

the coats-of-arms attest. Every archbishop who succeeded Tenorio in the see of Toledo restored or altered the palace according to his individual taste, with the result that the building, though rich and grandiose, is wanting in plan and in subordination to a central idea. Recently before becoming the repository of the National Archives, the palace has been subjected to important and well-conceived restorations. The principal façade which dates from the XVIth century consists of three storeys. The first and second are lighted by large windows in the plateresque style; the third is formed by a pleasing gallery of flattened arches springing from jonic columns. A shield carved on the principal balcony relieves the simplicity of the façade. In the plateresque style is also the handsome Fonseca court, formed by an upper and lower cloister entirely different in style but forming together with the beautiful balustrade of the upper gallery, a very harmonious combination. From the angle to the left of the entrance to this court springs the great staircase, model of the matchless work of Covarrubias and Berruguete and beyond doubt the chief pride of the whole palace. On the first floor are five handsome saloons with artesonado work of the XVIth century, and the great council Chamber (still under restoration) with its seven windows combining the Mudejar-Byzantine, Pure Arab, and Transition styles.

The University. — The architect Pedro Gumiel, born at Alcalá at a time when every branch of human knowledge flourished, was entrusted by Cardinal Ximenez de Cisneros with the direction of the building of the University or College of San Ildefonso which was finished in 1508. The principal façade was erected thirty years later at the instance of the Rector Don Juan de Zurbarán, and was constructed by Rodrigo Gil de Ontañón at his quarry near Rascafria. The prophecy of Cisneros was thus fulfilled that where he had left clay others would build stone. The façade is of remarkable beauty. The harmony is not impaired by the variety of orders used in its construction. We notice the plateresque pilasters of the first story; the composite columns of the second; and the windows on either side of the great shield which contributes so much to the fine appearance of the façade. The central court is wholly of stone and is formed by three cloisters, the columns of the first and second being of the Doric order. The court has been further adorned by placing in its centre a fine statue of Cisneros cast in Rome by the Spanish sculptor Vilches. The Trilingüe court laid out by Pedro de la Cotería in 1551 has a notable colonnade. It leads to the Paraninfo