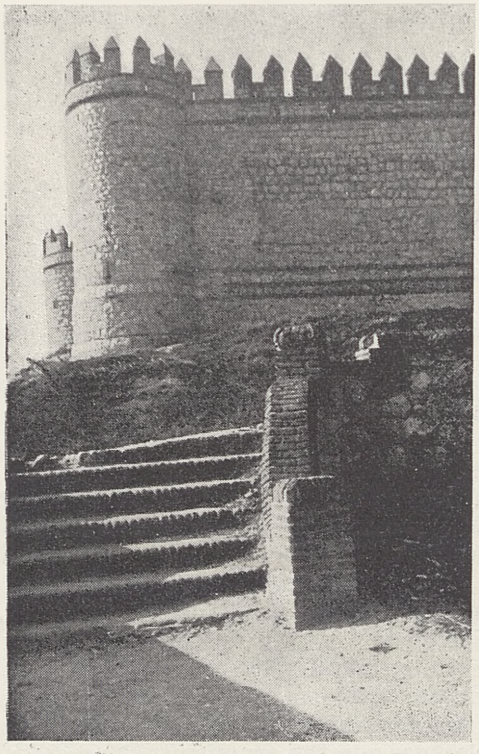
CASTLE OF MAQUEDA (TOLEDO)

The present castle was built at the end of the XVth century by the Grand Commander of León, Don Gutierre de Cárdenas, Comptroller to the Catholic Monarchs, and one of their most faithful servants. Don Gutierre bought the village and fortress of Maqueda from one of the descendants of the Archbishop Don Alonso de Carrillo, and together with the villages of Torrijos, Alcabón and a few more, also purchased from the See of Toledo, he built up an estate, which was constituted as a Duchy in 1530, for his son Don Diego de Cárdenas y Enríquez.

However, since the ancient and strong Alcazaba that had previously stood at that place must have been in an advanced state of ruin, after its long and stormy history, Don Gutierre must have thought it necessary to raise a more up-to-date construction, as a sign of his dominion. This was the origin of this small simple castle which, though apparently finished on the outside, was probably never finished in the interior. The present Castle of Maqueda is a simple rectangular ward, provided with towers at the corners and sides, some of which are due to the recent restoration work as they did not exist earlier. It has none of the characteristic elements, of the fortress-palaces of the late Middle Ages and the ornaments are merely simple bands of brickwork cut in a serrated form, marking the separation of the wallwalk. The most notable feature of the building are the crenellations made up of groups of two or three merlons, alternating with loop-holes. The main gate, which is round and provided with a high arch, is crowned by a coat of arms, within a lovely «alfiz» (square adornment), typical of the period, and dominated by a high machicolated hourd that enhances the portal. The opposite corner, overlooking the road, is provided with a small postern, which has been enlarged and considerably changed in the restoration work. Within, the castle was left completely

empty and unfinished, in spite of the legends that abound, and only in the angle near the gate a few traces of residential work may be seen and three windows that may have come from the «Tower of the Palazuelos», mentioned in the Statistic of Philip II of 1576.

The turbulent, sometimes tragic history of the original «Alcazaba» (Arabian citadel) would take too long to relate. This



Castle of Maqueda (Toledo).

building is now buried, but still exists beneath the castle which covers only a small part of it. Maqueda was one of the key positions of the defense of the river Tagus and Toledo, reconstructed by order of Almanzar by a famous archited of the Caliphs of Cordoba, Ibn al-Qashari. The Alcazaba was the scene of many gruesome incidents, because of its great strategic importance. In 1177 it was bestowed on the Order of Calatrava, one of whose Grand Masters, Don Juan Núñez de Prado, had his

throat cut there in 1354. Later, the castle came into the possession of the Constable Don Alvaro de Luna, by way of treaty, and in Maqueda and Escalona he built up his power and might. Of all these ancient, though formidable, buildings there remain now those which give access to the Church of Santa María de los Alcázares, and several walls and towers, the most interesting of which is known as «la Vela», usually held to be Mudejar, though probably it is of the same origin as the door.

CASTLE OF ESCALONA (TOLEDO)

Seen from a distance, from the bridge over the river Alberche, the ruins of the Castle of Escalona offer another romantic evocative sight, which becomes still more impressive on entering it, bearing, in mind its noble history.

The castle is of Moslem origin and, together with the near by Alcazaba of Maqueda, now destroyed, it formed part of a solid chain of fortresses destined to cover the confluence of the rivers Alberche and Tagus, a very dangerous point in the defenses of Toledo. The whole outside ward shows unmistakably Moorish characteristics, but it is doubtful when the strong watch-towers that flank its only vulnerable front could have been constructed, since the remainder of the ward is at a tremendous height almost vertically above the river and is absolutely inaccessible. Escalona, which it is, believed to go back almost to Biblical times or at least to a very remote period, was conquered by Alfonso VI before or nearly at the same time as the reconquest of Toledo in 1085. From then on it was considered a powerful fortress, as witnessed by the number of sieges and assaults it suffered until the end of the Middle Ages.

In 1281 the castle was donated by King Alfonso X the Wise to his brother, the Infante Don Manuel, the youngest son of St. Fernando, and on May 6th, 1282, the former's son, the Infante Don Juan Manuel was born there. He was to become one of the most outstanding figures in the history of Castile in the XIVth century and one of the finest authors of Spanish literature, writing many works and treatises, among which the most important are the «Libro de los Castigos y Consejos» (Book of Punishments and Counsels), called also the «Libro Infinido» (Unfinished Book), the «Libro de los Estados» (Book of States) and the Libro del Conde Lucanor (Book of Count Lucanor).

The turbulent life of Don Juan Manuel, one of the few veritably feudal personages in Spain, gave rise to the siege of the Castle of Escalona on several occasions, always without success.

Castle of Escalona (Toledo).

Later, in 1424, the Castle was bequeathed by King Juan II on his favourite, the Constable Don Alvaro de Luna, who must have reinforced the ancient wards, since the outside barrier seems to be his work, and constructed inside a luxurious palace which was to be finished in 1433, for the first visit of the King and the entire Court.

On August 10th, 1439, this palace was destroyed by lightning that struck the keep and provoked a great fire, but the Constable Luna rebuilt it with such a wealth of luxury that according to the Chronicles of that period it was «*the best Castle to be found in Spain*». On Don Alvaro's tragic death the Castle was besieged by the King in order to obtain the famous treasure of the Constable, but his assault was unsuccessful. Later, the Castle fell into the power of the Marquis of Villena, the favourite of Enrique IV, whose family kept it and, after its destruction by the soldiers of Napoleon in the War of Independence, the building was abandoned.

The mighty ruins still bear witness to what the castle was in former times, though a few years ago the valuable Mudejar ornamentations from the former «Salon de Embajadores» or «Salon del Tesoro» were lost, and only a part of the Chapel remains, in a tower, the ornamentation of which the historian of Spanish architecture Lamperez described as «without peer in their class».

The castle, built on a very irregular plan, wholly adapted to the ground, is 200 meters long, and has several wards. The

outer one, or barbican, is provided with a very wide moat, at present including the road that ascends to the foot of the counterscarp, and possessed a drawbridge restint on two buttresses. This ward must have been reformed by Don Alvaro de Luna, since it has casemates for large cannons.

Passing the barbican, we come to the inner enclosure, which is the original Moslem ward, protected by eight large watch-towers known as «Albarranas» (that is, they are standing out from the wall) which are extremely high and large; all of these, with one exception, are solid and one is built on a pentagonal plan. These towers and walls show signs of much repair, as a consequence of the turbulent history of the castle, but their construction is most original. Towards the river, on which high bank it stands, the ward is not so strongly fortified, as this is not necessary.

On entering this ward, one sees a large armoury court, to the right of which rises a large palace of fine construction, surrounded by another wall and moat defended by loopholes. The palace retains only the impressive façade of masonry with a central tower, where is to be found the previously mentioned chapel, and a large, high keep. These walls and towers are pierced by beautiful, though ruined, Gothic windows crowned by machicolations, over which run a beautiful gallery with Gothic arches. A small, artistic ogival door, above which are the arms of the Constable, supported by pages, leads to the interior of the ruins, where was once a beautiful Gothic courtyard with arches and pillars, no longer there, though some may be seen now in the Town Hall of the village.

Judging by the remains, the palace must have been very sumptuous, worthy of the Constable's magnificence, since he lodged the King and Court here on several occasions. Standing among these ruins, the visitor can easily imagine the scenes that must have taken place in this romantic setting.

Under the present floor of the palace there are other storeys that are now buried, though before they were partly accessible. However, these may not now be visited, except for a small part, as the remainder is blocked with rubble. Finally, at a height of more than a hundred meters above the river, with which the Castle was connected, it seems, there was once another gallery or «promenade», of which very little now remains.

Another interesting piece of work is the private ward of the town, apparently older than the castle, which has been preserved to a great extent, though the gates have disappeared, except for a small door called the gate of San Miguel, after the tower of the church, which stands over it.

The ruins of the Castle of Escalona are, therefore, worth a visit and deserve study for their military, architectural and artistic value, as well as for the associations with great historic events.

CASTLE OF SAN MARTIN DE VALDEIGLESIAS (MADRID)

The reform of the Cistercian Order in the XIIth century was received with great fervour by the Spanish Kingdoms, and the Kings offered to St. Bernard every kind of facility for founding abbeys of the new Order and sending monks to govern the community. One of these abbeys was the monastery known as «Valle de las Siete Iglesias» (Valley of the Seven Churches), founded in desert places by Alfonso VII or perhaps Alfonso VIII, who ardently protected the new foundation, near to which it is said he ordered a palace to be built, probably destined to be a pleasure resort or hunting lodge, since until the end of the Middle Ages this territory abounded in bears, stags, wild boar and all kinds of wild life. The large, abandoned ruins of the monastery may be seen from the road, particularly the Romanesque and Ogival Church, and the bare arches of the XIVth century Gothic cloisters with Mudejar details.

On colonising these wooded valleys, the monks tried to erect an important place and they probably founded the town of San Martin, naming it after the Saint of Tours, who then was greatly revered in Spain, as he is today.

On the site of this town there rose an ancient fortress on an esplanade at the top of a high mountain named the Peña de Amoclón. However, the origin of the present castle is unknown, except that it was a dominion of the Constable Alvaro de Luna who, at the beginning of the XVth century, either by purchase or influence, must have requested its cession to the monastery. Don Alvaro, a great politician, but full of ambition, probably wished to extend his dominion over Maqueda and Escalona to these other lands and fortresses, so that in view of the construction of the present castle, we can attribute it to him, as the

monks at the abbey do not appear to have possessed it previously.

With the near by village of Cadalso de los Vidrios, where the ruins of the Renaissance palace are still one of the most notable examples of XVIth century architecture, Don Alvaro managed to make San Martin the centre of great festivals and hunts, held in honour of King Juan II, who often went there. According to the Chronicle, in these territories of Cadalso and San Martin «*there were good hunting grounds with many wild boars and bears and other animals*» which the Constable «*took great care for*» so as to «*provide good sport for the King*» on his visits to Escalona.

The Castle, known for some reason as «Castle of the Coracera», is a small fortress on a rectangular plan, with turrets at its angles and a strong keep, perhaps slightly out of proportion to its width, which has the peculiarity of having its salients protected by small turrets climbing up the whole height. On the front there is another rather wider tower to lodge the stairway leading to the upper floors and the platform.

The emblasoned gate of the castle, close to the keep, is probably not the original one, since its style is XVIth century, though it is severe but beautiful, and in the interior there is a small palace and a chapel, only lately restored by the Barons of Sacro Lirio, who have established residence there and decorated it tastefully with armoury, paintings, furniture and sculptures.

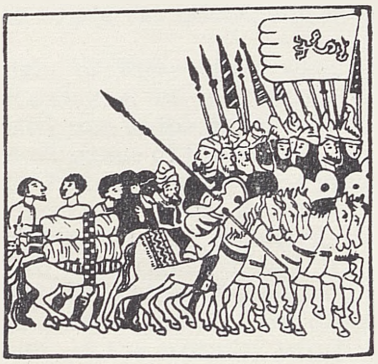
On one of the sides there is a low barbican, protecting the building on its most vulnerable side with embrasures, and in restoration the whole has been surrounded by another outer ward, with a gate flanked by two turrets and an improvised portcullis.

At short distance from San Martín de Valdeiglesias, on a high mountain, are the well preserved ruins of a monastery of the Order of St. Gerome, that have been converted into a summer residence. In this monastery the construction of El Escorial was planned, during a visit paid to it in 1563 by Philip II, who loved the place and might probably have erected the palace he was planning there, had it not been too distant from Madrid.

At the foot of the mountain and the ruins, on the roadside, there is a small plot surrounded by low, rough, stone walls, with the remains of the historic «Venta de Guisando», where, on 18th September 1468, Enrique IV, met the greater part of the Castilian nobility to proclaim as his heir Princess Isabella, later to become Queen Isabella the Catholic. On this site are four amorphous sculptures of bulls, of Iberian origin, rudely carved in stone and almost larger than life-size. These sculptures are of great archaeological interest and are to be found only in Spain in

any quantity. Several conjectures have been made as to the origin and purpose of these «totems», but no definite conclusion has been reached on this point. It is undoubted that they are of late Iberian origin, though they may bear influences of Proenecian or Greek art, brought to Spain by these Oriental peoples around the VIIth century B. C. Some historians affirm that they are of Celtic origin, believing that they must have been landmarks or gravestones, or perhaps of some religious significance. The group of four bulls at Guisando is unique, since the remaining sculptures of this type are nearly always isolated. Since they are situated facing a hill where there are several caves that might have been inhabited from prehistoric times, it seems logical to attribute to the sculptures an essentially religious purpose connected with the Celtiberian peoples by whom the bull, the most representative animal in the Iberian fauna, was particularly venerated.

Historians have taken great interest in these Bulls of Guisando from earliest times, and Cervantes mentions them with affection and reverence. They are particularly esteemed by Spaniards, both for their unique archaelogical interest and for the memories they evoke as having witnessed the ceremony that was to transform the history of Spain and, to a certain extent, the destiny of the world.



THE WALLS OF AVILA

The walls of Avila form a huge, irregular rectangle, with a perimeter of 2,526 meters. They are flanked by 88 turrets, nearly all solid and ultracircular, on which Ponz and Madoz have counted 2,500 merlons. In the walls there are nine gates, by the names of San Vicente, Peso or Abades, Alcázar, Rastro, Santa Teresa or Montenegro, Malaventura or Judería, Puente or Rio, Carmen and Mariscal. Among these, the Gate of San Vicente and the Alcázar Gate are notable, and together with the Gates of Rastro, Rio and Carmen, appear to be the original ones, since the remainder were probably opened at a later date, some of them rather as posterns. The Peso Gate was made purely for reasons of traffic. Apart from the two large gates first mentioned, that retain all their original characteristics, the others are today are changed to a great extent, and have lost their defensive elements.

As to the origin of these stout walls, and likewise that of the famous «Cimborio» of the Cathedral, a great deal of confusion has arisen, due to too much reference to the tradition imposed by an old chronicle of the Bishop, Don Pelayo de Oviedo, followed blindly by Father Ariz, who was practically the founder of the historical records of Avila, in spite of his enormous and obvious errors. And it is to be wondered that a good number even of accredited historians should have admitted these premises, in spite of the protest of some who, like Fathers Flórez and Fita and Quadrado himself, have expressed their astonishment, as did Ponz, at the credulity lent to such traditions.

According to Don Pelayo, Ariz and many other authors, such as Carramolinos, Ballesteros etc. (the best historians of Avila), around the year 1088 King Alfonso VI, the conqueror of Toledo, charged his future son-in-law, Count Ramón de Borgoña, to «repopulate» the town which probably, as it had been reconquered much earlier, was deserted. The Burgundy Count at once

called the «master geometer» of Rome, Cassandro, and the Frenchman, Florin of Pituenga or Ponthieux, to construct the walls and on May 3rd, 1090, after the Bishop blessed, «in the Roman manner», the perimeter of the new ward, work was begun, which ended in 1099; while work on the Cathedral, begun in the following year, was destined to continue until 1107, that is, eight years longer, despite the fact that, as Ponz tells us, «*the walls were a much more extensive work*». Work on the walls employed at first more than 800 men daily, which number was later increased to 1900, to which were added (and this is an important though forgotten tact) 200 Moslem slaves brought by Fernán de Llanes, plus 50 captives sent by the King of Aragon from the Castle of Ariza

Lamperez, Cea Bermúdez and Llaguno, among others, deny the existence of the «master geometers» Cassandro and Florin and, in truth, it would have been strange that such foreign experts should have constructed walls of such a singulary Hispanic and oriental character, with no similarity to French or Italian fortifications, since in all the work is to be found, according to González Simancas, Dieulafoy and others, a marked oriental and even Byzantine influence, that affected Hispano-Arabic military architecture of the time.

In the XIth century, Avila had behind her a long history as a fortified place, repeatedly besieged and assaulted. If we consult all the Latin writers, from Higinius and Frontinus up to Vitrubius, the Anonymous writer of Byzantium and even Caesar himself, it will be seen that the rules for the construction of the Roman camps apply strictly to this ward: «*Camps and cities*» — writes Caesar — «*shall be established on sloping ground on the banks of a river. If the slope ends, on one side, in sharp or easily defended rocks, the ground will be most adequate. If not, that side shall be provided with the most solid defenses*». The site shall be chosen, according to Higinius and Frontinus «*so that the inner lines that are longest shall follow, as customary, the course of the Sun*», that is from East to West. Finally, Vitrubius advises that the positions should be on «*safe, isolated ground, well provided with water, forage wood and, above all, in good air*», while the Anonymous writer of Byzantium requires «*places near to a river, provided with building material, principally stone, so that it may not be necessary to bring this from afar, and that the foundations should if possible be of stone and resistant to the blows of the sapper*».

If we examine Avila well, we shall see that, as Father Fita, Quadrado, Calvert and others suspected, the ward conforms absolutely to these rules which confirms the remote origin of the town as an important Roman settlement, on the «vias» of the ancient Carpathian range and as the See, not only of San

Servando, the great disciple of St. Peter and her first Bishop, but of the schismatic Priscilianus, who spread his heresies to the then known world and also of the venerable Prelates who visited the town and signed the records of the Councils held in Toledo.

The alleged construction in 1090 of the ward of Avila turns out to be, as Father Fita declared and Quadrado and Ponz suspected, merely a «restoration» of walls breached and broken by previous heavy attacks and surprise assaults among which, at the end of the Xth century, are the terrible incursions of Almanzor who wasted these frontiers. The restoration was carried out with purely Castilian and oriental methods of construction, resulting in the incredible and costly, massive block of 88 towers, at least, raised on even ground, the original and excellent perpend-stone work greatly similar to that in the castles of the Omeys and others studied and even discovered in the Arabian deserts by Fathers Jaussen and Savignac, the «ultracircular» plan of the dados, and their great proximity, reminiscent of Byzantine fortifications and those master works of the Alcázar gate and Saint Vicent gate, without equal in Europe, that only the Spanish-Arabian craft of the time was able to create. To all this must be added the special linkage of the walls, in all their angles and the notable entrance of the last named Gate, fulfilling one of Philon of Byzantium's most essential precepts; not because the Basilica of San Vicente was already standing, as Carromolinos, Ballesteros and Lamperez inexplicably assert, since the Basilica was not there at that time, but because this was precisely the most vulnerable and unprotected part of the whole town.

The «reconstruction» undertaken by the Count of Burgundy may be accepted, but it should be considered a purely indigenous work done without foreign aid. And, as the already cited authors and many others admit, the work was made «on Roman foundations», taking advantage of much of the previous material, as may be seen even today since Hernán de Llanes says: «*the materials used from the walls of Alcideo*» — the Hercules that founded Avila, according to Father Ariz — «*and from the walls built by Romans, Goths and Moors were so many, that if the stone had had to be quarried or carried to the site, no King could have constructed these walls*».

Due to its great, but only apparent constructive unity, the work could not have been finished so soon nor done all at once, since it is sufficient to look at the whole to see the great differences between the West, East, North and South sides, where there was yet another weakness in the defenses. Also, it would never have been possible in a defensive work of such magnitude, if constructed at one time, to allow such glaring weaknesses in

defense as appear on the eastern flank, where it was not for nothing that the two Great Gates and the Alcázar had been placed Their position was essential — by the way — as shown by Puig and Cadalfach in regard to the Roman «Barcino» and evident in many other wards of the same origin, such as Astorga and Zaragoza, since on this low level front another strong outer defense was necessary and did, indeed, exist previously, running, according to Mayoral, along the whole side of the Rastro which, again to quote Mayoral, «*is built upon an inner ward that is undoubtedly missing though absolutely essential*». Quadrado cites references to walls, moats and even gates that are today unknown. For any one with a knowledge of ancient and mediaeval fortification work, this outer ward appears indispensable.

An essential complement to the walls is the fortified cathedral which, according to Lambert and other authorities, is the most impressive of the few that may be compared with it. The great English architect Street was highly impressed by the amazing constructional character of this building.

To our knowledge, the See of San Salvador was begun in the year 1091, one year later than the walls, and was ended in 1107. The work was probably directed by the architect of Navarre, Alvar García de Estella, though this is uncertain, and 1900 workmen were employed. However, in spite of what is said to the contrary, especially with regard to the apse, there remain very few vestiges of this work done at the end of the XIth century.

The Cathedral is a beautiful building, clearly divided into two parts, between the prow of the temple and the naves, which already belong to the XIIIth or rather to the XIVth century, as also the two towers fortified with battlements. The Cathedral contains a wealth of artistic treasures in its altars, paintings, railing and tombs and the visitor is amazed at the artistic richness of the building.

The most surprising part is the apse or fortified dome, unique of its kind, supported from within by a double presbytery which, as Street pointed out, is absolutely original und perharps one of the first to be built, and most ingenious.

Some authorities, such as Lamperez and Fernandez Casanova, have shown surprise at the situation of the temple on the walls, not taking into account the examples in France and Italy, studied by Blanchet, who explains that in spite of the large space within the depopulated and ruined ward, this situation was probably essential in order to instal the See on the ancient Roman Praetorium or on the site of the Church profaned by the heretic Priscilianus, whose heresy had been widely spread in Avila. It is a well known fact that following the dispositions

of the Catholic Church, many cathedrals and churches were built on the site of pagan constructions.

For some archaeologists the famous and historic dome refuge of the infant Kings and symbol of the military history of Avila, belongs to the original building. However, it is enough to see it in order to understand that the present work belongs at the earliest, to the late XIIth century, when an already known architect, Master Eruchel or Fruchel, reconstructed the whole head of the church and therefore the apse that, from its Romanesque charater, falls into line with this period and with even later ones.

According to Street, the apse of Avila «*may be considered among the most important buildings of its style in Spain*», with the exception perhaps of its outer walls. Lamperez attributes the «Cimborio» to Alfonso VIII, in the second half of the XIIth century and admits that «*is a later work than the walls*». He, together with the more contemporary Lambert, has come closer to suspecting the military transition or transformation of this part, which at one time possessed a platform running along its whole extension, later destroyed in order to raise the flying buttresses. However, Lambert affirms that the prow of Avila was «*more or less contemporaneous with the Portico of the Gloria in Compostela*» built in 1168-1188 by Maestro Mateo, of whom some authorities like Tormos and Gomez Moreno have suspected that he may have worked or studied in Avila, if we consider his Portal of San Vicente and other details of this Cathedral. This coetaneity between the two constructions and much else is enough to destroy the original legend regarding the historic dome, which was added to the walls much later than has been said.

A glance at its simple lines and sober stonework should be enough to convince one of this fact. Its very construction and that of the dados that flank it, make it clear that the dome is a mere intruder in the walls, since if it had been constructed with the original building, the great tower would have been placed between the nearby dados in order to obtain regularity of structure .In contrast with the construction of the rest of the building, and even without taking into account that the machicolations of stone which run in a double girdle around the «dome» were not introduced in Spain, or even in Europe, until the end of the XIIIth or in the XIVth century, it is obvious that such a structure could not have been raised at so late a stage of the Romanesque in the late XIth century, since it would fit in better in the late XIIth century. If the fragile character of the construction had been noted, its windows, vaulted roofs and flying buttresses, easily endangered by the lightest artillery of mediaeval warfare, it would have been obvious that this

dome, apart from needing an outer ward for protection from ballistic attacks from the level flank, must have had to undergo a long series of reforms, beginning with the removal of the platforms mentioned by Lamperez and Lambert. The dome of Avila was a kind of symbol of the military and, to a certain extent, spiritual fortress. However, as soon as it was transformed, its military value was completely lost.

As may be seen, the fortified ward of Avila is a monument without peer in Spanish military architecture of the Middle Ages, and one of which its inhabitants may justly be proud. Its careful state of preservation also honours those who have shown themselves capable of appreciating this historic treasure. Avila is still one of the most excellent examples of the Christian burg of the Middle Ages, and Spain is proud to posses it.

Apart from the Cathedral and the walls, the town possesses other beautiful Romanesque churches like San Vicente, San Pedro and San Juan, Gothic churches and chapels, like the Monastery of Santo Tomas, the Chapel of Mosen Rubin de Bracamonte and several others, and a number of palaces and fortified houses that are really magnificent, as the Abrantes Palace on the walls, the Palace of Oñate with a large keep, the Valencia palace, etc.

And above all is the glorious spirit of that great mystic, St. Teresa of Avila, who in her works and life, showed such great love for her native city, *«the city of stones and Saints»*.

CASTLE OF VILLAVICIOSA (AVILA)

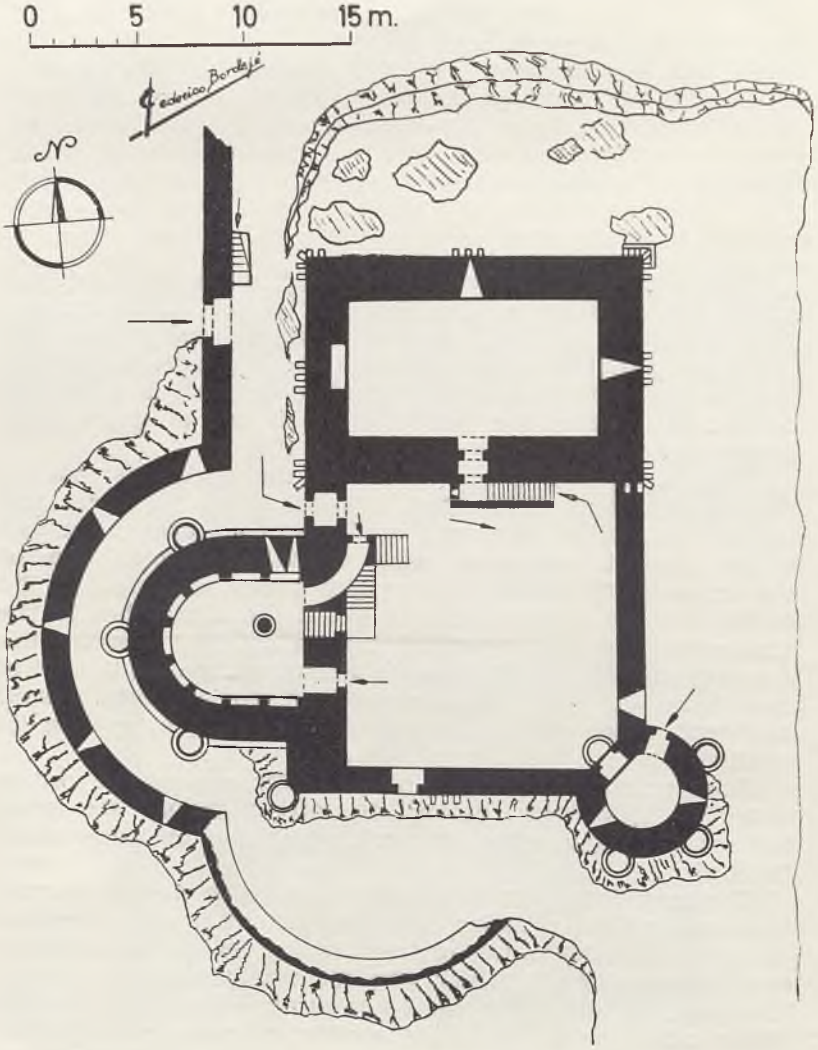
This is a very small residential castle of the XVth century, which was reformed at the beginning of the XVIth century, with structural additions of great elegance and charm. The castle is a veritable artistic treasure and if a certain objection may be made to an excess of decorative elements in a building of so small a size, the general effect is one of gracefulness seldom to be found in buildings of this type.

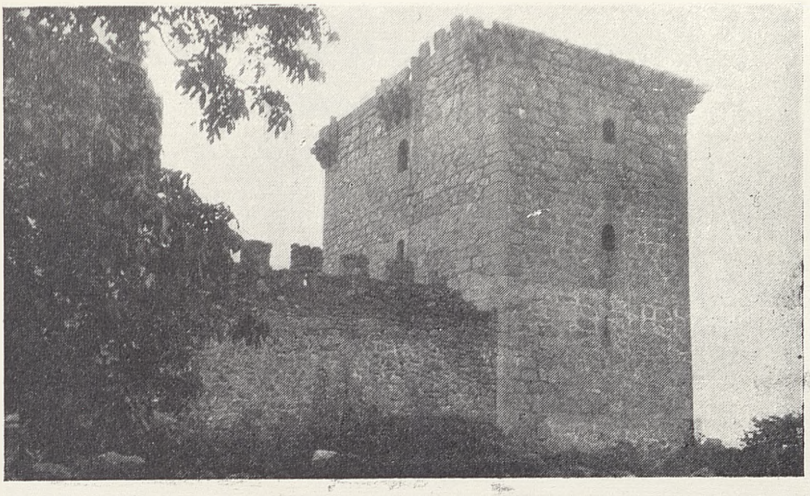
Villaviciosa, the former capital of this region, is today a humble suburb of Solosancho. Situated below the great and unexplored Iberian «castrum» of Ulaca (a national monument of the greatest importance, equal to that of Cogotas, basis of the archaelogical culture bearing this name), the origin of the castle must be a tower built to guard the approaches to the «castrum», and the mouth of the gulleys that descend the slopes of the Sierra de Gredos. On becoming a manor, this tower must have been enlarged, reformed, and provided with a small barricade, which gave it the aspect of a castle, in spite of its small size.

However, at the beginning of the XVIth century the lord or owner of Villaviciosa, decided to reform greatly the small fortress and began extensive work, which was obviously never finished.

The keep, today empty within, but in which there is a small iron gate with two leaves, another veritable artistic treasure worthy of a museum, was crowned by angular gables, centered over long cantilevers, which give the building a noble aspect. The same was done with the other corner tower, also provided with slender turrets, which perhaps are too heavy in proportion to the dado. Finally, the reconstructor added a new constructed large tower, built of large stones but not finished at the top, where we find only the slender bases of another three

CASTLE OF VILLAVICIOSA (AVILA)





Castle of Villaviciosa (Avila).

unfinished turrets. On one of the walls, a beautiful Plateresque window was placed, with ornaments and blasons, which is also worthy of the best palaces of Avila, Cáceres or Salamanca, covered with an admirable grille. To crown the whole and give the building strength, a circular barrier was begun which is also probably unfinished, with wide casemates fort large cannons, up to 20 centimeter calibre.

This tower, an essential feature that lends the castle its originality, still retains the heavy beams of its three floors, the pavements of which, together with the ceiling or platform, now covered by a poor roof, were probably never installed. These floors are not communicated with one another and have separate accesses, of which that of the ground floor consists in a narrow gallery leading to a room surrounded by small, finely sculpted arches, at the end of which are to be found some double stone mangers, suggesting that it was meant to be used as a stable. There also, it seems, was the well, now dry, and near to the entrance are several loopholes and embrasures, flanking and protecting the small emblasoned gate of the castle and the barrier, which is made up of a slender Renaissance arch, with deep voussoirs. This graceful arch is now isolated and enclosed by the poor mud buildings built against the barrier.

The small castle of Villaviciosa is, therefore, as we have said, an elegant, noble and graceful building and an admirable example of Castilian military architecture of the uncertain times in manorial fortification that lies between the XVth and XVIth century.

CASTLE OF ALBA DE TORMES (SALAMANCA)

This castle is the original home of the great family of the Dukes of Alba, one of the most representative of the authentic Spanish nobility.

The origin and constitution of this duchy is of great interest, since from it we learn the character and formation of the nobility in Castile during the Middle Ages, so closely related with the dominion or construction of fortresses. It explains, also, the exact origin of the seigniorial castles, with their peculiar characteristics and at the same time throws some light on the thorny question of feudalism in Spain.

Like the other noble families of the time, the Alvarez de Toledo, though they possessed some lands and vassals, were absolutely subject to the power of the throne, which occasionally gave them the tenancy of a fortress without any proprietary rights. At the same time, any kind of title was unknown, since in Castile and in general all the other Spanish Kingdoms, the only recognized and used title corresponded to some old, traditional earldoms, very few in number, with the exception of the baronies established in Aragón, Valencia and Catalonia, where owing to French influences there existed a more liberal system of nobility.

From the XIIIth century on in Castile, through political contacts with France, the nobles began to agitate to obtain privileges similar to those enjoyed by the nobility of other European lands, at a time when feudalism was already in fact fully submitted to the monarchy or, at least, had lost most of its essential character. However, the nobility of Castile, and in part that of Aragón, made an effort to free themselves from their strict dependence upon the power of the throne, giving rise to the insurrections and rebellions through which, from

the times of King Alfonso X up to that of the Catholic Monarchs, the nobles endeavoured to force the sovereigns to grant them the same rights and privileges as in other countries.

In 1339, under the reign of the King Alfonso I, the head of the Alba lineage, Garci Alvarez de Toledo was named Master of the Military Order of Saint James, which office he was obliged to resing in 1366 at the instance of the King Pedro I «the Cruel», receiving in compensation the ancient dominions of Oropesa and Valdecorneja. He was later to die courageously in the siege of Ciudad Rodrigo in 1370, leaving the estates of Oropesa to his sons, while Villacorneja went to his brother, Fernando Alvarez de Toledo who was killed at the siege of Lisbon in 1384.

His grandson, Fernán Alvarez de Toledo, fourth Lord of Valdecorneja, was a nephew of Don Gutiérrez Gómez de Toledo, then Bishop of Palencia, later Archbishop of Sevilla and later on of Toledo. After the famous battle of Higueruela in Granada both were to fall in disfavour with the King, and gain the enmity of the Constable of Luna, and were imprisoned, though later set free. Before this battle the Bishop has received in 1430 the dominion of the ancient city of Alba de Tormes which he ceded later on to his nephew, on whom the King Juan II was, in 1439, to bestow the title of Count of Alba, thus founding this famous house. The earldom was converted into a duchy in 1465, when Enrique IV bestowed this on Garci Alvarez de Toledo, 5th Lord of Valdecorneja, second Count of Alba, first Count of Salvatierra and first Marquis of Coria.

Towards the end of the XIVth century, and above all during the XVth, due to the general debility of the monarchy, the nobles finally achieved their aim, though greatly submitted still to the royal power, and enjoyed a certain amount of independence in their manors; but in fact, in the Spain of that time there did not exist the large feudal properties that were to be found in other countries, though with the passage of time and the accumulation of titles and lands, increased by intermarriage, this was later to occur. It was then that the large castles began to be constructed by the nobility, greatly influenced by that time by French and principally Italian fashions, though in fact the elements of fortification used were rather a sign of dominion than of any practical use. The machicolations, often only simulated, the «guaytas» or turrets, the florid blasons, and the interior courtyards and palatial arches were characteristics of these new buildings, nearly always merely provided with some defensive elements as a refuge from the hazards of the political intrigues and skirmishes of the times. These buildings, therefore, are characterized by their gracefulness and elegance, and provided with more comfort than had up to that time been usual in the castles constructed.

The House of Alba was, begining from that period, to become one of the most powerful and distinguished representatives of the Spanish high nobility, originating as we have seen, from a simple manorship, raised in 1439 to an earldom and in 1465 to a Duchy. A that time there began to arise in Spain many fortresses which were actual property of the owners either inherited by the ancient families or newly founded by the nobility.

The town of Alba de Tormes was very ancient then, since after its rescue from the Moors in the XIth century, it is believed to have been repopulated by Doña Urraca and Count Raymond of Burgundy, at the same time as Salamanca and Avila. In 1140 Alfonso VII granted the town its statutes; it became fairly important and consequently underwent all the vicissitudes of the reign, in which it occasionally took active part. It is known that a castle existed at this place, and that it had a ward with a bridge over the river Tormes; however, there is no knowledge of its exact character, except that, under the first Dukes of Alba, it was amplified and converted to a palace, transformed and furnished in the XVIth century by the great Duke of Alba in so sumptuous a manner that according to Ponz in his «*Voyage to Spain*» (these are the fullest details we have, though written when the Palace had lost much of its brilliance) it was a veritable museum, full of masterpieces by the most famous Italian and Flemish painters of the time, with splendid murals and sculptures, together with other treasures brought there by the Duke from his campaigns in Flanders, Germany and Italy.

Of this magnificent mansion with its artistic courtyards, galleries and portals, destroyed by the French in the War of Independence there remains only a very original, strong polygonal tower that, from its strange shape leads to the belief that it might be the work of the great Duke himself. It is thought to be the keep, where Ponz tells us the magnificent ducal armoury was kept, with its wonderful collection of arms and trophies; it is decorated by three large murals representing the battle of Muhlberg (1547), in which the Duke played so important a part. These murals are attributed by Ponz to the Italian painters Fabricio and Granelli, who also decorated the Escorial, though in modern times it seems they are credited to Cristoforo Passini, who composed them between 1567 and 1571. This tower and the paintings are the sole, though valuable remains of this vanished fortress, which have been recently restored by the present Duke of Alba.

SALAMANCA

The history of the Roman *Salmantica* is too well known, and so are town's wonderful architectural treasures. The two Cathedrals, one Romanesque and the other Renaissance, the magnificent University, founded in the XIIth century by Alfonso IX of León and renovated by the Catholic Monarchs, and all its countless, lovely palaces make this city a veritable museum in stone.

However, though Salamanca is so rich in sumptuous religious and domestic architecture, the same cannot be said of the examples of military construction that it possesses, of which only a few ruins of scarce interest remain. The *Roman* bridge over which crossed the «silver way» leading from Mérida to Zaragoza through Astorga has lost its central keep and the lateral battlements. The Alcázar, which seems to have been very large and strong, towering over the bridge and river, was destroyed in 1472 by the inhabitants of the town, with the encouragement of Enrique IV, in an action unworthy of a King. As to its gates and walls, which are said to have been constructed by a French architect and an Italian one, called in at the time of the repopulation undertaken by Count Raymond of Burgundy, only vestiges of these remain that give no idea of its plan and construction. The only relatively military characteristics of Salamanca to be seen today is the strikingly original tower called «Clavero Tower», the only survivor of the many similar ones that existed in the fortified palaces. This is attributed to the Keeper of the Keys of the Order of Alcántara, Don Francisco de Sotomayor who in 1470 ordered its construction in defence of his near by palace. The Keepers of the Keys were the most important rank in the Military Orders after the Grand Master. This beautiful keep is built in a strange, but attractive way on a high square plan on

Clavero Tower, in Salamanca.

which is superimposed a slender octagonal structure, with false machicolations and small turrets which, with their finely wrought bases, blasons and picturesque superimposed cupolas, give it a graceful appearance. Of the once warlike fortress of the Middle Ages that was Salamanca, this is all that remains.

Among these rather numerous palaces are worth to be mentioned that of Monterrey, jewel and key of the Spanish Plateresque of the XVIth century, that of Maldonado, magnificent and original Gothic construction called «The House of the Shells», the «House of Death» and of «Doña María la Brava» and those of Dueñas, Abarca, Orellana, etc

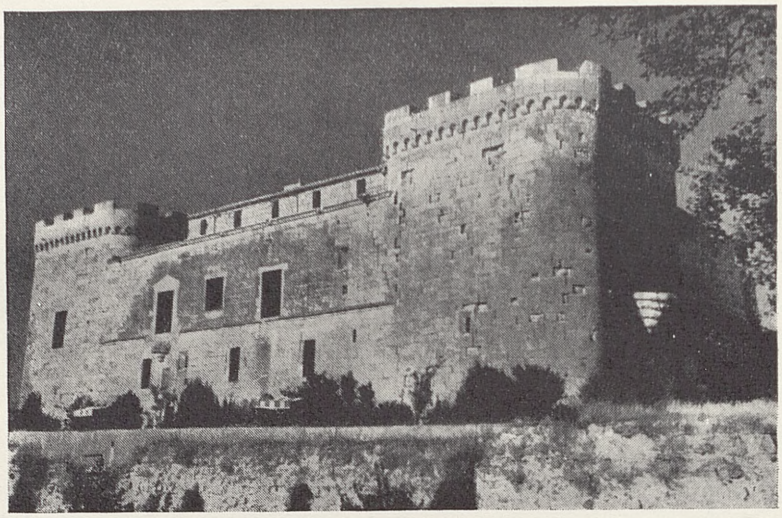
Besides of the insuperable «Plaza Mayor» (Main Square), unique in its kind, should be also mentioned the important foundation of the Colleges of the Irishmen and of Calatrava, filials of the University and of the Middle Schools, being also worth while to mention the important Dominican Convent of Saint Stephen, where Colon was submitted to the examination of his propositions, with the tomb of the Great Duke de Alba. Finally the original Temple of San Marcos, constructed in 1178 although reconstructed in the XVth and XVIth century, which due to its circular structural plan, reminds the templar constructions.

CASTLE OF VILLANUEVA DE CAÑEDO OR OF «THE GOOD LOVE» (SALAMANCA)

A fortunate and very carefully carried out restoration has saved this fine castle, a veritable jewel of Gothic flamboyant or decadent art dating from the XVth century. Situated on the site of the former Villanueva de Cañedo, since vanished, in the district of Topas, the castle was subjected during a large number of years to a systematic pillage, apparent even now in the ruined portion of the building, since the neighbouring villagers usted it as quarry for their buildings.

The name «Castillo del Buen Amor» (Castle of Good Love) that it bears now, is a poetic and modern fancy originated by events of which we do not have positive confirmation. It is not known whether there was another fortress previously, since the name of Villanueva de Cañedo is already mentioned in a document issued by Alfonso IX of Leon in the XIIth century. Later, it came into the possession of the House of Alba who, if the castle was not already in existence, must have built it here. This was later bestowed on, or granted to, the Catholic Monarchs, and King Fernando used it during the war of the Succession in 1475 as a base for operations against Portugal.

In 1476 the Catholic Monarchs ceded or bestowed the manorship of the castle to the Marshall of Castile, Don Alonso de Valencia who, in the same year, again sold it to the Archbishop of Santiago, Don Alonso de Fonseca, the second of this name; the ownership of this See of Santiago became, it seems, a kind of entail or monopoly, against which Cardinal Cisneros was later to make an energetic protest. However, after all this occurred, the building was still to be occupied by yet another Don Alonso de Fonseca, the natural son of the former, who was born in the castle according with the legend.



Castle of Villanueva de Cañedo or of "The Good Love".

Like the Mendoza, the Fonseca family were great patrons of the arts and builders of churches, castles, palaces, etc. To the first Fonseca we owe, among other magnificent buildings, the magnificent Castle of Coca, an incomparable example of XVth century Mudéjar architecture and an excellently armed and planned fortress.

Following this tradition, the second Archbishop of that name constructed this artistc fortress-palace in order, it is said, to lodge his mistress Doña Maria de Ulloa, Lady of Cambados, who in 1476 bore him a son. It is thought that this son was born in the castle, which had been purchased from Don Alonso de Valencia a year earlier. This child, as we have already said, was to succeed his father in the See of Compostela and afterwards became Primate of Toledo, in whose Cathedral he has left evidence of his magnificence.

The castle is a work of the XVth century before the time of the Catholic Monarchs. It is highly fortified and richly decorated in he style of a Gothic palace. Built on a practically square plan, it has on three of its corners thick towers, also square-built, the angles of which are rounded. At the north-eastern corner the keep, slightly separated from the rest, stands out from the castle. In accordance with the style of the period, the towers are not much higher than the curtains, and both are ornamented with false machicolations of little interest.

Around the building, though attached to the keep, runs a low outer ward, which is the barrier. It must have been beautiful since, as in the Castle at Coca, the merlons and turrets around the ramparts were adorned with scales. Unufortunately, the only ones that remain are those above the Gate. Restoration has not been able yet to replace this beautiful barrier, which shows signs of its masonry and material having been used as a quarry.

Surrounding the whole of the castle there is a moat more than twelve meters in width, spanned by a long stone bridge, which arch is now walled up. It is obvious that the castle was meant to be provided with a drawbridge, but like in the case of Coca, this was never installed, due to the lateness of the period and the fact that the Catholic Monarch had prohibited these fortress-palaces from being built in an absolutely martial manner.

The gate of the barrier, bearing the coat-of-arms of the Fonsecas, is, like the rest of the building, defended by low rectangular casemates with narrow bows, standing well out over the moat. It is crowned by three long merlons decorated with scales, which was the adornment, as far as one can see, that was used on all the other walls and towers at the angles. It is a notable fact that underground galleries run under the whole of this outer ward, communicating its different parts.

Passing through the outer gate one notices another small ogival door, beautifully decorated and emblasoned and another door, which still retains double iron bolts. This leads to the palace built around a small Gothic courtyard, with double galleries on three of its sides, the arches of which are almost lintels, and which are supported on smooth columns of an oval shape. The fourth side adorned with a beautiful balcony, beside which is a blason of the founder framed in Gothic decoration. The great staircase has a fine panelled ceiling, and has a hand-railing whose adornments match the beautiful parapets of the gallery. The whole courtyard is impressive in its delicacy and charm.

The palace has four storeys, the lowest of which is actually formed by the dungeons and what is called the Hall of Justice, under the courtyard. On the first floor are several halls, notably the Reception Hall, the Hunting Hall and the one now used to house the historic documents that belong to the Trusteeship of the Castle. All these, restored with the greatest taste, are adorned with fine ceilings and other decorations. However, the best of all is the Reception Hall (Sala Noble) covered by an exquisite Mudéjar panelled ceiling with fine plasterwork friezes, bearing religious inscriptions in Gothic lettering. A huge Arabo-Gothic chimney-piece completes the atmosphere of this great hall.

On the second floor, which formed the actual living quarters of the guests there are other rooms now transformed into a library and private lodgings. This is also the case on the last floor, which gives access to the ramparts and platforms of the towers, from where the keep may be reached by means of a small drawbridge.

All this is but a short summary of the artistic and defensive elements of the castle. The Castle of the Good Love, in keeping with its romantic and invented name, is an exquisite building fortunately saved for the nation, which now has been transformed in a Hotel.

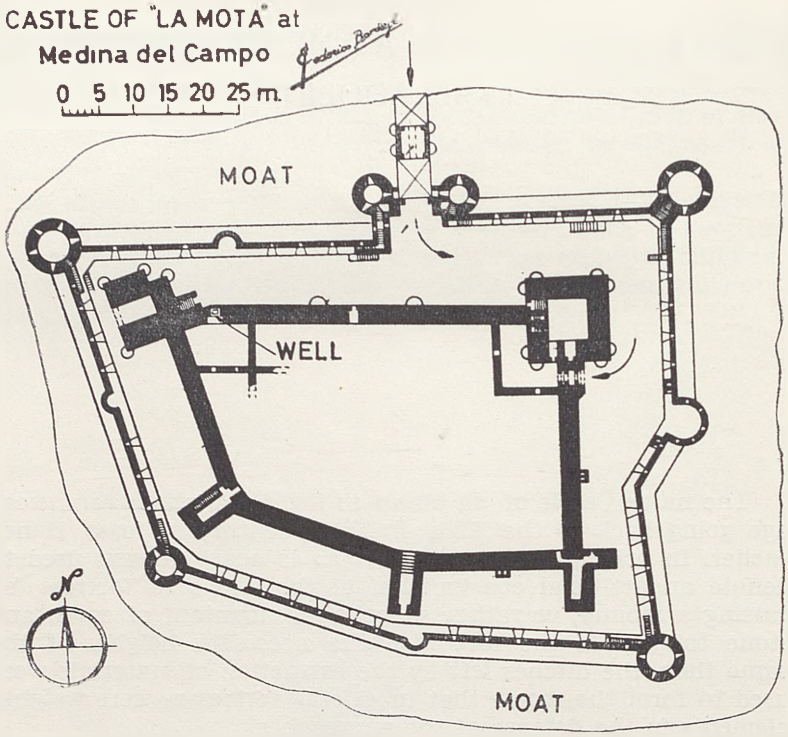
CASTLE OF «LA MOTA» AT MEDINA DEL CAMPO (VALLADOLID)

The name Castle of «la Mota» in itself suggests a very great age going back to the XIth or XIIth century at least, if not earlier. In principle, the word «mota» is nearly always used to denote an artificial construction of the site of a fortress, by raising a mound, or rather a veritable mountain of earth and stone to provide the fort with the necessary height. At the same time, the ditches left by the extraction of materials were used to form the moats that in «Mota» fortresses were weighty elements in the defense of the approaches.

Castles of this type, silhouettes of which are to be seen in the famous Tapestry of Queen Mathilda, preserved at Bayeux, exist in various parts of Europe, notably in England, where a full study of the magnificent examples that still subsist has been made. However, the Spanish «motas» that is, the castle of this description, though always built on high, dominant ground, have not, in general, required the construction of such artificial mounds since the hilly nature of the country has usually made this unnecessary. In Spain only two artificial «motas» are known, up to the present, and these are of slight interest. The remainder are fortresses of a very strong type, built on natural elevations.

The name of this castle, therefore, denotes great age. However, its origin is much earlier than is usually believed, since, in spite of the large reformations and alterations it underwent, the general plan and the unfortunately scarce vestiges that remain, still point to its Moorish origin, recognizable also in the name of the town itself.

The fortress of Medina, so highly praised by Street, who calls it in one of his books «one of the most splendid of this kind» that he had seen, has been the subject of many historical



and literary works. However, up to the present, it has never been seriously studied, and this is the reason for the many enigmas it still presents, which have been explained by a number of legends.

Many authors, among them Street, admit that the present construction followed upon an earlier one, some vestiges of which still remain. Lamperez even attributes it *«possibly to Roman times, perhaps to Moorish origen, but most probably to the High Middle Ages»*, and his is probably the most acceptable theory, since the situation of the castle and the first known ward of the town show it to have been an «Arce» or Roman fortified position, at the crossroads of the interior roads, that led to Segovia, Avila and Buitrago, the Roman origins of which are patent, and then, perhaps through Madrid and Titulcia, to the river Tagus and Toledo. The plan of the castle on its rear and side fronts, together with the constructional vestiges still to be seen, show its Moorish procedure, concording with the general history of the town, which was repopulated between 1075 and

1080 by Alfonso VI, protected by Alfonso VIII who gave it as dowry to his wife, Leonore of England, and continually favoured by the Kings, who assured its enormous prosperity during mediaeval times and the early Renaissance.

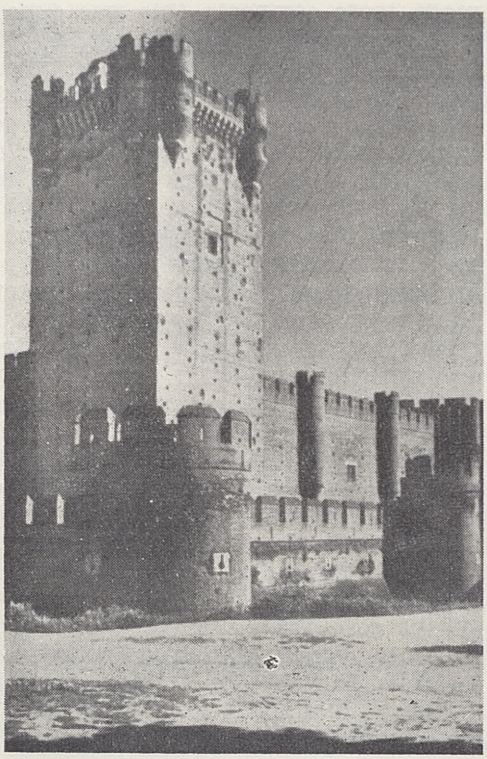
The original fortress must have been larger, with a great outer ward or «albacar», of which certain remains may still be seen. But in the middle of the XVth century, it was destined to undergo two radical reconstructions, made necessary by the advance in methods of warfare, that required fortresses to be reduced and made more compact; this was done with many ancient forts which were too large for purposes of defense.

There is no full account of the work undertaken in 1440 by Maestro Carreño, since, to quote Rodríguez y Fernández, «*perhaps the secrets of the Mota of Medina should be looked for in the Archives of Navarre rather than in those of Castile*». However, on examining the castle, it may be seen that it has been reduced on the whole north front, where is to be found the long wall, between the keep and the neighbouring tower on the north-western corner (a curious one, by the way), where the former entrance to the castle must have been. The keep, with the magnificent Mudéjar arches of its voults and the present near-by gate, must be part of the same work, together with other details such as turrets, and so on, apart from interior work. Very striking is the strange salient or projection of the west flank of the keep, which shows Carreño as an arbiter of taste, though the building is of a purely military character, as there is not any doubt this unusual salient was constructed to lend interest to the long perspective of the wall, drawing the eye upward. A very uncertain work is the upper structure or open tower that has been constructed as a cavalier upon the high platform of the keep, since the great heigth of the latter did not call for anything of the sort. Such elements as these and others, brought in from Italy, were beginning to be introduced in the fortresses of the time. In this case, at least, their introduction may have been due to Juan II of Aragon. It may also be supposed that these reformations respected the ancient outer ward of the «albacar».

In 1479, already in the possession of the Catholic Monarchs, the Mota of Medina again underwent considerable restoration, on which speculations have been many. The work was carried out by the master builder of the Monarchs, Alonso Nieto, and the date appears on the royal coat-of-arms on the outer gate. It has been wrongly believed that this fortress was a Royal Palace of Queen Isabella and King Ferdinand, forgetting the Royal Palace to be found in the main square of the city, greatly loved by the entire dynasty, and in particular disregarding the compact and hermetic character of the castle, a construction of an essentially

martial type. The supporters of this theory have not taken into account, either, the customs of the Court of the Catholic Monarchs who, with the exception of a few cases such as the Alcázar of Segovia, of the Aljaferia in Zaragoza, the Alhambra in Granada and the Alcázar in Seville, never lodged in fortified wards and much less in such small and uncomfortable quarters.

The Catholic Monarchs, however, made wise by the experience



Castle of "la Mota" at Medina del Campo (Valladolid).

of their predecessors, which determined the whole character and policy of Queen Isabella, were quick to recognize the military value of the fortress, so strategically situated, and made of this castle one of the strongest bastions of the throne, with the intention of making it the Archives of the Kingdom, a State prison and a strong arsenal. Naturally, they decorated the interior as comfortably as possible, in the event of a fortuitous resi-

dence; since from archives of Simancas we learn that after it was damaged during the War of the Comunidades (War of the Commoners, 1521) the castle was in a lamentable state. It is certain that the Queen never lodged at the castle, except at the time of the madness of her eldest daughter, Doña Juana, that made it necessary to have her recluded in the castle, much to her mother's grief. However, Queen Isabella is known to have lived and died in the ancient Royal Palace belonging to her parents and ancestors, in the town of which she was so fond, and the castle was for her no more than a strong reduct, archive, park and prison, a fact confirmed by other local authors.

This seems to have been the object of the work carried out by Alfonso Nieto in 1479. The fortress was already partly or fully old-fashioned, and consequently the large outer ward, of very difficult defense at the time, was abandoned and, apart from some interior improvements, the main work was directed towards the construction of the present barrier, or outer ward, a valuable piece of transition period architecture, which is of greater interest than the rest of the fortress. The ward is measured and calculated with reference to the lines of fire, on the esplanade and over the moat. A double gallery runs around the whole of the interior, with small casemates for the artillery of the period covering the moat and the whole extension of surrounding territory. For internal and external communication purposes, a wide postern was opened to the South, the forerunner of those «escape hatches» of the bastioned citadel, and the main gate, furnished with a combined drawbridge, resting on a central buttress, provided another exit. Finally, the cutting of the fronts were adapted to the new necessities and the whole construction was lowered to a level with the counterscarp and esplanade.

Unfortunately, in the first partial restoration made in 1913, many of these valuable details were overlooked and eliminated. However, these have now been repaired as far as possible by the new, very recent reconstruction work, which has revitalized this ancient fortress, in which, in spite of what has been said, every Spaniard sees a symbol of the saintly Queen, matriarch and founder of what is now Spain. The castle is now occupied by a Girls's School and preserved with loving care. No place could be better suited to inculcate in the spirit of Spanish women of today the virtues, dignity, justice and fortitude that were the most outstanding qualites of Queen Isabella the Catholic.

TORDESILLAS

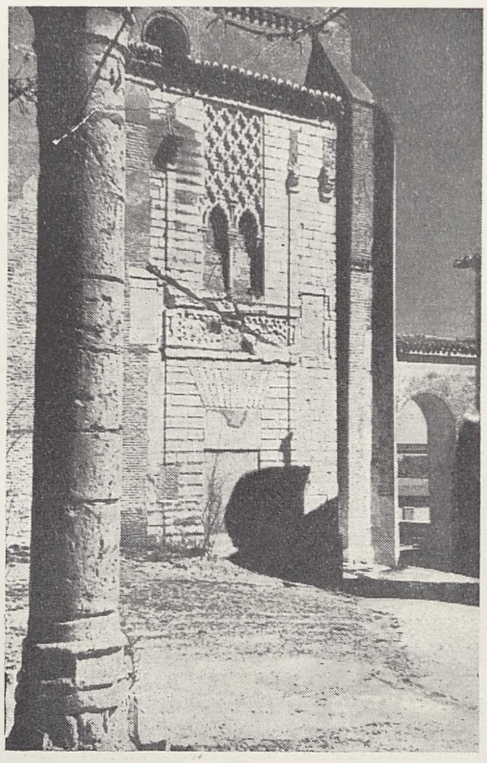
The formerly named «Oter de Siellas» was a very important fortress during the Middle Ages, possibly still earlier, in Roman times, since its geographical situation made it then, as it is at present, one of the main centres of communication on the central plateau of Spain, together with Leon, Asturias and Galicia. The admirable bridge to which the town owes its origin and name, though its mediaeval character has been greatly altered, must be extremely ancient, as the route on which it is placed has always been a highly strategic one used by all invaders, even up to recent times.

Tordesillas possessed a fortified enclosure and there are still to be found some remains of towers and walls supported by a fortress near the Market, communicating with a large tower over the bridge, which was one of the main keypoints to the defences of the town.

These walls and defences were dismantled and razed in 1521, after the War of the Communities. The former palace of the Kings of Castile, in which Doña Juana the Mad died after long years of residence, has also disappeared. Situated near to the river Duero, this palace was demolished in 1771 due to its ruined condition; with it one of the most historical buildings of Tordesillas was lost, since it was here that, among many other historical incidents, on June 7th 1494, the famous Treaty was signed between the Catholic Monarchs and the King of Portugal, in which it was agreed to divide between both Kingdoms any land that might be discovered in future maritime expeditions across the Atlantic. As a consequence of this «Treaty of Tordesillas» the town became universally known.

The main, and practically only, monument in Tordesillas is the Royal Monastery of Santa Clara, founded on the site of another former Palace of King Alfonso XI, and later reformed, it seems, by his son and successor King Pedro I, called by some

«the Cruel» and by others «the Just» though, in our opinion, his behaviour in general was due to undeniable abnormality of character and perhaps to the difficult and unusual circumstances of childhood and early youth. Don Pedro made frequent stays in this moorish palace belonging to his father, in the company of his mistress, Doña María de Padilla; the palace was much to the King's Sevillian taste; his last will and testa-



Palace of Tordesillas (Valladolid).

ment, strangely enough, ordered the foundation of the Monastery, instructing «the houses and palaces in the dwelling of Tordesillas» to be converted into a convent. This order was promptly carried out by his daughters, Beatriz and Isabella, following his tragic death in Montiel.

Though greatly altered by additions and reforms, many of them bad advised, the Monastery (which Lampérez believes to have been fortified, judging from its situation on the Duero),

offers a variety of styles, Ogival, Mudéjar, Renaissançe and Classic, though these are all subordinated to the beautiful examples of Moorish architecture that constitute its main artistic value, due not only to the magnificent decorations but to the unexpectedness of finding within the ancient, severe Kingdom of León, a building of such a marked Moorish character. This Convent seems rather a monument of Toledo, or of Andalusia, since the façade, at least, bears some similarity to the Alcazar of Seville.

It is impossible to describe in a few short lines the varied, brilliant content of the Royal Monastery, parts of wich, like the «*golden chapel*» are considered by Lampérez to be unique in their class. This chapel, together with the Mudéjar cloister or court, the hall that is now the reception room of the convent and several of the inner rooms, make up a magnificent whole with their delicate, unique ornamentations of tracery and inscriptions in Arabic characters and the lozenged ceilings and the original cupola of extremely intricate design that covers the previously mentioned «golden chapel».

Another of the valuable artistic features of the Monastery are the baths, lost within the religious enclosure, discovered in 1912 by Don Vicente Lampérez. In point of fact, the existence of the Moorish Palace was unknown until then. The Palace and Baths were studied by the great historial of Arabic art, Don Leopoldo Torres Balbás, who attributed them to Doña Leonor Núñez de Guzmán, the constant and prolific mistress of King Alfonso XI, mother of the Trastamara dynasty, in honour of whom it is said that the King built the Palace. Probably because Doña Leonor was a native of Seville, the palace was built in this style; her coat of arms is still to be seen, though greatly deteriorated, in some of the remains of the paintings in the baths, which are situated apart from the rest of the royal mansion and convent.

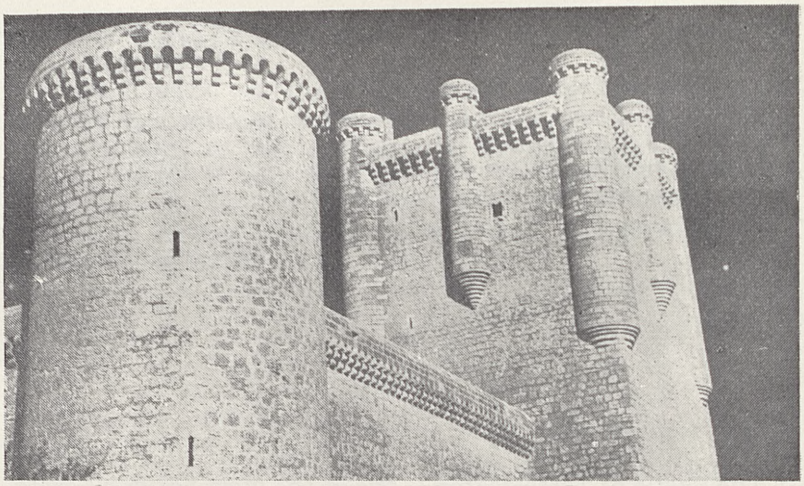
Beside these valuable Moorish or Mudéjar remains rises the large Ogival church, greatly praised by Quadrado, who believes that perhaps the beautiful interlaced ceiling of the Main Chapel (held by Torres Balbás, also, to be one of the most magnificent examples of this type of painted and gilded work that subsists) may proceed from one of the halls of the ancient Royal Palace, to which this chapel and the sacristy belong. The church, which is very large and beautifully proportioned, possesses some excellent retables and, together with the other chapel of the Chief Comptroller, Fernando de Saldaña (built around 1430 by special permission of the King Juan II), constitutes a magnificent example of the Gothic architecture of the time. Near to the tomb of the founder there is a valuable portable or campaign

retable, attributed to King Pedro I and said to have been used later by Enrique IV.

All these details and many others, including the singularly interesting and original contrast of varied styles, make of the Royal Monastery of Santa Clara a veritable artistic treasure and fully justify a visit to Tordesillas which, though from a military point of view can no longer offer any example of fortifications or ancient defences, is worthy of the greatest admiration for its beauty.

CASTLE OF TORRELOBATON (VALLADOLID)

The Castle of Torrelobatón is one of the most beautiful examples of Castillian military architecture at its best. The building is, furthermore, well preserved on the outside, though one may miss the barrier, which was almost essential at those times; indeed, the absence of this tends to date it later than is usually thought. Though according to its name, Torrelobatón, the place seems to refer to a tower, of which there is no record, the fact remains that in the Chronicle of King Alfonso XI it is expressly stated that there is no fortress or any other defense at this village other than an enclosed ward, of which vestiges remain. This is confirmed by the structure of the castle, which up to now has been attributed to the Admiral Don Fadrique Enríquez, under whose dominion it came, after several ownerships. It was there that the wedding of Juan II of Navarre and Aragon and Doña Juana Enríquez, the Admiral's daughter, was held in 1444 and there they must have engendered their son King Ferdinand the Catholic. This fact, together with the assault of the commoners in 1521, whose long delay in Torrelobatón was the reason for their coming defeat on the field of Villalar, are the only notable events in the history of this beautiful castle, the construction of which might lead to its being dated much later than has been supposed, as Quadrado had already believed; it is, indeed, surprising that the barrier is absent, and that in 1444 so sober a building should have been constructed, without any outer defenses. In particular the curved ramparts, devoid of merlons, but provided with rectangular loop-holes like those at the Castle of Arévalo and others, indicate that it was raised much later than the time of the Royal Wedding. Since the building seems to be a unit as to construction, including the previously mentioned ramparts, the problem



Castle of Torrelobatón (Valladolid).

cannot be solved, and is made even more difficult by the presence of the long machicolation on all towers and walls.

The castle rises on a flat plateau, to one side of the village, and the ground gives the impression, seen from certain angles according to the terrace slopes on the most vulnerable flanks, that it may have had an artificial motte. It is built on a regular square plan, slightly tilted, with towers on each of its corners and the keep, which is rather heavy, is however saved from this impression by the eight emblasoned turrets that adorn it. The Keep is 35 meters in height and is divided into three vaulted floors, which are the only elements that show its noble character, since from the outside and as a whole, the castle seems to be a pure fortress, with none of the palatial adornments of a residence, though its fine proportions and elegant outline denote the taste of the family to which it belonged.

Near to the keep, as was customary in fortresses of this type and period, is the only gate to the castle which with its round arches, contributes also to date it later. The interior, in which the one-time residential quarters have long since disappeared, if they were ever finished, is now used as a silo, a way to preserve it.

A visit to Torrelobatón is always heartening, since it is pleasant to see, in the midst of so much ruin of artistically valuable buildings, a construction so well preserved, at least on the exterior, as this beautiful castle, with all the severe elegance of the late Middle Ages.

CASTLE OF SIMANCAS
(VALLADOLID)

Because of the General Archives of the Kingdom that it contains (one of the most important in the world) this castle is universally known in cultural circles, since a good part of the history of Europe between the XVth and XVIIIth centuries is deposited there on record. This explains the large number of researchers who constantly visit the castle.

Simancas may be of very remote origin, and due to the position of the town on the banks of the river Pisuerga, that flows into the Duero near by, it must always have been a fortified position. A very doubtful tradition considers it as being of Roman origin, and gives it the name «Septimanca», as being on the way to Mérida and Zaragoza. However, contrary to what is asserted by Quadrado, the name is not certain and though the place and river may at that time have been routes of communication, as, indeed, they were during Moorish times, there is nothing in fact to credit the existence of the legendary Septimanca.

On the other hand, this name of «Siete mancas» (Seven maimed virgins) coincides with yet another legend that arose in 981, when the unconquerable Moorish hero, Almanzor, assaulted and razed the place, on wich occasion seven maidens cut off their hands in order to avoid being raped. This legend, transmitted and spread up to the High Middle Ages, undoubtedly lent the place its name and the blazon on its coat of arms.

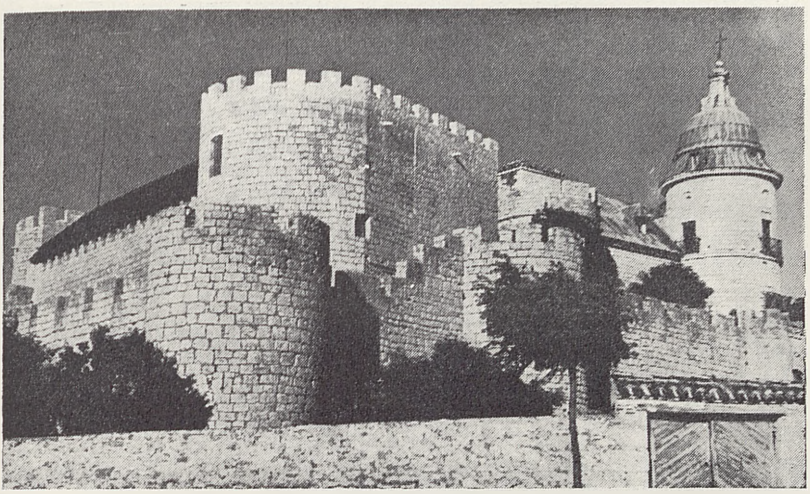
Both Christian and Moorish records, the latter published by Dozy and Levy-Provençal. supply us with the first definite information regarding Simancas, going back to the time of Alfonso I of Asturias (739-757). This king, in his daring incursions, managed to obtain possesion of several places or forts, among which is to be found Simancas, that were previously in the power of

the Moors. In the year 893 the place is mentioned as having been repopulated by Alfonso III the Great, and was later to be the scene of the fratricide struggle between Alfonso IV and Ramiro II of León, and it was intermittently subjected to attacks by the Moors in a natural attempt to recover the territory lost to the Christians.

The famous battle of «the moat» in 939 gave Simancas wide-spread renown, since this bitter defeat of the great Caliph Abderramán III was registered not only by the recorders of Islam, but also by several Christian chroniclers, both at home and abroad, such as the monk of St. Gall and the Lombard Bishop Luitprando, who praised the victory of Ramiro II, of Count Fernán González and the Queen of Navarre, Doña Toda, as one of the great victories of Christendom. By the walls of Simancas many very important Moorish leaders fell, and the army was decimated. The Caliph himself, who escaped by miracle, was forced to flee abandoning his personal equipment, arms and the richly illuminated Koran he used at his devotions.

This resounding victory, however, suffered a reverse when in 981, after the batle at near by Rueda, with the Allied forces, this time under the command of Ramiro III, Almanzor attacked Zamora and Simancas, which he destroyed and razed, carrying away the inhabitants to captivity. This gave rise to the legend of the seven virtuous maidens, from whom, as we have said, the town owes its name and arms. Later, reconquered probably by Ferdinand I and repopulated towards the middle or end of the XIth century by Alfonso VI, Simancas was finally incorporated with the Kingdoms of León and Castile, which were already united, though the frontier was fixed at the watch-tower at the centre of the bridge of Simancas. There is great obscurity surrounding the town from this time onwards, as it was under the domination of Valladolid (which had just been repopulated by Count Pero Ansúrez), to which town Simancas was aggregated as one of the surrounding villages. However, probably due to the importance of its fortress and bridge, the castle continued to be mentioned in connection with many episodes that took place between the XIIIth and XVth centuries, and was later forgotten until its conversion to a State prison, and particularly the installation of the great Archives, gave it its present prestige and fame.

From an authoritative manuscript history of the place, we know that it was «*built of earth and strong mortar with a high Castle and Keep, beneath which was placed the Miravete Gate, though later the Gate was placed on the old wall that is now some hundred feet nearer.*» The Chronicler and Chaplain Diego Enríquez del Castillo tells us that the fortress was bequeathed,



Castle of Simancas (Valladolid).

together with the town, by King Enrique IV on the Admiral of Castile, Don Fadríquez Henríquez. However, the latter's son and successor Don Alonso, uncle of King Fernando the Catholic, pulled it down *«in order to build his own Castle, with stone masonry as we see it now»*.

There are documents from Simancas and Medina de Rioseco to show that the castle was constructed by the Admiral, Don Alonso Henríquez, and as he inherited it from his father in 1473 and he died in 1485, the date is well fixed, in spite of many attempts to give it an earlier origin.

The characteristics of the fortress itself bear witness to the period of its construction. The only thing to be wondered at is that, in spite of their relationship to the Admiral Don Alonso, the Catholic Monarchs should have tolerated the construction of so military a building, in contradiction to their strict regulations forbidding the construction of fortresses by the nobility, and that the Admiral should have erected a building so different in character from the elegant and graceful mansion-forts that seem to have originated precisely in Valladolid and the ancient «Gothic Camps».

Simancas is a solid, austere castle, on plain and severe lines that lend it, nevertheless, a martial grandeur that may have been imposed by the new atmosphere reigning at the Court of the Catholic Monarchs. Though the main body was later greatly altered by additions and reforms, one may still see the general lines of the fortress, marked by the light bands or salients of

the parapets on the towers, the large merlons on rampart walls the form of the curious high latrines that still subsist and the original plant, apart from many other details that betray the time of its construction in the severe style of the period, so different from the more ornate castles of the previous turbulent reigns. Its characteristics confirm the documentary evidence as to the period of its construction and betray the influences of the times.

The castle possesses two enclosures: the main body or residential ward and the outer barrier. The former was originally built on a rectangular, rather irregular plan, with circular towers at the corners, though the South-Western one, that is the largest and must have been the Keep, seems to have been constructed originally on a square plan, and was later enlarged and rounded, to give it its present form. It also seems to have been higher, to judge from some stones in the form of brackets or corbels, that still remain and possibly it was lowered during the extensive reforms made in the XVIth century. This large tower betrays evident signs of these reforms on its south front and the upper portions of the construction.

Half-way up the south front there is another tower containing the main entrance to the castle, opened on the rigth side, so that the entrance, protected on the outside by strong iron railings and on the inside by a strong door, in the manner of a mediaeval fortress, has an elbow-bend that lends it greater security. On the West wall, facing the gate to the barrier known as the King's Gate (opened, as we shall see, in 1673) there is another small entrance that gives access to the central court. Though this may formerly have been a postern, it probably dates from the year mentioned previously, and was broken to give direct access to the King's Gate.

Fortunately, the outer barrier or ward is still preserved, though not in its entirety, but at least it retains its great military character in spite of the alterations it has undergone. It surrounds and isolates the fortress following a polygonal plan with seven irregular sides, flanked at the corners by nine large towers and six small dies belonging both to the original gate, situated as we have said in the North-eastern front, and to the other two gates opened in the XVIIth and XVIIIth century, that now give access to the castle across bridges.

The construction by Praves and Mazuecos, in 1600, of the large building that abolished the North front and probably the main gate of the castle, and its final conversion as the General Archives of the Kingdom, made it necessary to provide accesses to the building from the outside; therefore, in 1673, after walling up the ancient, original gate of the barrier, that still exists and was provided with a drawbridge and two hollow dies

with the only existing loopholes, the Gate of the King was broken in the West wall, and provided with a fixed stone bridge with a ramp, according to the inscription it bears; this is also evidenced by the stones on either side of the gate, that are completely different from those of the neighbouring walls. Just as in the case of the South gate, giving access to the Archives, we must be thankful that the reformers did not try to alter the military character of the barrier, after having altered the main body so extensively, since they have flanked this modern gate with various dies similar to those of the original entrance, though these are solid.

In 1728, probably because the bridge and the Gate of the King were no longer sufficient, another similar door, copied from the other, was opened on the South front, though it is rather wider and provided with a fixed stone bridge. This is evident merely from observation of the construction materials. Thus the barrier remained apparently unchanged and until now nobody had noticed the extensive transformation it had undergone, though it had been deprived of its real military value. On the other hand, the steep talus of walls and towers over the moat, almost certainly dating also from the XVth century, like those in Mombeltrán (as General of Sappers Don José Aparici discovered in the course of his extensive investigations in the Archives) were superimposed after the construction of the barrier, probably by Admiral Don Alonso Henríquez. Consequently, this outer enclosure, with the deep, wide moat that surrounds it, which should be cleaned out and restored to its original state, continue to lend the whole building the martial character that the castle originally possessed.

Nothing may now be seen of the original residential quarters, except for the remains of the Chapel, decorated in the contemporary manner, though in restrained taste. Quadrado, deploring the manner in which the architects of the XVIth century, notably Herrera, the designer of the present courtyard, treated this ancient monument, refers to ogival windows and other ornaments, certainly supplanted by the present classic windows and balconies. However, in spite of this, it is to be supposed that the interior of the building was in keeping with the austerity of the exterior.

As in the restoration of the Alcázar in Segovia, Philip II had strongly recommended that the authentic character of the edifice should not be greatly altered. Nevertheless, beginning with Alonso de Berruguete, who is said to have worked on it in times of Charles V, and then on through Francisco de Salamanca, Juan de Herrera, Francisco de Mora and others (all capacities of the greatest authority and renown), each and every one disregarded the King's command and imprinted on the building what were

no doubt practical and necessary reforms, of little aesthetic value, nonetheless.

This accounts for the strange aspect of the present central body of the fortress, that is disfigured by gaps—windows and balconies—and covered by very uninteresting roofs, which are at present being improved as far as is possible, though they cannot be raised or suppressed. One of the most displeasing details, that evidence the lack of care with which the construction was treated, consists in the absurd addition of brick to fill in the differences of level between the roofs and battlements of some towers, though the one at the entrance has been fortunately repaired. Lastly, this fault is to be seen even more notably in the strange, exotic and incongruous bell-shaped chapiter on the south-east tower, that spoils the south front and even the whole castle.

Up to the year 1508 the castle was of a purely military character. However, from then onwards it was converted to a State Prison, and Don Pedro de Guevara, emissary of the Emperor Maximilian, was the first one to occupy it. Arrested in Pancorbo, disguised as a lackey, he was transferred to Simancas where, under torment, he confessed the conspiracy between the German Emperor and some nobles of Castile against Don Ferdinand the Catholic and Cardinal Cisneros, promoted by the intrigues of Philip the Fair to gain the throne.

This ignoble personage was followed by a long succession of prisoners and nobles of political importance, but what gave rise to the castle's grim legend were the executions of the Bishop of Zamora, don Antonio de Acuña and the Baron de Montigny, Governor of Tournay, taken to Simancas from Brussels. Bishop Acuña, a fiery leader of the Comuneros, under arrest there since 1521, in an attempt to escape killed the Deputy Governor of the Castle Mendo Noguerol on 23rd of February, 1526, and after a lengthy trial, directed by the terrible Governor Rodrigo de Ronquillo was garrotted in the tower that now bears his name. As to the Baron de Montigny, formally accused of inciting to rebellion, he was executed in 1570 in the same chamber as Acuña. The records of both trials are preserved in the Archives, where we may also see the execution chamber, in the north-east tower, which was later to hold the documents of the Crown Property, as it was considered one of the safest places in the castle.

The idea of installing the Archives in Simancas came from Enrique IV. His father and predecessor, Juan II, had most important documents of the Kingdom to be kept at the Mota of Medina del Campo. His impotent son renewed these orders and commanded the documents to be kept at the Alcázar in Segovia

from whence they were later transferred to the Castle of Simancas, though the reason for this is unknown.

A short time after their ascent to the throne, the Catholic Monarchs ordered an examination to be made of the previous deposits at Medina del Campo and Segovia, and commanded all State documents in the power of private individuals to be collected in order to have them properly preserved. The foundation of the Chancellery of Valladolid in 1489 and that of Ciudad Real in 1494, later transferred to Granada, also gave rise to new mandates and regulations, which were later ratified on several occasions, so that it may rightly be affirmed that the Catholic Monarchs were the veritable founders of our National Archives.

In 1516 Cardinal Cisneros carried out the idea of Enrique IV and proposed the installation of the general archives in Simancas; this was adopted by the Emperor Charles V in 1531 and work was begun on the scheme in 1540, the exact date of the foundation of the Archives. In 1543, after restoration work on the castle, that is said to have been done by Alonso de Berruguete, who planned the first halls in one of the north towers, the documents kept at the Mota of Medina up to the last third of the XVth century in Castile (the oldest at present in Simancas) were transferred to the castle.

However, it was Philip II who brought the greatest interest to this work, since while still heir to the throne he showed constant care for the Archives, sending his best architects and spending large sums of money on the work. He also issued a number of commands among which are the definite regulations governing the organisation of the foundation, in 1588.

From then onwards up to the XIXth century, the Archives of Simancas have collected all the political, administrative and military documents of the Kingdom and its dominions, so that we have been able to affirm with truth that the general history of Europe is preserved there to a very large extent.

In the XVIIIth century, when the Archives of the Indies were founded in Seville, during the reign of Charles III, the documents relating to America that where preserved at Simancas and those relating to other colonies, were taken from Simancas. In 1810 and 1811, during the War of Independence, they were taken to Paris by express order of Napoleon, determined to collect General Archives for his planned European Empire. 7,861 files, carried on 212 carts, formed the consignment. In 1816 it became possible to rescue a good part of these, and the remainder were returned in 1942 by orden of Marshall Pétain.

Altogether, the present Archives are distributed over 52 halls, holding 818 shelves, with a total of 3,970 partitions, where are kept 61,505 files and 5,196 bound volumes, making up a total of

more than thirty million documents in all. These figures go to show the magnitude of this great deposit.

In modern times the Archives have been subjected to extensive and very fortunate reforms, both as regards the ordination and classification of its countless contents and as regards the security of the building and conditions of the work of investigation. Thus the noble fortress of the Admirals of Castille has been honoured by being destined to fulfil one of the highest purposes to which so historic a building may aspire.

VALLADOLID

Notwithstanding the Moorish origen of its name, the foundation of this City is attributed to Count Pedro Ansúrez, an outstanding personage of León at the Court of Alfonso VIth, of whom it is said that he was tutor and certainly one of his most faithful servitors. Towards the end of the XIth century, overlooking a wide plain crossed by the rivers Pisuerga and Esgueva, there arose a small «burgh» around an Alcazar, but the settlement soon developed and, as from the XIIIth century, became one of the most powerful bulwarks of the Kingdom of Castile, and was frequently visited by the Monarchs.

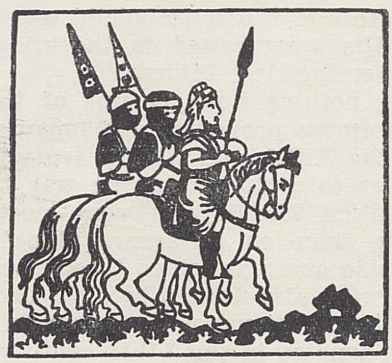
The importance of the town naturally brought about extensive defensive construction since, apart from the ancient Royal Alcazar, the town possessed another, of which little is known, and even a castle placed to defend one of its most vulnerable gates. Also, due to its growing size, the wards had to be successively extended, and these came to possess ten entrances. The solid strength of its walls bears witness to the turbulent and warlike incidents to which Valladolid was subjected, which is borne out by the tower raised on the bridge, also built by Pedro Ansúrez, over the river Pisuerga.

Unfortunately, nothing now remains of these magnificent defences. The enormous prosperity and importance reached by the City during the XVIth and XVIIth centuries caused walls, towers and castles to disappear, giving way to the continual increase in population. The Royal Alcazar, must have been very large and strong, since on its square plan it possessed five turrets on each side and was joined to another small fortress, called «*El Alcazarejo*», also flanked by eight dados, with a large outer wall and wide moat, surrounding both in the same ward. This fortress was donated in the XIVth century by King Juan I to the monks of San Benito for the foundation of a monastery of which there still remain the church and convent, with great

alterations. Today this building is a barracks. Of the rest, not even the memory now remains.

As well as many religious foundations, there is a large number of notable palaces which, either for their historic associations, as in the case of the Palace of the Counts of Ribadavia where Philip II was born in 1527, or for theis size and magnificence, are also worthy of note, since the tremendous prosperity of the city in the XVIth century and the short residence of the Court at the beginning of the XVIIth century, induced the nobility to built a larg series of residences there, in which the variations of the classic architecture may be admired, from the Renaissance style to the purely classic and baroque.

The greatest treasure of Valladolid is the National Museum of Sculpture lodged in San Gregorio's College. Its importance is equal to that of the Prado Museum in Madrid. It offers an unsurpassable collection of the imagery of Castile, attaining the sublime. All the character of the XVIth century in Spain, at the same time mystic and realist, spiritual and subjective, austere and sober outwardly but imbued with the purest and most exalted idealism, finds expression in these Spanish sculptures, in contrast with the cold classical works in marble and stone which though perfect in line and volume, lack completely the spirit that these Spanish images present. The works of Berruguete, Gregorio Hernández, Juni, Cano, Mena, Becerra and so many others are masterpieces, full of life, and rouse emotion in the observer, opening their spirit to ideas and feelings of the purest kind.



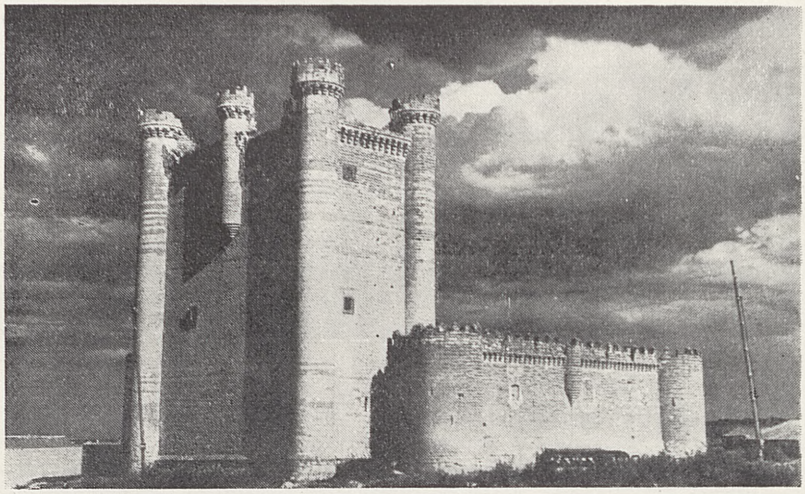
CASTLE OF FUENSALDAÑA (VALLADOLID)

The construction of this beautiful castle is attributed to Alonso Pérez de Vivero, a modest and obscure Galician noble, Lord of Villajuan, who, due to his ambition and the protection of the Constable Don Alvaro de Luna (whom he was later to betray, due to which he was tried and decapitated) became a member of the Court of Juan II, who appointed him Chief Comptroller and bestowed on him the Manor of Fuensaldaña; this was raised in 1584 to a countship by Philip II.

It is absolutely certain that Pérez de Vivero did not live to see his work finished since, though completed outside, everything denotes that it was never finished and inhabited inside, except for the keep which was sometimes used as a prison as when, in 1520, some clergymen who had had part in the disturbances in Valladolid on the passage of the Emperor Charles Vth, were imprisoned there. These disturbances were the forerunners of the rebellion of the Comunidades, during which the castle was occupied by the rebels.

This castle is a good example of the noble fortresses of the XVth century, and the whole may give rise to the theory that the date of its construction could be rather later. It does not possess a barrier, moat or other outer defence to make the approach difficult, and is built on a regular square plan on which is placed a ward with several towers at the corners and some small turrets in the centre of its walls. These are decorated with bands of graceful machicolations that do not appear on the dados, and the whole is dominated by a high, strong keep, which is perhaps rather out of proportion with the small size of the castle.

This keep is very remarkable and might serve as an example. It possesses four floors, one of them almost subterranean, and



Castle of Fuensaldaña (Valladolid).

the staircase giving access to the platform is a veritable masterpiece of its kind. Outside, the tower possesses small dados that ascend up the whole height of the angles, crowned by more bands of wide, projecting machicolations, cut in the centre of the main walls of the tower, the plan of which is rectangular, by long, very graceful turrets that alternate with the dados, making a remarkably beautiful effect.

The greatest merit of this large keep is its access. The narrow door on to the inner court of the castle opens, as is usual, on the second floor, at a considerable height. In order to reach it, an isolated wall has been built in front. which possesses a staircase that leads to a platform at the level of the door, from which, by means of a movable gangway, the keep is entered. This simple, though ingenious, procedure must be added to the notable collection of similar inventions of this type existing in the castles in this district.

Another point of interest are the continual lines of corbels that jut out on three sides of the interior of the walls. These are worked in the form of hooks and were evidently meant to support the living rooms which, as we have said, were probably never built since if there were a few window apertures on the walls, now been walled up, with low arches there ir nothing to indicate the slightest trace of interior construction though, as

was the custom, the outer building of walls and outside towers was completely finished.

The only gate of the castle, which has given rise to doubt as its date, is situated close to the keep and is a simple ogival door, crowned by a framed coat of arms and built slightly on a ramp, with no defence of its own, since all the castle lacks outer defensive characteristics, quite apart from its situation on level ground, wich adds to our doubts regarding its construction.

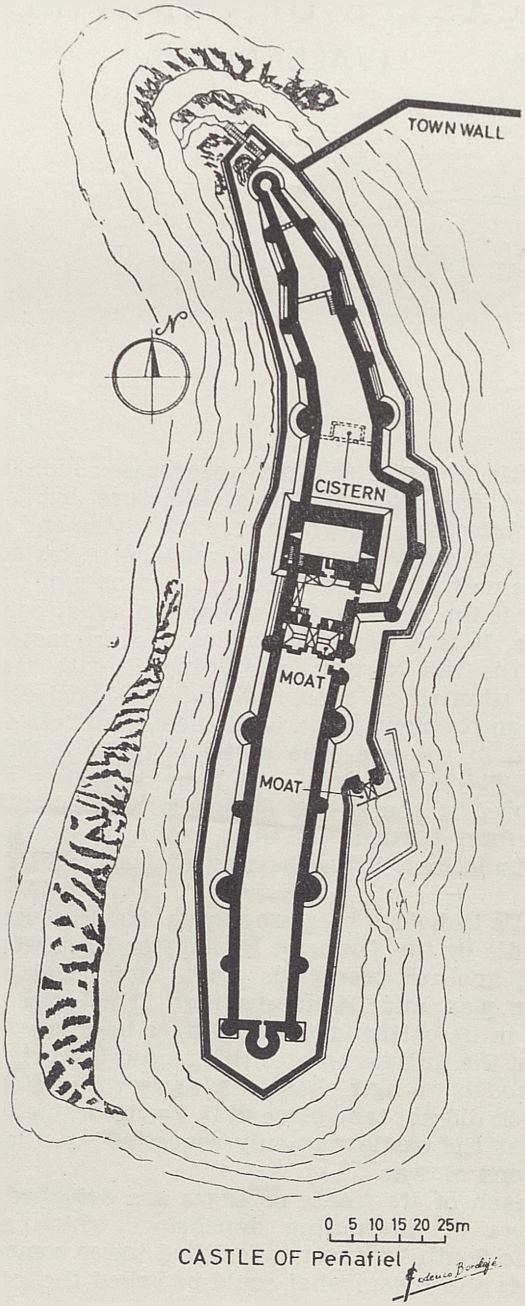
CASTLE OF PEÑAFIEL
(VALLADOLID)

The Castle of Peñafiel is an unsurpassed monument which honours not only the militar architecture but also all the Spanish architecture. A real masterpiece of the end of the XVth century which constitutes a monument with no equal for its constructive perfection and the huge greatness of its mass.

Peñafiel is the most perfect example of what could be called ridge castle. It is a «walking castle» and, in fact, it seems to move towards the horizon, splittering it with its sharpened prow. It is situated on a narrow and prolonged crest of rocks and although its plan is not, as it seems, entirely straight—for it is curved in the end—the castle is really a long defensive rampart of 212 meters long, which in its widest part reaches only 32, covering the spaces of the two sides of the barrier. It is, therefore, a wonderful work, whose proportions increase for being built in a luxurious way of good carved stone masonry.

The castle is divided into two inequal bodies separated almost in the middle by the Tower of Homage or Keep which by itself constitutes another prodigious work, stout and strong, of a rectangular plan and 34 meters high. This tower, unfinished inside and in its battlements, could have been the only residential place of the fortress and for this reason it has been systematically although wrongly charged with very important historical events which did not take place in it. For by seeing it, it becomes evident that the castle was only conceived as a last refuge in the functions of war.

Along each of its fronts or edges are detached twelve fortified towers of alternating dimensions which seem guided towards the South by another fortified tower somewhat bigger, which closes and covers what could be called the «stern» of this



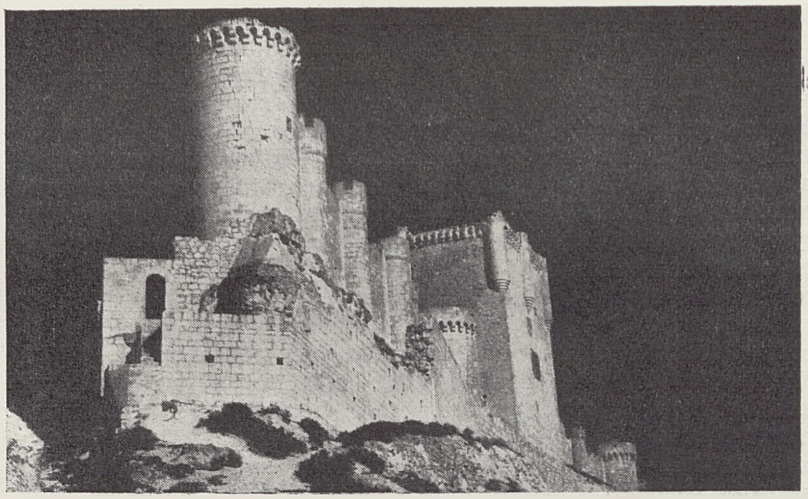
CASTLE OF Peñafiel

peculiar stone «ship», to wich another fortified tower placed in the prow opens and boldy guides it in its march.

On the Oriental side is the main gate flanked by two fortified towers directly enfiladed on the exterior gate of the barrier, a sign which, with other features, accuses the time or true origin of its construction. This gate gives entrance to the narrow court-yard or posterior enclosure, where a transversal rampart appears which closes the way towards the keep, whose system of access is a model and example of the medieval systems of defense of the great Towers which composed the supreme reduct of security of the fortresses.

To reach the gate of the Homage Tower of Peñafiel, constructed on the second plan at a very considerable height, one has to conquer the following obstacles: a moat carefuly made of stone masonry, traced before the mentioned transversal rampart and provided with a mobile bridge to which one can not descend from the flat top of the walls. Then one penetrates through a strong gate opened in the mentioned wall, protected at the sides by embrasures and above by vertical defenses. Having succeeded so far, one had to ascend by a stone stair-case leading to the flat part of the wall, where suddenly there is another empty space, impossible to cross without another mobile bridge, which was raised at the minor danger. But even having crossed this great empty space, the enemy came to another one in the corner of the keep. Finally even if they succeeded in taking this third moat, for this are these empty spaces, they had to forge the narrow gate which, once opened, offered and immediate loop-hole. The passage of the entrance, intentionably very narrow, opens in elbow of the left. They were, and are still, six very difficult obstacles for anyone who even taking that part of the castle would try to penetrate into the great tower. In Spain there are enough and very valuable examples of these systems but this of Peñafiel is one of the most outstanding and gives an idea of the care and ingenious means of the military engineers of the time in these defences.

Of the two parts in which the keep divides the castle, that of the North, which is also the smallest, within the inexpugnability of the whole, the most defended. There can be found the arched cisterns which are very ample and a postern, not noted by anybody up to now, which connects with another, opened near the fortified tower of the «prow». The accesses to this fortified tower as well as to the opposite end or «stern» are very interesting because they used to ascend through them to the lateral wallwalks and to the platforms of the flanking cubes raised on the curtains. It is therefore, a real war fortress, strong and complete, where nothing was left to hazard, not even



Castle of Peñafiel (Valladolid).

in the unlikely case that the aggressors succeeded in climbing its walls.

Surrounding the entire castle but being actually a counterfort to detain the rocks and sand of the upper enclosure, is a low barrier or exterior ward without towers or flanking elements, which in fact were not needed, because all the force of the construction was concentrated in the inexpugnable height of its location and in the passive strength of its great mass. This enclosure has another exterior gate, also framed between small solid fortified towers and preceded by another moat which the rubbish hinders from noticing if one doesn't fix his attention on it. Finally, on the East part, opposite to the village, there is another exterior moat, excavated in parts on the rock, which was not finished.

On both sides and from one end of the castle to the other, large ramparts descended to unit themselves with the enclosure of the village, an enclosure too large for its proportions.

Notwithstanding its value and exemplariness this prodigious castle has not been studied so far, either in its characteristics or in its real origins and historical antecedents has been given to it which do not correspond to the reality of its construction, in spite of what its stones show and the clear and definite documental sources which indicate the exact date of its building. Peñafiel is a very old place, reconquered, according to the First General Chronicle of King Alfonso X the Wise, in the year 990 by Count Sancho García, son and successor of Garci Fernández of

Castile, whom they impute the foundation even of the village and of course of the fortress which would be «*the most faithful rock of Castile*».

When the Infant Don Juan Manuel was born at Escalona in 1282, his father-in-law and cousin, the future King Sancho IV, gave the new Infant as a present the seigniory of Peñafiel, where when he became an orphan, it seems he was sent to and educated.

As Don Juan Manuel relates in his «Book of the arms» in 1294, the King, his cousin and father-in-law visited him in Peñafiel and noting «*the hill of the castle*» blamed him of being «*a bad peasant*» because he left uncultivated that exellent position. No doubt the former old castle must have been in bad condition or did not meet the requirements of the time or perhaps the Castle of Count Sancho García was the one that Don Juan Manuel inhabited afterwards and transformed in «*my Alcazar*», in the same village. The King offered the Infant to send him enough money to build another new fortress, at which the Infant says: «*I built this High Castle of Peñafiel*».

These events and words have been presented as the precise history of the actual castle, therefore ignoring the nobiliary life of the time, the ostentatious character of Don Juan Manuel and the inhospitable conditions of its Tower of Homage, the only habitable place, as we said, in the present fortress. So one could come to the fantasy of converting it into the permanent residence of the Infant, where the Queen of Navarra Doña Blanca should have been delivered of a child in its tower in 1421, the future Prince of Viana.

Don Juan Manuel had two Castles in Peñafiel: the high and the low one. The latter was his real residence which he converted in part to the close Monastery of San Pablo founded in 1324 by the Infant himself where he deposited a codex, lost today, with all his complete works and where he ordered to be buried. His remains were brought from Córdova where he died in 1348. This Alcázar still exists in a great part in the Monastery with towers, curtains and in recent date they discovered some ignored ogival doors, which belong to the time of its foundation.

But the High Castle rocky one suffered several vicissitudes because in 1337 King Alfonso XI, on account of the rebellion of the Infant with Don Juan Núñez de Lara, ordered the Infant to demolish it with three more castles according to the agreement signed between the King and both grandees to obtain his pardon. Later, in 1431, being besieged by the King Juan II against his cousins the Infants of Aragón, the Monarch ordered again its demolition, which this time was carried out by the people of the village «*who rejoiced because they*

had received much damage on account of that fortress». To hasten the demolition the King made them a present of the stones and other material of the castle and these events are recognized by the Chronicles of Juan II. When in 1446 his son, the future Enrique IV tried «*to build again the fortress of Peñafiel*» one of the foreseen conditions was not to claim from the inhabitants «*the stones which belonged to the fortress which the King ordered to be demolished and could be found in possession of those to whom the King had made a present*».

At the end of the XVth century, during the reign of Enrique IV, Peñafiel fell in hands of Don Pedro Girón, Maestre of Calatrava, to whom the blazons of the Homage belong. He built the actual castle according to authentic testimonies among which is that of the Bishop of Avila and Cuenca Don Lope de Barrientos, who was one of the most important personalities in the Court of Juan II and preceptor of Enrique IV. But the castle and above all the great tower or keep remained unfinished as can be clearly noticed, owing to the sudden death of the Maestre, brother of the Marquis of Villena and definite opponent of the Catholic Monarchs, for having been one of the bold suitors of Princess Isabella.

All these clear antecedents are confirmed by the stones, features and characteristics of the fortress itself. But the force of tradition and the lack of study mantain the legend of Don Juan Manuel, forgetting his particular personal conditions, the way of living of the nobles in the XIVth and XVth centuries and the distance that there is between a military work in the first half of the XIVth century, in which the Infant developed the tumultuous accidents of his agitated existence, and this actual fortress.

Nevertheless, the Castle of Peñafiel is one the most beautiful and impressive that can be contemplated, as a unique work in its class and as the summit of the medieval military architecture which honours the time and those ingenious «Master Workmen» or Masters of fortifications who built it.

CASTLE OF PORTILLO
(VALLADOLID)

This is a magnificent castle of the XVth century, fortunately intact on the outside, though empty within. It is made up, as usual, of the ward or main body, overlooked by a slender keep, 26 meters high, crowned by graceful machicolations; the upper floors, separated from the lower floor, where was a chapel, were gained by difficult and complicated means. This main body, on a rectangular plan and at the present time devoid of its battlements, is surrounded by a long barrier with three gates, of which the one that gave on to the outside of the building was never used, and does not appear to have been finished outside. The barrier is provided with large towers, the crowns of which denote a very late period of the XVth century, as may be seen from the moldings at the foot of the parapets.

Due to its situation, the village of Portillo, which rises on a high, isolated hillock in the middle of a wide plain, it must always have been used for defensive works and this seems to be borne out by the archaeological excavations made in the surroundings. However, the castle is a constructive unit, and indicates XVth century construction, though owing to its turbulent history during that century it may be held that it was built earlier and later reformed at the outer barrier and in other parts, among which may be found the beautiful «guayta» or turret adorning the main façade.

Within, the castle is in complete ruin, but the walls dividing the inner rooms are still to be found, with a gallery at the back, of which there remain only the columns and scheme arches. The building was a fairly large residence, but there are no vestiges left by which we can judge its characteristics, since the only room to which access may be had is the chapel,

Castle of Portillo (Valladolid).

situated at the foot of the keep; the stone vault of this is notable.

One of the most original points of this fortress resides in the famous double-purpose well, which has been intentionally filled in part, and has given rise to many legends. This is a deep water well, surrounded by a staircase (to which it gives light), made up of 113 steps, leading down to three chambers or superimposed rooms, with cloistered ceilings, the purpose of which is not known, since the legend that these were used as dungeons cannot be proved.

In the XVth century this castle was the scene of many incidents and served as a prison for the highest personages. It was even attempted to imprison King Juan II there in the custody of the Count of Castro (whose possessions were later confiscated). However, the main interest arises from its use as a prison for the Constable Don Alvaro de Luna, who was retained there until the 1st., June, 1453, when he was led to the scaffold in Valladolid and executed. This tragic event has endowed the castle with a sad aura.

The village was surrounded by a large walled ward, of which only one gate remains, also belonging to the XVth century, and similar to that of the castle. This belongs at present to the University of Valladolid, to which it was legated by one of its former students, Professor del Rio Hortega. The University, in agreement with the Town Authorities, intends to restore it as a student's residence, as willed by the legator. Though very

costly, this will not be difficult, and thus another interesting monument Castilian military architecture will be saved.

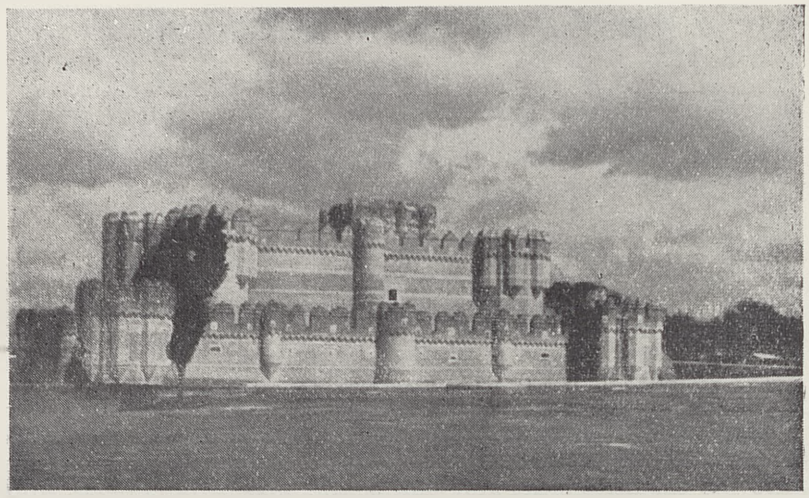
The aspect of the castle is really beautiful and its perfect state of preservation on the outside gives an exact idea of what a residential fortress was like at the end of the Middle Ages.

CASTLE OF COCA (SEGOVIA)

The castle of Coca is universally known as one of the finest examples of Spanish Mudéjar architecture. Though we may admire the exquisite craft and skill of the Moorish architects who built it, we must at the same time wonder at the tolerance and artistic appreciation of those who ordered its construction, since they had the foresight to employ Moors, some of them not yet converted to Christianity, in the building of their civil, military and even religious constructions, thus proving the high level of culture of the nobility of the last Kingdoms of Castile, without which we should not have inherited these exquisite examples of an art that has no similarity with any other European architecture.

The name of Coca is very ancient, deriving from «Cauca», birthplace of the Emperor Theodosius, justly named «the Great». However, the present fortress, though probably built on the foundations of a previous one, dates only from the times of Enrique IV, when the magnificent Archbishop of Seville, Don Alonso de Fonseca, after exchanging the earldom of Saldaña, which he possessed, for the manors of Coca and Alaejos (bestowed on the Marquis of Santillana in 1448) decided to reconstruct both fortresses, preferring Coca without doubt for its proximity to Segovia, the usual residence of the King. The Archbishop blessed the marriage of the King and was one of his favourites, and his intention was to build a fortress where he could take refuge in times of strife and combine it with a comfortable residence. Therefore Coca is at the same time a strongly defended fort and a mansion filled with artistic treasures.

The castle is built on a slightly irregular square plan, and possesses two wards: the main ward and the barrier. The first is flanked by slender, polygonal towers of great beauty on three of its sides and by a strong keep, with salients covered by light dados that reach to the platform, crowned with lateral turrets and



Castle of Coca (Segovia).

a crenel lated rampart gracefully adorned with fine brickwork, with which material the whole building is faced. These original ramparts and the charming turrets hung on the walls and façade of the large towers lend the castle its peculiar charm; they cover the high parts of both wards, and are the most characteristic aspect of the building.

Next to the keep, perfectly situated according to the rules of military architecture, is the main gate, which was once the only one; it is composed of linteled and ogival arches, within a mudéjar frame and profusely decorated, as may still be seen. This gate was strongly defended by a portcullis, loop-holes and thick doors, protected from above by a long machicolation. This gate led to an ample courtyard, now restored, with galleries resting on classic columns, which were sold in 1828 by an irresponsible though canny agent of the House of Alba, to which the castle belonged. This infortunate loss of course ruined the whole interior of the building, which has since then been abandoned. However, recent restoration work undertaken by the Ministry of Agriculture in order to lodge the National School of Agriculture and Forestry there has made it possible for some of the original columns to be returned to their place.

Around the main ward runs a wide jousting-field, enclosed by the barrier, which is the main feature of the castle, as regards both decoration and defensive character. The complicated traceries of brick, alternating with white bands of decorated stucco, make its beauty and delicacy impossible to describe

The barrier, itself flanked on walls and corners by polygonal dados and turrets, resting on a large slope, had two gates, one of which, leading to the exterior, was never finished. Neither was the building, to judge from many details that may be observed. For this reason the other gate, opening on the interior of the town was provided with a fixed bridge with two arches, instead of the drawbridge that had evidently been intended.

The moat is another essential element of the fortress, and its size is perhaps not to be equalled by any other. A peculiar feature is that it is in part formed by an artificial counterscarp, required by the tilt of the soil, which is unique in its class. In order to admire to the full the beauty of the castle it is a good thing to walk around it in the moat, admiring all its details, among which is a artificial buttress on one of the corners, intended to support the drawbridge of the outside gate that was not finished, the equal of which is only to be found in some castels of the East, such as Saone in Palestine, tough this one is smaller.

The town was provided with an urban ward, the beginning or which may still be seen: a large, crenellated wall and the so-called «Gate of the Villa» which ought also to be restored, building up the part and clearing out the portcullis canals, now filled up.

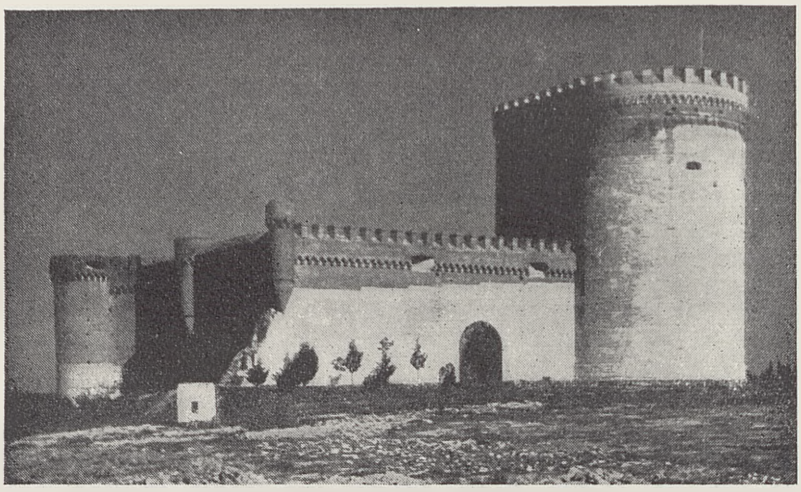
Finally, there is the church which preserves the carved tombs of the founder of the castle and some of his close family of the Fonseca lineage. Some interesting details of this large and magnificent church are to be found in the iron-work of the door.

CASTLE OF AREVALO (AVILA)

It is thought that the original fortress of Arévalo may have been enclosed in the ward of this town and Madoz mentions the church of San Pedro Apóstol (no longer existent) that possessed marked defensive elements, as having formed part of this fortification. However, though not denying that a town of this importance might have had some interior fortifications, it must be agreed that the present situation of the castle, on the confluence of the rivers Adaja and Arevalillo, would never have been overlooked and though the present small fortress is undoubtedly of XVth century origin, except for the main keep, judging from the age of other buildings in the town, the fortress may have undergone several reconstructions to give it its present character.

The castle proper betrays a considerable reduction in its original size and must have possessed and outer ward that included the square facing the main front, since according to local references there are remains in the subsoil of vaults and galleries. The remains of the walls still visible in the castle show the existence of this other, larger ward and there are some ancient engravings that show several towers close to the keep, which have now disappeared.

At present the castle, which has been too superficially restored in our time for use as a granary, forms a single unit, lacking the indispensable outer defences that it must have possessed. This structure was divided by a wall, which formed two opposite courts, one on a rectangular plan and the other triangular. At each corner, placed diagonally to the castle, there are several towers covered, like the adjoining walls, with brickwork starting a few meters from the base. This revestment, which is absent on the front of the gate and the large keep, betrays a considerable reconstruction towards the end of the Middle Ages, when the wide rectangular cannon embrasures were opened and



Castle of Arévalo (Avila).

reformed just as the parapets of the ramparts were replaced by similar, smaller structures.

The massive keep, placed on another corner, seems rather disproportionate to the building as a whole, and due to its stilted form, is very unusual in such large towers, offers one of the most interesting characteristics of the fortress, which it dominates completely.

It possesses four vaulted floors containing large well restored and furnished rooms, and a well that made it possible to obtain water on the upper floors. It also possesses the embrasures we have mentioned which are undoubtedly of later origin, and restoration work has eliminated the ramparts and replaced them with battlements that are out of proportion to its large mass and make it seem smaller. The original gate of the castle that opened close to the keep and possessed a beautiful XVIth century portal, has also been lost through reconstruction work; in order to serve the purposes of the granary another door has been broken in the façade, changing it completely. Restoration work has also adapted the interior, which was absolutely empty, for grain storage purposes, though the ruined walls and tower of the posterior building have been restored.

The most notable characteristic of the building is formed by the cannon embrasures, some of which are extremely wide and low, and the round outline of the parapets that have substituted the former battlements which, on towers and walls,

were meant for small fire-arms. As we have mentioned above the castle denotes considerable reconstruction work towards the end of the XVth or perhaps the beginning of the XVIth century, when the ancient fort was converted into a State prison; this prison has known many high ranking prisoners. The Archives of Simancas contain documents referring to this «*Casa llana de Su Majestad*» mentioning a bridge that may have been a drawbridge, the Torre de la Reina (Queen's Tower) and other details, as wells as a postern gate leading to the river Adaja and the pieces or cannons of the artillery that previously garrisoned the castle. There are now only very slight traces of these details still to be found.

Arévalo was one of the most important towns in Castile in the Middle Ages, for which reason it was surrounded by strong walls of which some remains are to be seen and two gates of great interest that still stand. The Kings possessed a palace, often visited by royalty until the time of the House of Austria, though the Emperor Charles V ceded it for the installation of the present Cistercian Convent of St. Bernard the Royal.

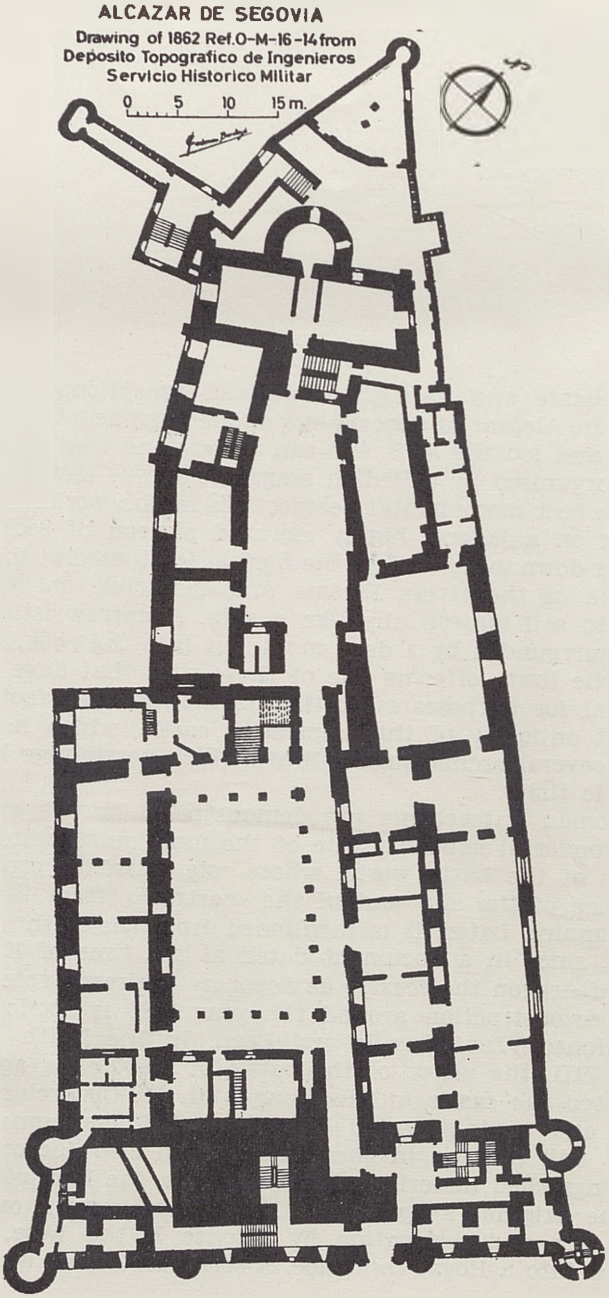
In this palace, which claims, like Peñafiel, to have been the birthplace of the Prince of Viana, Queen Isabella the Catholic spent the sad years of her youth, in company with her mother and brother. The town possesses other palaces and noble mansions which, together with its valuable religious buildings some Romanesque, justify the historic character of the town and the saying that it must be included in the three fortresses that, according to tradition, must be in the possession of the «Lord of Castile».

ALCAZAR OF SEGOVIA

Its delicate and daring outline and exceptional situation make of the Alcázar of Segovia one of the most beautiful castles in Spain and looking at it one can understand that in a competition organised by a British magazine it was elected as one of the six best monumental perspectives in the world.

Rising on a jagged, highly elevated plateau of rock dropping sheer down to the valley; the Alcázar is situated at the exact confluence of the rivers Eresma and Clamores, on which it appears to sail majestically like a ship. A narrow isthmus of ground, surrounded by a deep moat, cut into the rock, isolates it from the town, offering one of those sites that have always been ideal for purposes of fortification. From this fact stems the great antiquity of this impressive castle, which has been built on several archaeological levels which possibly go back to prehistoric times.

Its Roman antecedents are demonstrated by the existence of the wonderful aqueduct, one of the most outstanding constructions of the Latin world, whose sole existence proves the importance of the city and of the «castrum» from the times of the Empire. Later, it is mentioned from the XIth century onwards, since in a document dated at the time of King Alfonso I of Aragon the «*castro de Segovia*» is already referred to, and its reconstruction around the year 1088 is attributed to King Alfonso VI of Castile and León. In the XIIth century Alfonso VIII, the victor of the battle of Las Navas, again reconstructed the castle in the manner of the Cistercian architecture, and to this period belong some Romanesque ogival windows still existing in the building and also (according to the distinguished historian of Hispanic art, the Marquis of Lozoya) the original keep. From the XIIIth century on, after a great fire and restoration by Alfonso X the Wise, it was converted into a Royal residence. A series of Gothic works and

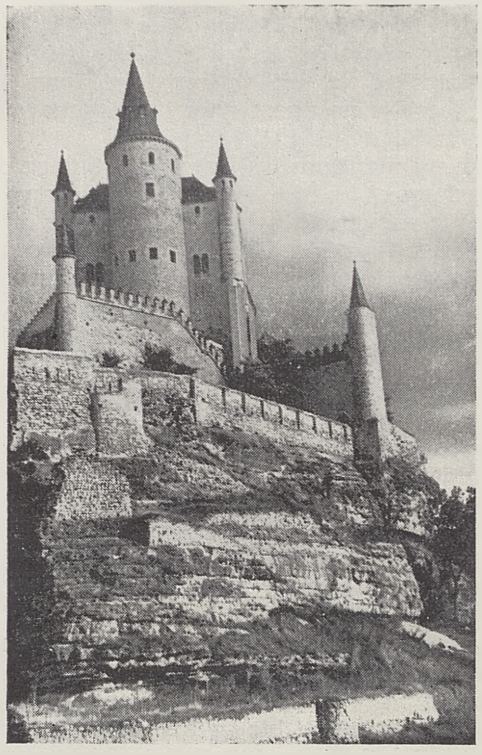


restorations followed, which culminated in those carried out in the times of Juan II and Enrique IV, to whom we owe the composition of large and impressive inner halls and the construction of the Great Tower or Second Keep, facing the town. This keep appears to have been built over another, smaller, tower and its object was to prevent the building from being dwarfed by the tower of the former Cathedral, which was very near to the Alcázar and was destroyed precisely by the fire from this new keep during the War of the Comunidades. Enrique IVth's chronicler, Mosen Diego de Valera, attributes to this King the construction of this beautiful Tower, which is usually attributed to his father Don Juan II, and from its character there is no doubt that it must have been finished after the former King's reign

The previously mentioned War of the Comunidades in 1521 caused some damage to the Royal fortress, and around 1587 Philip II, who always took a great interest in medieval constructions ordered its restoration, though his orders were not carried out to the full, for while the King insisted that the lines of the building and its antique character were not to undergo any change, the famous architect, pupil of Herrera Francisco de Mora built a court in the purest classic style and introduced other reforms of the same type, so that the Alcázar lost some of its mediaeval atmosphere. To this same period belong the pointed slate turrets on the towers, which are absolutely exotic in Spain, and it is not known whether these were built at the instance of the architects or at the express order of the King, in imitation of those seen by him in Flanders, since Philip himself introduced some other innovations such as the turrets and embattled walls on the point of the rocks in front of the ancient keep. Then some of the halls were also repaired, the King completing for his own account the statues that were missing in the Throne Room. The Bohemian Barón León of Rosmital, who visited Spain at the end of the XVth century and then described his voyage, tells us that the Alcázar had two courts, the floors and walls of which were respectively paved and lined with alabaster. halls luxuriously decorated with gold, silver and the richest and most beautiful stones, and that in the Throne Room thece were 34 statues «*of pure gold*» representig the former Kings of León, Castile and Spain, life-size, sitting on chairs.

In the XVIIth century the Alcázar, as nearly all other mediaeval fortresses. was destined to serve as a State prison and many distinguished persons were imprisoned there, until in 1764 King Charles III installed the College of Artillery in the castle, which remained there until the great fire of 1862, which destroyed nearly all the interior treasures.

This regrettable fact constituted a great loss to Spanish Art. But, on the other hand, it has enabled us to learn a good deal about the constructive evolution of the Alcázar since many remains were laid bare that had been unknown until then, such as, for example, the XIIIth century paintings, the Romanesque windows and many other vestiges of the ancient fortress and its subsoil.



Alcázar de Segovia.

In 1844, through a fortunate premonition on the part of the distinguished artist Don José María Avrial, Professor of the School of Fine Arts of Segovia, who had collected an Album of drawings and water-colours reproducing in the greatest detail the ceilings, friezes, plaster work, statues and inscriptions of the halls that where later burnt down, a record of these was preserved that enabled us to know the artistic value and quality of these admirable decorations and the magnitude of the loss

suffered. These details have served in our times for the reconstruction of the halls of the castle and are being employed in the work of restoration at present under way.

The town of Segovia endeavoured over a long period to obtain the restoration of the building and, after several picturesque incidents, this was at last undertaken in 1882, exactly twenty years after its destruction. The work was commissioned to the architects Bermejo and Odriozola who, according to the fashion of their times, inspired by the theories and works of Viollet-le-Duc, endeavoured to reproduce the constructive unity of the original building, as recommended by this famous French architect, though finally many of the reformations made in the XVIth century and the Classic court were preserved. They removed certain incongruent features, but covered the whole building with graffito work that, though traditionally typical of Segovia, cannot conceal a certain coldness and modernity that the Alcázar now possesses.

At present new restoration work is being undertaken that has brought to light very important discoveries and it is intended to restore with care some of the original decorations of the principal halls.

The Royal Castle of Segovia is, therefore, a fortunate example of the Fortress-Palace. As a fort it was simply impregnable, both for its exceptional natural situation and for the moat and strong defensive elements, among which stand out the two large keeps. As a residence, it combines the most brilliant and valuable ornamentations of the ogival period worthy of the Kings of Castile.

Dating from its repopulation in the end of XIth century, Segovia was one of the most important and powerful cities in the Kingdom, so that, apart from the Alcázar and a large walled enclosure of about 3,500 meters in perimeter, with 83 towers, 5 gates and a similar number of posterns, many parts of which are preserved such as the Santiago, San Cebrián and San Andrés gates, it possessed and still retains a magnificent collection of Romanesque and ogival churches apart from the Cathedral, constructed in substitution of the one destroyed in the previously mentioned War of the Comunidades.

In the first place the gate of San Cebrián, flanked by a high, square tower with an ancient stone cross in front of it, best preserves its mediaeval character due to its construction and situation, despite the plaster work and other alterations made to it. The gate of San Andrés, once called the gate of Socorro, that opens on the ancient Ghetto, is the most impressive, with its great polygonal tower, and another rectangular tower adjoining the enclosure, which at this point shows some fine features. The Marquis of Lozoya believes that, judging from

the coats of arms and style, this must date from the times of the Catholic Monarchs, who possibly merely restored it.

Finally, the gate of Santiago, a mudéjar work, according to the same author, is situated in a tower, and still preserves the high chamber of the portcullis, at present occupied and maintained by the Provincial Section of the Spanish Society of Friends of the Castles. This is also called the «Gate del Refugio» and was restored in 1590 by Francisco de Mora, who added the embossed, Classic portal that still stands in the interior. It has been covered by a roof resting on a kind of battlement, that has thus been converted into high, narrow windows, and it no longer possesses the horse-shoe arch attributed to it by Quadrado.

Segovia is a veritable Museum in stone, containing churches built mainly in the Romanesque style which, due to their original character, may be considered exclusive of Segovia. It also possesses some beautiful examples of houses or mansions with fortified towers, such as that of the Lozoya family, or that of the Arias-Dávida's and the Tower of Hercules, making up together, with the Roman Aqueduct, one of the most complete collections of monumental building that can be imagined.

CASTLE OF TUREGANO (SEGOVIA)

The history of this important and very original castle is unknown. It is said that it was reconquered in the Xth century by Count Fernán González, founder of the earldom of Castile and regarrisoned by his son, Count Garci Fernández, but the ancient «Turren Vegam» must date from earlier times, to judge from the outside ward of the castle, probably of Moslem origin, where towers of «earth» or concrete still stand, though greatly ruined.

Turégano sets a few archaeological puzzles as, according to the historian of Spanish architecture, Vicente Lamperez, «these problems were not easy to solve». The nucleus of the fortress is made up of a beautiful Romanesque church from the XIIth century dedicated to St. Michael and consisting of three strongly vaulted naves, the entrance to which is fortified by portcullis and a few small polygonal towers that flank it. Around the church runs a strong enclosure with circular towers, provided with a portal and a moat that surrounds the castle on three of its sides to which access is given by a small carefully placed postern gate.

This church of the XIIth century, almost intact in the interior, was fortified towards the end of the XVth century by the Bishop of Segovia, Don Juan Arias Dávila, who, since he had powerful enemies at Court and was in rebellion even against King Enrique IV, desired to entrench himself in a strong fortress, of which he did, indeed, make use several times. All the outer walls of the temple were reinforced with a double parament and, contrasting the large eastern rectangular towers, three slender circular towers, were raised, to the West, which in their ornamentation and battlements denote that they were built at a late period of the XVth century.

However, the archaeological problem resides in two points: first, in the great outer ward with the «earthen» towers which

denote a very ancient origin, perhaps Moslem, previous to the construction of the Romanesque church. Later, the fact that in the central part of this same fortress a building of an exclusively religious character should have been raised, that diminished or even cancelled the power of the castle, making it practically useless. Several solutions to this enigma have been suggested, e. g. that the church was converted into a

Castle of Turégano (Segovia).

small castle destined to be used as a granary or warehouse for agricultural products of the estate. However these suggested solutions are unsatisfactory, if we consider that the first XIIth construction was simply a religous building with no fortifications, within a permanent fortress.

Turégano on the whole has great similarity with the Castle of the Knights Templar «Chastel Blanc» in Safita (Palestine),

made up likewise of a Romanesque fortified church, smaller than the one at Turégano, which constitutes the inner reduct, surrounded also by two wards. The early establishment of the Order of the Templars in Spain, and the undoubted affinities to be found between several fortresses possessed by this Order in the same Romanesque sytle, which later almost invariably belonged to religious institutions or Spanish military orders, have led to the belief, since the very dedication of the Church to St. Michael lends strength to the hypothesis, that there may have been some influence of the Templars in Turégano and that the church may have been from its origins, as in the case of the Castle at Safita, the nucleus of reduct of the fortress.

However, the Castle at Turégano, in its present state, constitutes an excellent example of a fortified church with a great historic interest, together with the undoubted artistic value of the Romanesque church in itself.

PEDRAZA DE LA SIERRA (SEGOVIA)

This is a beautiful example of the fortified town, that has by some miracle retained its walled enclosure, though in a considerably damaged state. Access to the ward is gained by a gate, formerly provided with a portcullis and other defences and still retaining the ancient wooden doors.

From any direction from which it is approached, Pedraza appears like a high, rocky nest, rising above a small plateau flanked by deep gullies. Its ancient, obtruncated walls, flanked by an original polygonal tower standing out from the ward to keep watch over the steep ramp, impresses the visitor from the distance and prepares him for the entrance through the gate in the keep, behind which narrow, twisting streets whose houses bear heraldic scutcheons, lead to the small square of this historic place that forms the very heart of the town. It is very difficult to describe the atmosphere and character of Pedraza, with its old, emblasoned buildings, dominated by a Romanesque church dating from the XIIIth century.

It is thought the town has Roman origins and tradition, supported by the ancient historian Colmenares, of Segovia, claims that it was the birthplace of the Emperor Trajan, though there is no evidence to his effect. During the Middle Ages the town was of considerable importance and according to the Marquis of Lozoya, possessed at one time more than 5,000 inhabitants, though at present «counting the parish priest, the doctor and other public officials» it hardly reaches the figure of 30. This extraordinary decadence without doubt, serves to explain its wonderful state of conservation since, apart from constituting a kind of village-museum, offers a perfect living image of the mediaeval «burgh».

At the end of the rocky plateau rises the castle, the outside

of which is intact, the only change in which is the modern, unsuitable roof that covers the Keep. This was made by the painter Zuloaga when he bought the fortress in order to restore it and use it as a studio; he reduced it by a few meters and crowned it with the previously mentioned roof, that makes it seem smaller and squatter.

The castle has three enclosures; the outer barrier, defended

Castle of Pedraza de la Sierra (Segovia).

by a moat carved out of the rock, running along the isthmus on which it is built, separating and isolating the fortress from the town. This barrier, constructed of strong masonry, is flanked by four circular towers and some small dies on either side of the gate, restored in 1561, though the date is not perfectly legible on inscription around the scutcheon of the Dukes of Frias, Constables of Castile, above the entrance.

The original gate must have been ruined in the attacks

made on the castle during the War of the Communities in 1521 and reconstructed later with well-hewn stones that are out of keeping with the rest, at which time this barrier was provided with cannon embrasures in the XVIth century style. A highly notable feature is to be found in the double leaf door that still close the entrance, covered with iron bars studded with nails, many of which have been prised off by visitors and collectors. The barrier also possesses a very well placed and fortified postern.

The second enclosure, connected with the keep, has a large front wall, crowned by an unbroken line of machicolations, in the centre of which is the entrance, with a very large passage cut off mid-way by one portcullis. All the details of the construction, beginning with the ogival arches of this entrance, are XVth century work, carried out at the time when the Constables probably reconstructed the castle entirely, though judging from some features, they were unable to complete the work.

On emerging from the entrance to the second ward, we find the third, to which access is gained by another «Romanesque» XIIIth century gate which, though very deteriorated, still retains its archivaults and imposts, decorated with a design of leaves and other motives. This interior enclosure must at one time have possessed a correspondent one that is almost buried at present and scarcely to be discerned on the slope of the hill; this was probably abandoned when the remainder of the fortress was reconstructed.

The centre of the castle is today occupied by a large, very irregular space enclosed by high walls, pierced by simple Gothic windows. This is all that remains of the residential part of the castle which, judging from details of its constructions must have been very magnificent and a worthy lodging for the sons of King Francis Ist of France, who left them as hostages in guarantee of the maintenance of the Treaty of Madrid, signed in 1526, in order to gain his personal liberty. The French Princes, the future Henry II, husband of Catalina de Medicis, and his brother, the Duke of Angoulême and Orleans, spent some months there, in charge of the Duque of Frias, and though their father failed to maintain any of the commitments he had sworn to, they were taken to France in 1529 after the Treaty of Cambrai was signed.

This stay of the French Princes was the last historic incident in the long history of the castle of Pedraza that is rich in romantic legends, the most notable of which is the tragic episode of the «crown of red-hot iron» said to have taken place in the high Middle Ages. The castle belonged to Marshall García de Herrera, and there is a well in the castle with perfect remains

of vaulting, emblasoned with his coat of arms. However, in 1459 King Henry IV of Castile, in view of the frequent quarrels among the nobility, dispossessed the Marshall and bestowed it on the noble family of Velasco, Constables of Castile, Counts of Haro and Dukes of Frias, who maintained in until the War of Independence when in 1808, it was mutilated and ruined.

CASTLE OF REAL DE MANZANARES (MADRID)

In the XIIth century, at the time of the repopulation of Segovia some years after having been rescued from the Moors, the town, as was customary, was granted extensive domains, submitted to its jurisdiction. Among these estates were the lands situated on the southern slopes of the Sierra de Guadarrama, later know by the name of Manzanares because of a small village, founded in 1247 by the city of Segovia which, as a sign of its lordship, built a small fortress at the spot.

After the reconquest of Madrid in 1083, and due to the development of that town, which in the XIIth century reached a certain importance, though less than that of the city of Segovia, the former was also granted other territories and domains on the same slope of the range, including some thickly wooded mountain territory. However, the boundaries of these territories could not have been very clear, since from the XIIIth century onwards a bitter and sometimes aggressive feud for the possession of the Manzanares lands arose between the two cities which obliged the Kings of Castile to intervene. In 1248, from his place at the siege of Seville. St-Ferdinand issued a Royal Decree calling together a kind of Arbitration Committee to decide on the question and fix the boundaries and rights of the contestants. Since they could not agree, Alfonso X decided to incorporate the territory in litigation to the Crown Lands, and ordered the place to be named Royal Manzanares (El Real de Manzanares) which is its correct name now. In 1287, through the intervention of Sancho IV, the case was decided in favour of Segovia and the decision ratified in 1312 by Alfonso XI. This went on until in 1383 King Juan I donated the lands in dispute to his Steward, Don Pedro González de Mendoza, through whose gene-

rous sacrifice the King saved his life in the disastrous battle of Aljubarrota.

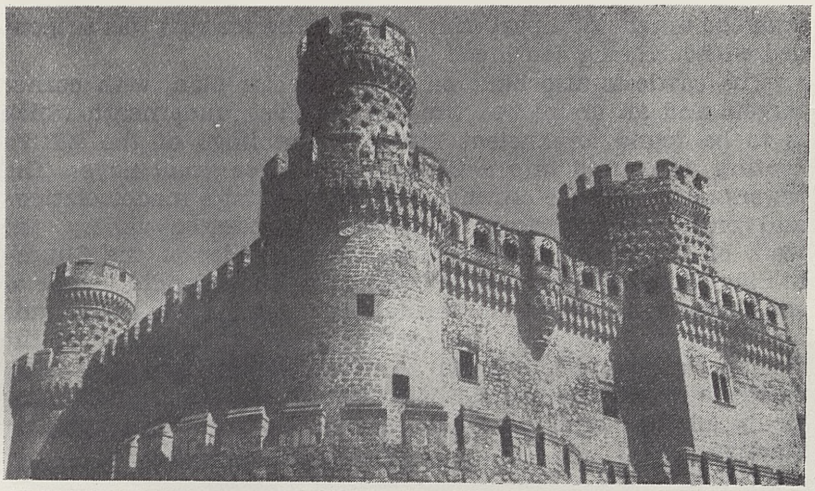
This ownership was later confirmed by Juan II in favour of Don Iñigo Lopez de Mendoza grandson of Don Pedro, on whom the King bestowed the title of Count of the Real de Manzanares in 1445, giving him at the same time the first Marquisate in Spain with the title of Marquis of Asturias de Santillana, or more simply Marquis of Santillana.

The newly appointed Marquis and Count Don Iñigo Lopez de Mendoza was one of the most distinguished figures at the Court of Juan II and one of the most brilliant writers of Spanish literature in the XVth century. A simple yet brilliant and politically wise man, a courageous soldier, but also given to arts and letters, he was the real founder of the powerful family that bears his name the Mendoza, on whom the Catholic Monarchs were in 1475 to confer the Dukedom of Infantado, one of the most illustrious of the Spanish nobility.

Through his poems, which are among the greatest treasures of our literature of the period, we learn of the stay of the Marquis of Santillana at the Real de Manzanares, together with other events among which is to be found the birth in that place of one of the famous sons of the Great Cardinal of Spain, Don Pedro Gonzalez de Mendoza, an eminent statesman who merited the confidence of Queen Isabella «the Catholic», to the extent that, in spite of the rigid moral tone she imposed at Court, this Sovereign legitimated these sons, destined to be the Marquis of Zenete and Count of Melito, the latter born in Manzanares, calling them affectionately «the lovely sins of the Cardinal».

However, completely forgetting the ancient Segovian castle of the XIIIth century and bearing in mind only the existence of the lovely present building, the distinguished historian of Spanish architecture Mr. Vicente Lamperez insisted on considering this beautiful fortress a structure raised by the first Marquis of Santillana, ignoring the fact that not only had the castle never been finished, but the documents that declare that the new castle had been begun by Don Diego Hurtado de Mendoza, first Duke of Infantado, like the Cardinal, son of the first Marquis of Santillana who in his last will, signed on the 14th of June, 1475, expressly mentioned the construction of the fortress.

In Real de Manzanares there are, therefore, two castles which may be called the new and the old. The old castle is the Segovian fort that, though greatly destroyed and almost completely razed, still retains its walls and towers up to a height of three or four metres, allowing us to appreciate the rather



New castle of Real de Manzanares (Madrid).

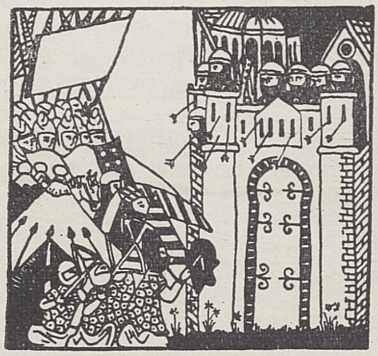
irregular rectangular plan, provided with simple towers on three corners and a keep, also rectangular in shape, on the fourth. This was a very simple type of fort, built as a mark of the alleged dominion of the town of Segovia, where undoubtedly the sejourns of the Marquis of Santillana in the beautiful Lozoya valley and the birth of the previously mentioned Count of Melito took place.

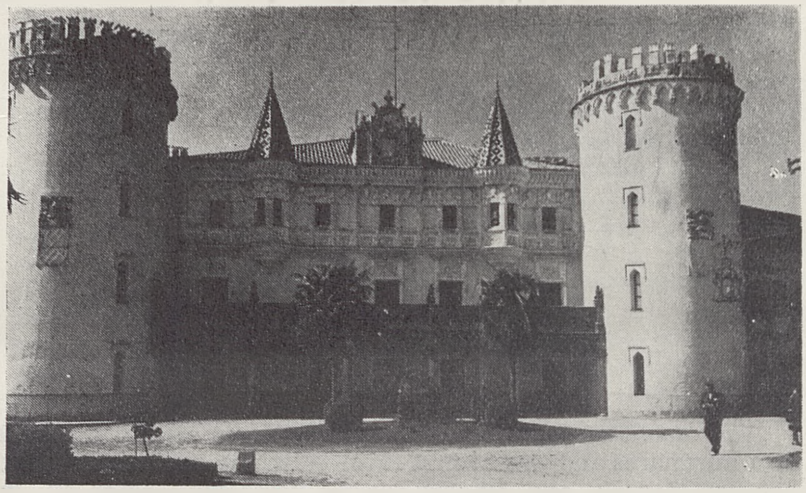
Facing this old castle on another hillock, at a distance of about 400 metres, stands the new castle, the plan of which is taken from the old. It has been ornamented with elements in the Gothic-Mudejar manner of the period of Queen Isabella, and built on a larger, more elaborate scale, making the building one of the richest treasures of XVth century architecture, bordering already on the Renaissance style and a fitting end to the history of Castilian military architecture.

The castle is unfinished in and outside. It may be seen that the idea of the Duke of Infantado, deeply involved in the turbulent politics of the reign of Enrique IV and the first moments of the establishment of the Catholic Monarchs, and finding the old castle insufficient for his needs, was to raise a strong, well defended, fortress, luxuriously appointed in the interior to serve as a palace, in accordance with the fashion among the nobility of the period. However, the Catholic Monarchs prohibited the nobility to establish new fortresses or to finish the already started ones. Death overtook the Duke while engaged on this work, and though it is very probable that his successor continued

with the ornamental part of it, work on the fortress was suspended without being continued later.

The castle is also built on a rectangular plan, with corner turrets and an unfinished wing to the East, underneath which is to be found an ancient Mudejar hermitage of the XIIIth century, converted into a Chapel with three small naves. The towers and walls are crowned by beautiful false machicolations and on the South front is a richly decorated gallery, the work of the great architect Juan Guas, builder of the Church of Saint John of the Kings in Toledo and the splendid Palace of the Dukes of Infantado in Guadalajara. Around the castle runs an outer ward which is the barrier, with reminiscences of the Roman «antemural» (outwall) to which the builders of Spanish castles always remained faithful. Towers, walls and portals are richly adorned and the whole, though unfinished, is very attractive.





Castle of Viñuelas (Madrid).

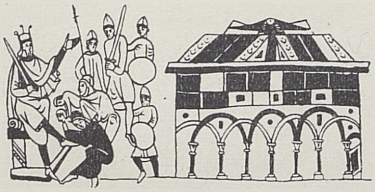
and in 1541, in use of this prerogative he confiscated this Commandery of Paracuellos in exchange for a compensation in the Royal income of Granada. This meant that all the lands and villages of this dominion, including Viñuelas, passed to the Throne who sold it one year later, remaining for two centuries as a private property.

The estate was very rich in pastures and particularly in big and small game, so that the gamekeepers called it «the thief of Pardo» as they said it «robbed game from there», being in the neighbourhood. Since hunting was the favourite sport of the Bourbon Kings, Ferdinand VI managed to buy it from its owners, so that the place became part of the King's country residence of the Pardo, and was later much visited by the Kings Charles III and Charles IV.

Finally, in the revolution of September 1868, when Queen Isabella II was dethroned, the estate was separated from the Pardo and sold by auction. It fell to the opulent Marquis del Campo, who made it famous for his great hunting parties and entertaining, though these meetings served as a pretext for him to conspire and prepare the restoration of Alfonso XII. On the death of the Marquis his son, Don Francisco Recur, sold the property to the then Marquis of Santillana, later to be the Duke of Infantado, Don Joaquín de Arteaga y Echague who thus with the passage of time and by fair means, recovered the debated lands belonging to his family, increasing the estate with the purchase of more land.

In some documents referring to the vicissitudes related above there is mention of the Tower de Viñuelas, which undoubtedly existed, since on adding it to the Entail of Gorborana, Don Cristóbal de Alvarado Bracamonte found the Tower in bad condition, so that he ordered that «the stocks and the dungeon» should be taken to the neighbouring village of Fuente del Fresno and the tower should be demolished. The characteristics of this tower are unknown, nor is it certain whether the tower was an isolated building or whether it had a ward, since it seems strange that between the Castle of the Real de Manzanares and the fortress of El Pardo there should not have been placed any defense to guard a gap of so long a distance, in ground that is so hilly. In some works, the castle of Viñuelas is cited as being a very ancient mediaeval building, and this seems natural. However, the present castle was built by Alvarado Bracamonte himself and was finished at the beginning of the XVIIIth century. The work was carried out by the Master Builder of the Court, José Moreno, who raised a palace composed of four strong square forts, 47 meters wide and 74 long.

This seems to be the origin of the present Castle of Viñuelas, which was amplified and improved later by the previously mentioned Duke of Infantado, Marquis of Santillana, who must always be remembered with respect and veneration for his fervent interest in preserving as far as possible the historic buildings that belong to the Ducal House which, on some occasions, cost him great efforts and even sacrifices. Viñuelas was converted by him into a luxurious residence, as it now stands, filled with artistic treasures such as armoury and paintings. The castle was enlarged incorporating valuable remains of other ruined buildings, bought by the Duke in order to save their most interesting elements, such as the admirable vaulted ceiling of the Main Hall of the Castle, which has been magnificently adapted to the building. A beautiful Gothic church, also bought and transplanted integrally, and the lovely gardens adorned with valuable sculptures, serve to enhance the beauty of the castle.



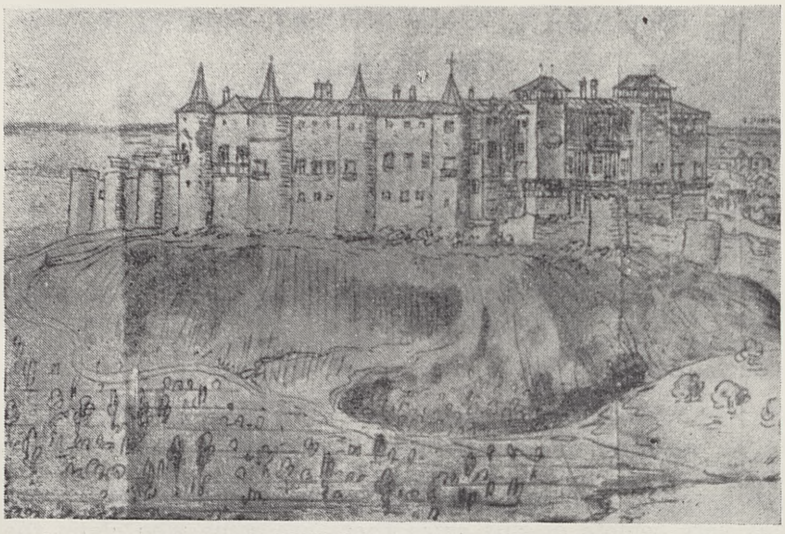
ALCAZAR, NOW ROYAL PALACE, OF MADRID

The Royal Palace, which was the residence and representative building of the Spanish Monarchy, is constructed on the site of an ancient, very large fortress, the remains of which very probably still exist under the present building. This fortress has very remote origins since there are some who claim that the Iberian and Roman town of *Mantua Carpetana* was situated here.

Due to its situation and the elevated ground on which it stands, Madrid must always have lent itself to human habitation on a large scale, and the numerous prehistoric remains that are continually being found here, some of really exceptional value, confirm that the site was inhabited and continued to be so during Roman times. Proof of this are other vestiges that have been found and the number of roads and cities that were built in this territory, particularly in the Eastern part of the province.

However, there exists no concrete, documented history of the town until the XIth century. A Moslem historian of the XIIth century, Al-Hymyari, whose work was discovered by Levi Provençal, explains, drawing his information from much earlier sources, that the Emir of Cordoba Mohammed I (856-886) at the suggestion of his son and successor, Almondir, founded Madrid and Talamanca, which means that the already existing fortifications were amplified or reconstructed, since both towns have still earlier origins.

Due to its geographical situation, Madrid formed one of the strongest bases of the defensive system of the river Tagus and Toledo, creating together with the latter, a fortified block to hold back the attacks of the Christian Kingdoms of the North and their access to the right bank of the great river and at the same time to Toledo the ancient capital of the Visigoth Kingdom that constituted one of the keystones of the Moslem domination.



The ancient Alcázar of Madrid.

There is evidence of attacks carried out in 932 and 1047 by the Kings of León and apart from the praise given by the already mentioned historian Al-Hymyari telling that «*the castle of Madrid was one of the finest*», and later the mention of Madrid, by the Arab geographer El Edrisi, as a «*City and fort of great importance*», it is known that the great leader Almanzor took the Madrid fortress as the base for concentrating his troops for the large-scale and devastating campaings that he undertook periodically against the Christian Kingdoms. The castle of Madrid must, therefore, have been a very highly developed fort destined, according to the tactics followed by the Moors of establishing large bases in strategic positions, to concentrate forces that could be used as a key for a wide defensive system controlling communications on the right bank of the Tagus.

In 1083, or perhaps earlier, King Alfonso VI of Castile and León, as an essential and natural step towards the conquest of Toledo, managed to reduce the fortress, and though later it was to be strongly attacked by the Almoravides and in 1195 by the Almohades, the town and its fortress were to remain permanently incorporated with the Kingdom of Castile.

As from then, Madrid began its evolution as an important town, developing its walled wards in succession, which were to become four in all as the town increased the number of its inhabitants.

Madrid is a city artificially constructed on a few hills or small mounts that formerly made it difficult of access. From the present Royal Palace to what is now the centre of Madrid it is fully built up, and its streets and squares are constructed on deep gullies in which underground waters still flow. For this reason its ancient fortress, situated on the crest of a hill, with a high elevation to the North and bordered to the South and on its other fronts by these gullies and streams, was veritable impregnable, giving rise to the tradition that it could never be taken by force.

Of this fortress, transformed into a Royal Castle by the Trastamara dynasty, there is nothing definite known as to its form and extension, which must have been great. There are some details to be found of works and reformations made from the XIVth century onwards by the several Kings that inhabited it until the time of the Catholic Monarchs in that XVth century. Nevertheless, it is impossible to know for certain either its original state or the type of work that supposedly was undertaken on it, among which the most important seem to have been made by Enrique III, who must have reconstructed it largely.

In the National Library of Vienna is preserved an album of sketches attributed to the Flemish artists Wingaerde and Hoefnagel, who were in the service of Philip II, that reproduce amply the Alcázar and the ward of Madrid. These sketches are dated 1561 and it is thought that they may have been meant for the great work of Braun entitled «Orbis Terrarum», in which Madrid is not included. These drawings, which are fairly clear and detailed, have been thought to show the original Moslem fortress, without taking into account the fact that neither as a whole nor in detail is there any trace of Arabic construction, since the castle is represented as a purely late medieval fabrication, that is to say, as it must have been reconstructed by Enrique III and his successors. The same may be said of the walled ward that, apart from some parts that may be of Moorish construction, is purely Christian to judge by the plan of the circular towers and other details that are, furthermore, endorsed by remains found later. These drawings are accompanied by several more sketches and paintings that serve to confirm the impression of the medieval character of the Castle, which by now has of course greatly changed.

This castle, which was inhabited also by the Kings of the Austrian dynasty, caught fire in 1734, and many artistic treasures were lost, including many paintings by Velázquez and others great masters of the XVIth and XVIIth centuries. On its ruins King Philip V ordered the construction of the present Royal Palace on the site of the Moslem and medieval castle.

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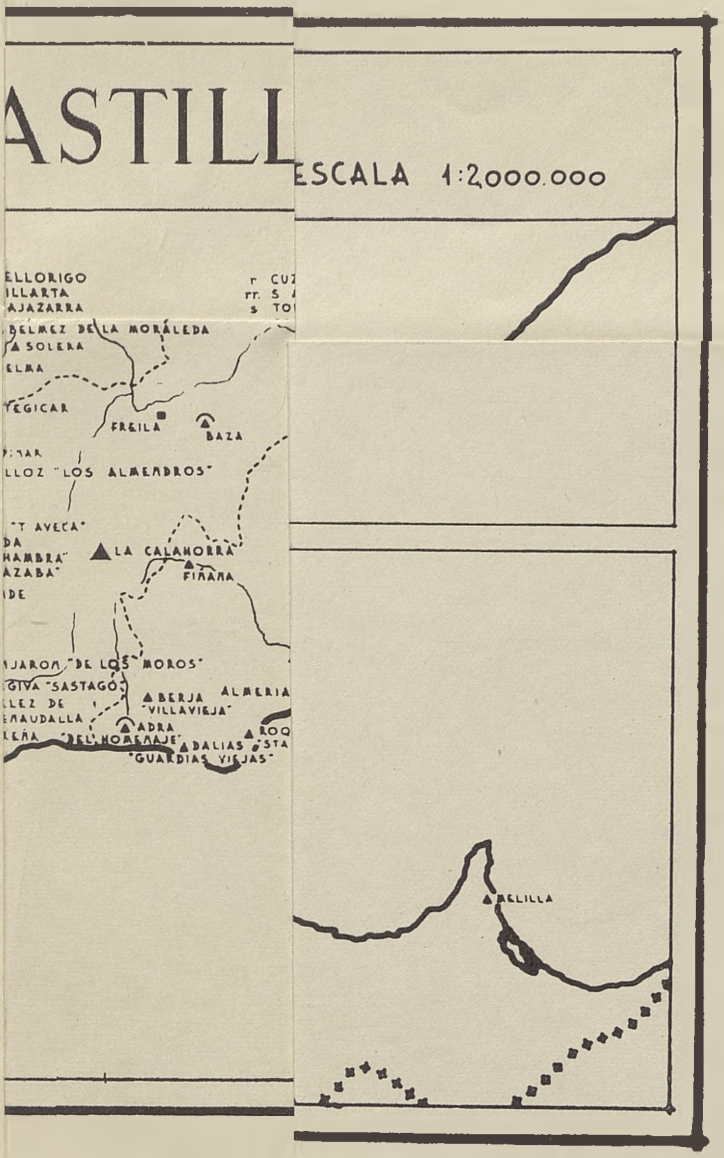

MINISTERIO DE EDUCACION NACIONAL
DIRECCION GENERAL DE BELLAS ARTES
PATRIMONIO ARTISTICO NACIONAL.- CONSERVACION DE CASTILLOS

MAPA DE LOS CA

CASTILLOS DE ESPAÑA

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SIMBOLOS EMPLEADOS

- ▲ CASTILLO DECLARADO MONUMENTO NACIONAL
- ▲ CASTILLO EXISTENTE
- ∴ CASTILLO DESAPARECIDO
- ■ TORRE DECLARADA MONUMENTO NACIONAL
- ■ TORRE EXISTENTE
- :: TORRE DESAPARECIDA
- MURALLA DECLARADA MONUMENTO NACIONAL
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- MURALLA DESAPARECIDA

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o. ARGUCIANA
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u. NAVARRETE "TEDEON"
v. DAROCA
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y. ALBERITE
z. STA ENGRACIA DEL JUBERA
w. BOLIMOS DE OCON
ch. STA. MARIA DE HUERTA
sb. PASAJES "SANTA ISABEL"
bc. ZARAUZ

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29. BOSRIUS
30. CALDAS DE ESTRACH "T DE LA YEDRA" "CAN BUSQUETS"
31. LA ROCA "BARBERA"
32. PALAU DE PLEGAMANS
33. S GIRES DE VILASAR "CASA MAYANS" "DEL MARQUES DE BARBARA"
34. TARRASA "EGARA"
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35. CASTELLAR DEL VALLES
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68. LLORET DE MAR "S JUAN"
69. AVIÑONET DE PUIG VENTOS
70. PALAU SACOSTA

a. SERRA
b. TORRES-TORRES
c. GILET
d. BENAGUACIL

ab. VILLAMALEFA

CORTES DE PALLAS
e. "CHIREL" f. "PILETA" g. "RUAYA" h. OTOMEL
j. ALMISERAT "DE LA SIERRA"
k. FUENTE ENCARROZ "REBOLLET"
l. ABSUBIA "FORNA"

DICIEMBRE AÑO 1956
EL ARQUITECTO CONSERVADOR
DE LOS CASTILLOS ESPAÑOLES