

| Toledo and the Emperor **Charles V.** Highlights

Toledo y el Emperador **Carlos V**

SUS ESPACIOS



AYUNTAMIENTO DE TOLEDO



Foto portada: Fachada artística de Alonso de Covarrubias. Alcázar de Toledo (Museo del Ejército).

/ *Artistic façade by Alonso de Covarrubias. Alcazar (Army Museum), Toledo.*

Escudo imperial de Carlos V. Puerta de Bisagra. Toledo. / *Charles V Imperial coat-of-arms. Toledo.*

Toledo y el Emperador Carlos V

Toledo and the Emperor Charles V

Toledo se convirtió en ciudad fundamental en la monarquía de los Austrias. Carlos, hijo y marido de reinas, nieto de emperador, padre de rey ... Emperador de Romanos y Rey de las Españas, residió en ella al menos en quince ocasiones.

Toledo, máximo exponente de la monarquía española desde los visigodos, con Carlos I de España y V de Alemania, hijo de la reina toledana: Juana I de Castilla (conocida como la Loca), nieto de los Reyes Católicos, y padre de Felipe II, se convierte gracias a su figura en la capital del Imperio.

El 27 de abril de 1525, el Emperador, entra por primera vez en Toledo. El 1 de mayo de 1539 muere la reina Isabel de Portugal, su esposa, lo que significó un corto retiro al monasterio toledano de monjes jerónimos de Santa María la Sisa. Nunca más volvería a la Ciudad Imperial.

Toledo became a major city during the Habsburgs' rule. Charles, son and husband of queens, grandson of an emperor, father of a king... Holy Roman Emperor and King of "the Spains" resided in this city at least on fifteen occasions. Toledo, a quintessential example of the Spanish monarchy since the Visigoths' rule, became the capital of the Empire thanks to Charles V, also known as Charles I of Spain. He was the son of Joanna of Castile (known as Joanna the Mad), the grandson of the Catholic Monarchs and the father of the future king Philip II.

On 27 April, 1525, the Emperor first arrived at Toledo. Later on 1 May 1539 the Queen and Charles's wife, Isabella of Portugal, died. The queen's death caused the Emperor such distress that he retreated for a short period to Toledo's Hieronymite Monastery of Santa María la Sisa. After that, he would never return to the Imperial City.

1 • ALCÁZAR DE TOLEDO (Hoy, Museo del Ejército)/ THE ALCAZAR (CURRENT ARMY MUSEUM)



Las obras de la construcción actual comenzaron en 1538, por la fachada norte, en la que está la puerta principal. Esta **fachada artística** es concebida y ejecutada por el arquitecto toledano **Alonso de Covarrubias**, dividida en tres plantas, las dos primeras decoradas por ventanas y la tercera concebida como una galería, con unas ventanas balcones separadas por un fuerte almoladillado. Ante la fachada se abre una amplia terraza que da perspectiva al edificio. Destaca la gran portada que talló el maestro **Enrique Egas** en 1548-51, donde en su parte superior se puede leer: CARO.V.RO. IMP.HISP.REX.MDLI. (**Carlos V Emperador de Romanos, Rey de las Españas, 1551**), leyenda alusiva al nuevo carácter del edificio dado por el Emperador Carlos. En el centro del frontón se presenta el **escudo imperial** tallado y escoltado por dos reyes de armas. Esta portada da acceso a un vestíbulo, diseñado como elemento intermedio entre el patio y la fachada.

Destaca el **Patio Imperial**, por la composición en doble arquería apoyada en columnas corintias, labrado en su totalidad en piedra granítica, y exponiendo como única ornamentación el águila imperial con las alas desplegadas que aparece en las enjutas del nivel inferior. La estructura de este elegante y equilibrado patio (1537) se debe al arquitecto del edificio: **Alonso de Covarrubias**, si bien la ejecución material fue por **Villalpando, Hernán González de Lara y Gaspar de la Vega** entre 1550 y 1556. Llama la atención la grandiosa **escalera principal** que se abre en el centro de la galería sur a través de tres arcos, según decidió personalmente el hijo del Emperador, **Felipe II** ya Rey, concluyéndose la obra en 1589, con una caja de más de 30 metros de largo por 15 de ancho. Aun cuando Felipe II decide trasladar la corte a Madrid, el Alcázar continuó siendo residencia regia, ya que al monarca y a su esposa **Isabel de Valois** les agradaba alojarse en él.



The northern façade of current building started to be built back in 1538. This is also the façade where the main gate is located. This **masterfully built façade** was planned and developed by Toledo's architect **Alonso de Covarrubias**. It is divided into three different sections, being the two lower ones decorated with windows and the third and uppermost being decorated with another set of windowed balconies separated by a marked rustication. This façade is preceded by a wide terrace that gives perspective to the building. It is worth mentioning the entrance of this façade, sculpted by the master builder **Enrique Egas** between 1548 and 1551, on whose upper part we can read the following inscription: CARO. VRO.IMP.HISP.REX.MDLI., which stands for **Carlos V Emperador de Romanos, Rey de las Españas**, 1551, translated as Charles V Roman Emperor, King of the Spains, 1551. This inscription refers to the new character given to the building by the Emperor Charles. The centre of the pediment features a **sculpted imperial coat** of arms that is flanked by two kings of arms. By crossing the door, we enter a hall that was designed

as a halfway point between the courtyard and the façade. **The Imperial Courtyard** stands out for its composition featuring a two-storey arcade that surrounds the courtyard. The arcade is supported by Corinthian columns and is sculpted in granite. The only decoration displayed is the imperial eagle with its wings outstretched that is featured on the spandrels of the lower arcade. We owe the composition of this elegant and balanced courtyard (1537) to the building's architect, **Alonso de Covarrubias**, yet its construction was carried out by **Villalpando, Hernán González de Lara** and **Gaspar de la Vega** between 1550 and 1556. The magnificent **main staircase** that starts in the middle of the southern arcaded gallery will also catch the visitor's eye. It opens between the arches of this gallery as it was decided by the Emperor's son, **Philip II**, during his reign. The staircase was finally concluded in 1589, and it measures 15 m in width and 30 m in length. Even after Philip II decided to move the court to Madrid, the Alcazar would still remain a royal residence, since he and the queen, **Elizabeth of Valois**, were keen on staying there.

2 • PALACIO DE FUENSALIDA / PALACE OF FUENSALIDA

Palacio gótico mudéjar toledano de la primera mitad del siglo XV cuya estructura se compone de un gran patio porticado con 16 pilares octogonales decorados con escudos de las familias toledanas: **Ayala** y **Castañeda**. Las estancias están profusamente decoradas con yeserías mudéjares y cubiertas por artesonados ricamente policromados. Sede imperial para los emperadores Carlos e Isabel durante sus estancias en Toledo. La Emperatriz y Reina de España, **Isabel de Portugal**, madre de **Felipe II**, muere en este palacio el 1 de mayo de 1539. Parte de aquí la comitiva fúnebre encomendada por el propio Emperador a su hijo Felipe con destino a la Capilla Real, en Granada.

The palace of Fuensalida is a Gothic-Mudejar palace from the first half of the 15th century whose composition is comprised of an arcaded courtyard featuring 16 octagonal pillars decorated with the coat of arms of two important families of Toledo: the **Ayala** and **Castañeda** families. The rooms feature rich Mudejar plaster decorations and stunning polychrome coffered ceilings. This palace was the official seat of the emperor and the empress, Charles and Elizabeth, during their stays in Toledo. The Empress and Queen of Spain, **Elizabeth of Portugal**, **Philip's II** mother, would die in this palace on 1 May 1539. The Emperor then commanded his son Philip to lead a funeral procession that would depart from the palace until Granada, where the Queen would be buried in the Royal Chapel.

Recorrido / Itinerary: Puerta de Bisagra - Hospital de Tavera - Alcázar - Museo de Santa Cruz - **Palacio de Fuensalida**.





3 ● HOSPITAL DE SANTA CRUZ (Hoy, Museo) / SANTA CRUZ HOSPITAL (Current Santa Cruz Museum)

Mandado construir por **Pedro González de Mendoza**, el Gran Cardenal, conocido como el “Tercer Rey”, en 1504, es el máximo exponente de la arquitectura renacentista española. Destinado a la crianza de niños expósitos y obras de caridad, su diseño, en planta, representa una perfecta cruz griega. El exeso decorativo de su portada del primer Renacimiento contrasta con la serena y contundente fachada. Destaca especialmente el grupo escultórico de San Joaquín y Santa Ana, junto al Gran Cardenal y Santa Elena, así como la Cruz de Jerusalén que recorre toda la cornisa. En el interior, sus magníficos artesanados en madera de Cuenca fueron los primeros en ser transportados hasta Toledo por el curso del río Tajo. El elegante patio y escalera, renacentistas, son obra del arquitecto toledano **Alonso de Covarrubias**.

Recorrido / Itinerary: Puerta de Bisagra - Hospital de Tavera - Alcázar - **Museo de Santa Cruz** - Palacio de Fuensalida.

This former hospital, named after the Holy Cross, is a quintessential example of the Spanish Renaissance architecture. It was commissioned in 1504 by **Pedro González de Mendoza**, the Great Cardinal, also known as the “third King”. The hospital was initially intended to be an orphanage for foundlings, as well as a charity institution. Its floor plan presents a perfect Greek cross. The excessive decoration of its front door, made during the early Renaissance, contrasts with the sober and robust façade. It is worth mentioning the group of sculptures comprised of Saint Joachim and Saint Anne, standing next to the Great Cardinal and Saint Helena, as well as the Holy Cross that covers the whole cornice. On the inside, a magnificent set of coffered ceilings can be appreciated. This woodwork made of pine trees from Cuenca’s mountains was the first to be transported on the Tagus river down to Toledo. The elegant courtyard and staircase, both in Renaissance style, were designed by Toledo’s architect **Alonso de Covarrubias**.

4 • PUERTA DE BISAGRA / BISAGRA GATE

A mediados del siglo XVI, **Carlos I** solucionaba un problema en los territorios hispánicos heredados de sus abuelos, los **Reyes Católicos**: la revuelta de los **Comuneros de Castilla**. Para celebrarlo, Carlos I planificó una estancia en Toledo, la ciudad en la que su madre, la Reina **Juana I de Castilla**, nació y que estaba destinada, a ser capital de España y a conservar los restos mortales de la dinastía de su abuela **Isabel I de Castilla**, cuando ordena erigir el toledano Monasterio de San Juan de los Reyes.

Para conmemorar la victoria del Rey Carlos I sobre los Comuneros de Castilla y ser recibido como un César, un Emperador, se erige en 1550 la monumental Puerta de Bisagra de Toledo, haciéndose cargo de las obras el arquitecto **Alonso Covarrubias**, que diseñó una portada monumental a modo de arco de triunfo, con el símbolo y actual **escudo de Toledo: el gran águila bicéfala con el collar del Toisón y vellocino de oro**, en honor al Rey Emperador. El interior de la Puerta se compone de un austero **patio de armas** donde destaca la estatua erigida a la figura del Emperador Carlos.

Recorrido / Itinerary: Puerta de Bisagra - Hospital de Tavera - Alcázar - Museo de Santa Cruz - Palacio de Fuensalida.

In the mid-16th century, **Charles I** successfully suppressed an uprising that took place in the territories he had inherited from his grandparents, the **Catholic Monarchs**. That uprising was known as the Revolt of the **Comuneros of Castile**. In order to celebrate his victory, Charles I planned to spend a stay in Toledo, which was the birthplace of his mother, the Queen **Joanne I of Castile**. Likewise, Toledo was destined to be the capital city of Spain as well as the place where the mortal remains of his grandmother, **Isabella I of Castile**, would be kept. It was for this purpose that the Monastery of San Juan de los Reyes was ordered to be built.

Thus, in order to commemorate the King's victory over the Comuneros of Castile and welcome him as a Caesar, the magnificent Bisagra Gate was erected in 1550. The architect in charge of the construction was **Alonso Covarrubias**, who designed the gate as a triumphal arch topped by the coat of arms of the city of Toledo. **This coat of arms displays a two-headed eagle wearing the collar of the Order of the Golden Fleece in honour of the Emperor**. The inner gate enclosure is comprised of a sober parade ground where it is worth noting the statue erected to honour the Emperor Charles I.





5 • HOSPITAL de TAVERA o “de Afuera” / TAVERA HOSPITAL OR “The One Out of the Walls”

“...es de las más acertadas y excelentes fábricas que ay en Europa, y mas conforme a las reglas y observaciones de la verdadera Arquitectura;[...] lo dizen los extranjeros que la vienen a ver, como a una de las maravillas de el Mundo”. Nicolás de Vergara “el Mozo” Arquitecto. (1603).

El Hospital de San Juan Bautista, “primer edificio totalmente clásico de Castilla”, también conocido como Hospital Tavera o de Afuera, por estar situado extramuros de la ciudad, frente a la puerta de Bisagra, nace en el siglo XVI con una doble función: **hospital** para “los tocados de diferentes enfermedades” y **panteón** de su fundador, el **Cardenal Juan Pardo Tavera**. Su construcción en 1540, abre el programa de renovación arquitectónica y urbanística que el círculo de humanistas que rodearon al **Emperador Carlos V** proyectó para adecuar la imagen de Toledo a su papel de Capital Imperial.

Destacan su **fachada** realizada en tres pisos de sillería de piedra berroqueña, los **patios** gemelos, la famosa **botica** donde entre albarellos, morteros, pesas, espatuleros, orzas, ..., destaca el botamen de cerámicas toledanas de Talavera de la Reina y Puente del Arzobispo(s. XVI y XVII).

“... it is one of the most accurate and excellent factories in Europe, more particularly if the rules and observations of the true architecture are taken into account; [...] that’s what the visiting foreigners claim, who also deem it as one of the wonders of the world”. Nicolás de Vergara “el Mozo” Architect. (1603).

Saint John the Baptist Hospital, the “first fully classical building in Castile”, is also known as Tavera Hospital or “the one out of the walls”, as it is evidently located outside the city walls, in front of the Bisagra Gate. It was built in the 16th century for two different purposes, to house “those afflicted with distinct diseases” and to be its founder’s **mausoleum**, that being the **Cardinal Juan Pardo Tavera**. Its construction started in 1540 and was the starting point of the architectural and urban modernisation project that the Humanists who counselled the **Emperor Charles I** designed in order to adapt Toledo’s image as the capital of the Empire.

Regarding its architectural elements, it is worth mentioning its **façade** divided into three different sections built with granite ashlar, the twin **courtyards** and the famous **apothecary**. The ceramics from Talavera de la Reina and Puente del Arzobispo (16th and 17th centuries) stand out from all the other apothecary tools like mortars, albarellos (apothecary jars), weights, glazed earthenware jars, etc.

Personajes de la Corte Imperial / Personalities of the Imperial Court

Alonso de Covarrubias (1488-1570)

Arquitecto español, formado en el primer Renacimiento aprendido de sus parientes, los **Egas**, fue el introductor en Toledo de la arquitectura del Renacimiento. Maestro Mayor de la **Catedral Primada**, ha dejado en la ciudad un legado arquitectónico y estético de primer nivel: portada del Imperial **Monasterio de San Clemente**, fachada norte del **palacio real (Alcázar)**, o los **patios** pareados del **Hospital de San Juan Bautista**, hoy Hospital de Tavera.

Cardenal Cisneros (1436-1517)

Franciscano, confesor de la reina **Isabel I de Castilla**, de vida austera y de retiro, fue nombrado arzobispo de Toledo, primado de España, en 1495. Regente de Castilla en dos ocasiones, murió el **8 de noviembre** a punto de encontrarse con el futuro Emperador. Supo conjugar la tradición mudéjar de la Edad Media toledana con las primeras luces del Renacimiento que empezaba a introducirse en Castilla. Entre su legado en Toledo deja la creación de la **Biblia Políglota** y la **fundación** cisneriana **del Convento femenino de San Juan de la Penitencia**, donde participaron los mejores alarifes de la ciudad. Se le debe la recuperación del **rito mozárabe-Capilla del Corpus Christi** en la S.I. Catedral Primada-, donde hoy aún podemos seguir la misa en este rito y contemplar el famoso fresco de una de las grandes narraciones históricas: **“La Batalla de Orán”**.

Garcilaso de la Vega (1491-1536)

Poeta y soldado nacido en Toledo.

Formaba parte del séquito del Fadrique Álvarez de Toledo y Enríquez, II duque de Alba de Tormes cuando Carlos I desembarcó en Santander en 1522.

Luchó en la Guerra de las Comunidades de Castilla y participó en el cerco a su ciudad natal: Toledo (1522). En su **Égloga III**, el Tajo es el río de donde salen las ninfas que la protagonizan: *“De cuatro ninfas que del Tajo amado salieron juntas, a cantar me ofrezco...”*. Las églogas de Garcilaso cuentan la historia de dos pastores que a orillas del Tajo cuentan sus problemas y el río se convierte en un lugar donde nacen las leyendas y se desarrollan los amores pastoriles. La *“Égloga III”* nos ofrece una belleza idealizada del Tajo.

Covarrubias was a Spanish **architect** who received training during the early Renaissance from his relatives the **Egas** family. He introduced the Renaissance architecture in Toledo. Similarly, he was also named master builder of the **Primate Cathedral** of Saint Mary of Toledo. He is responsible of having left an excellent architectural and artistic heritage in the city, among which we can name the front door of the Imperial **Monastery of San Clemente**, the north façade of the **royal palace (Alcazar)**, the twin **courtyards** of **Saint John the Baptist** Hospital, known today as Tavera Hospital.

Cardinal Cisneros was a Franciscan monk famous for having an austere and isolated life as well as for being **Isabella's I of Castile** confessor. He was named archbishop of Toledo, the primate of Spain, in 1495. He acted as regent on two occasions and died **8th November**, shortly before meeting the future Emperor. He managed to merge the Mudejar tradition originating from the Middle Ages in Toledo with the first manifestations of the Renaissance that began to appear in Castile. Among the heritage he left to the city we can name the **Polyglot Bible**, the **foundation** of the female **convent of San Juan de la Penitencia**, where the best architects in the city participated. Cardinal Cisneros was also the person who **restored the Mozarabic rite in the Corpus Christi** chapel of the Primate Cathedral of Saint Mary of Toledo where it is still practised today. One of the most interesting frescos of the city can also be appreciated in this chapel; it is the one representing **the Battle of Oran**.

Poet and soldier born in Toledo. He was in the entourage of Fadrique Álvarez de Toledo y Enríquez, second Duke of Alba de Tormes when Charles I went ashore in Santander in 1522.

He fought in the Revolt of the Comuneros of Castile and participated in the siege of his birthplace, Toledo, in 1522. In his **Eclogue II**, the Tagus is the river where the nymphs come from: *“Four nymphs I propose as subject of my song, who emerged together from beloved Tagus...”* Garcilaso's eclogues tell the story of two shepherds who mourn their problems in the shores of the Tagus river, which at the same time turns into the birthplace of the legends and where the shepherds' love stories originate and develop. Eclogue III present an idyllic and beautiful Tagus.



Juanelo Turriano (1500-1585)

Relojero e ingeniero cremonés, que acompaña al Emperador Carlos V, en su último viaje a España en su retiro del monasterio jerónimo de Yuste. Conocido en Milán por su planetario, sus relojes y autómatas, este genio deja en Toledo el famoso **“Artificio de Juanelo”**: artificio compuesto por cazos para elevar el agua desde el río Tajo hasta la ciudad imperial de Toledo, ingenio que nunca cobró. Famoso fue el **primer autómatas de la Historia** creado por Juanelo: un hombre de palo que pedía limosna junto al tramo de la Catedral toledana que hoy lleva su nombre. Muere en Toledo sin recursos.

Juanero Turriano was a **clockmaker** and **engineer** from Cremona who accompanied Charles V in his last trip to Spain when he sought retreat in the Hieronymite Monastery of Yuste. He was known in Milan for his astronomical clock, his clocks and automatons. This genius would grant Toledo his famous **“Juanelo’s Mechanism”**, a mechanism comprised of buckets that conducted upwards the water from the Tagus river. Juanelo would never be given the due credit, nor payment, for this clever device. Also famous was the **first automaton in history** made by Juanelo, the so-called “Stick Man”. It was a wooden automaton which was sent to beg on one of the streets leading to the cathedral. It is after this automaton that the very same street has taken its name. Despite his ingenious inventions, Juanelo died penniless in Toledo.



European Cultural Itinerary: "Routes of the Emperor Charles V"

Rutas del Emperador Carlos V

Itinerario Cultural Europeo



AYUNTAMIENTO DE TOLEDO

turismo.toledo.es

#toledoenamora



ITINERA
CAROLUS V
IMPERATOR

Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



Compromiso
de Calidad Turística