

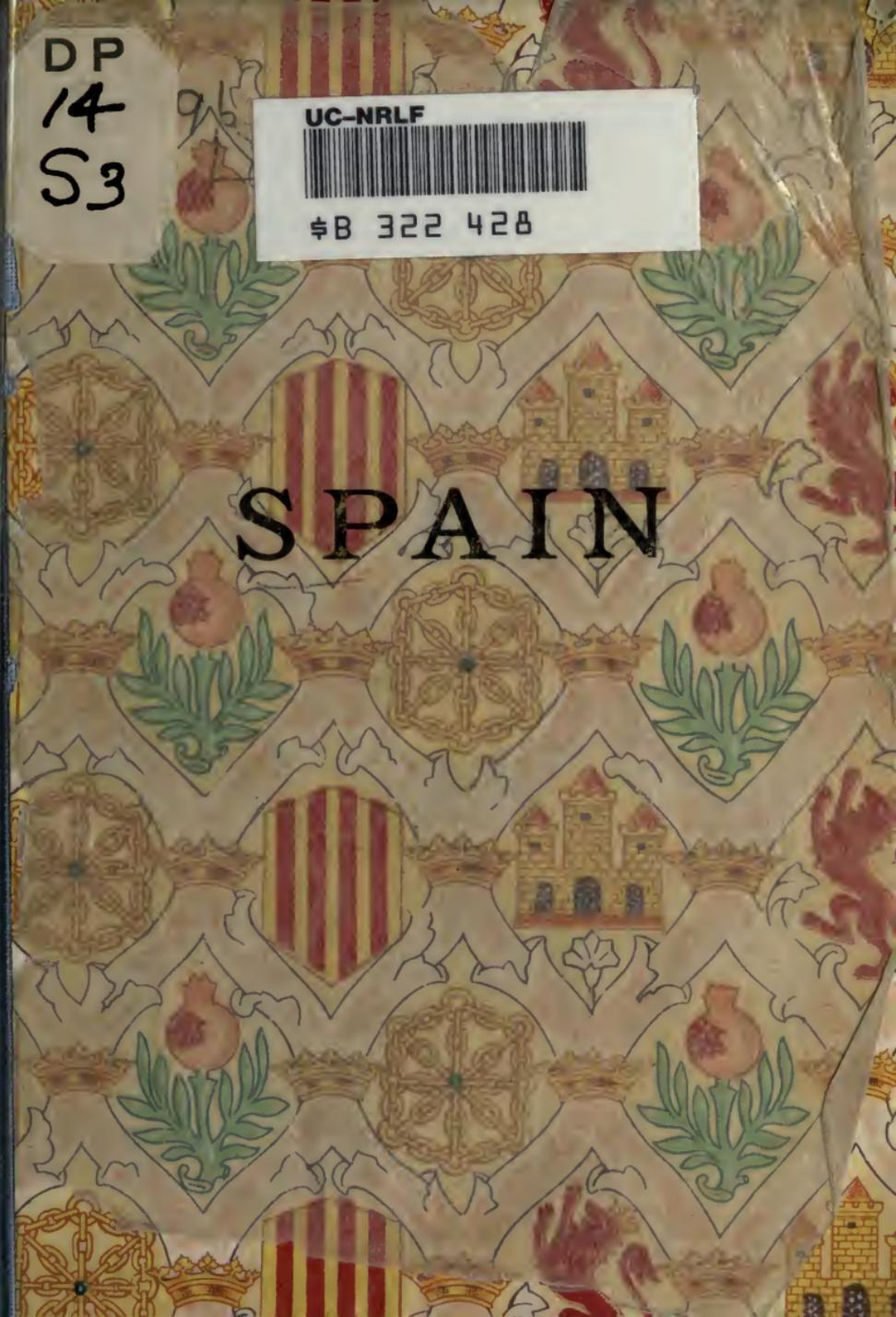
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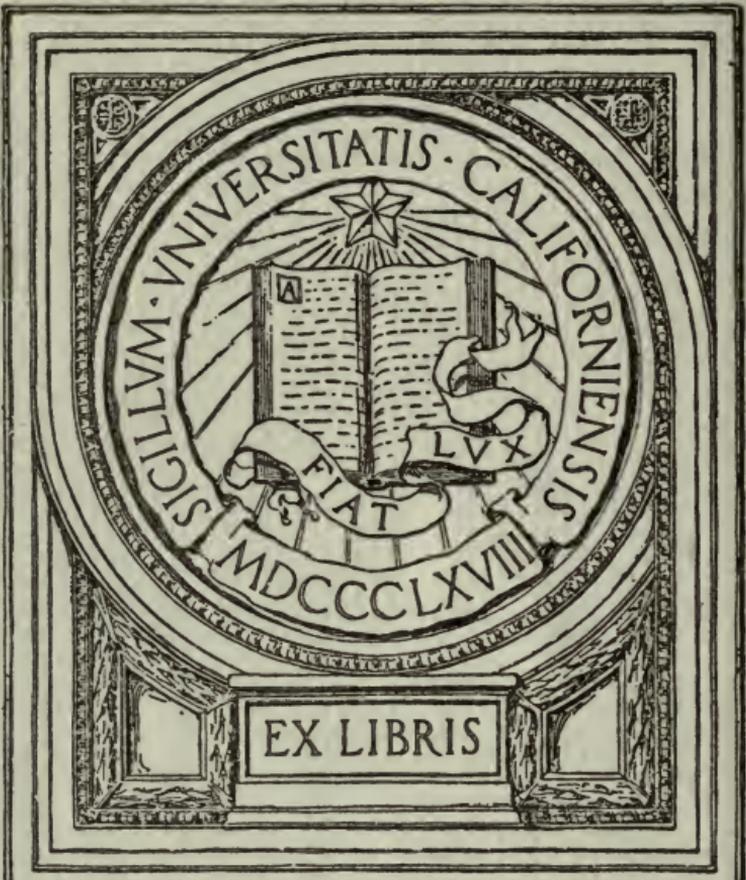
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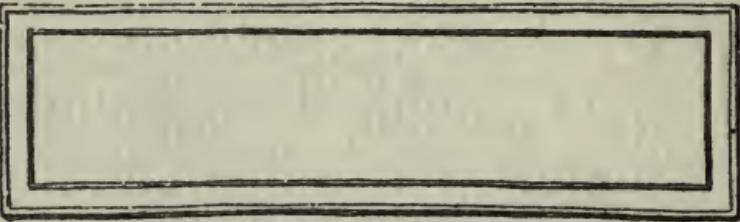
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SPAIN





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BY

F. J. SÁNCHEZ CANTÓN



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## P R E F A C E

If the idea underlying the past and present of a nation could be summed up in one word, that word for Spain would be: diversity. For the traveller called Spain «the country of the unexpected», but that is a term that no longer applies to many aspects of Spanish life.

Diversity, historically and actually the note of Spain, awakens keen expectancy in the modern man who, tired of the overspecialisation which his existence imposes upon him, would seek to throw off the monotony of everyday life and enjoy, within a limited space and in a short time, the greatest possible variety of sensations. Spain, perhaps more than any other country, can offer the widest range of these; a summary glance at her geography, history, art and life will afford ample proof of this statement.

In these pages some examples are brought

together, without any attempt being made to exhaust the innumerable aspects of Spain. Many others, it is probable, could be substituted for those given, and certainly the number could be increased, but those here noted will suffice to indicate the most characteristic features of Spain as a whole. What the reader will here find will be, not the old-fashioned hymn of eulogy to Spain, but an account of special aspects chosen to illustrate those contrasts which are such a fruitful source of enjoyment.

This book has been written at the instigation of the Marqués de la Vega-Inclán and published some years ago by the Royal Commissariat of Travel — the «Comisaría Regia del Turismo» —. Now printing it with corrections and additions it has been considered advisable to illustrate it with 19th century prints some exact and precise portraits, others of a more fanciful character, but all suggestive and inspiring. The views of Toledo and of Loja, the Plaza of San Esteban in Segovia, with its wonderful silence, the Castillo de Játiva, the towers of Compostella, all are a persistent invitation to travel in Spain.



Toledo. — General View.

## GEOGRAPHICAL NOTES

Spain lies at the extreme west of Europe, the end of the world, *finis terræ*, of ancient and medieval times. It is a peninsula which resembles in shape an outstretched bull-hide; one might fancifully say that the classic myth of the rape of Europa has here taken plastic form, to prove that, for good or ill, Spain is not Europe.

The sea which on the one hand almost surrounds and isolates it, on the other

opens up innumerable paths to the invader. Once the world's outer gate; since the Renaissance the advanced post on the road to America; Spain has at all times been the passage-way between North and South and the scene of their struggles.

The Iberian peninsula (for geographically, historically and artistically speaking, it is idle to eliminate Portugal), covers some 224,700 square miles. Of these nearly a half are of moist climate, a fact which gives rise to unexpected varieties of flora within a limited space. In the one country are to be found places of frequent rains, such as Santander, Oviedo, San Sebastián, all the North and Northwest in a word; and other places where rain never falls for years as in Lower Aragón and the Southeast.

The appearance of the Spanish landscape changes in character at almost every point of a journey. We have the wooded North with its oaks, chestnuts, beeches, birches, hazels, limes, maples and pines, over against the Mediterranean with its ever-green oaks, wild olive, carob and white pines. The bare steppes form a contrast with the garden-lands of Murcia and Valencia; the plains of Granada and Plasencia with the olive-groves of Córdoba and Jaén; the wheatfields of Campos with the meadows of Asturias; the palms of Elche with the

cypresses of the Generalife; the pine groves of Segovia and Cuenca with the orange plantations of Valencia and Alicante; the maize-fields of Galicia with the vineyards of La Mancha, La Rioja and Jerez. Can there be any greater attraction for the traveller in search of contrasting scenes?

From Granada one can reach in a short time, through the villa gardens and the clumps of agave and fig, the peaks of Veleza and Mulhacén — the highest point in Spain, 3.481 metres —, from these the villages of the Alpujarra range, almost the highest in Europe, and then down to the coast of Motril, abounding in sugar-cane and cotton, where frost is unknown.

A few hours suffice to descend from the desolate Cebrero (Lugo), where the houses are of circular formation, like the prehistoric «citanias», and the only crop is rye, to the *rías* (fiord-like bays) of the province of Pontevedra, with their ever-green shores where oranges and lemons ripen, where the palm grows luxuriant and magnolias and camelias bloom untended. Fifty kilometres from Madrid stretches the Guadarrama range, snow-capped in June, and at the same distance lies Aranjuez, a garden always in bloom, and the unending La Mancha, treeless and waterless. The Gredos range, lofty and ice-bound, contains a lake of crystal waters at a height of

2.000 metres, and the peaks of Plaza del Moro, Calvitero and Acucalito dominate immense stretches of scenery of the most astonishing variety, where the northern flora of one slope unite with the chestnut, olive, fig, vine and orange of the Vera de Plasencia on the other.

The most rapid changes of scene occur during the descent from the central plateau to the coast. The passes of Pajares, el Manzanal, Reinosa, Despeñaperros, el Chorro, etc., are sites from which the traveller encounters the most entrancing landscapes.

Besides this the peninsula is studded with places which could almost be called balconies or observatories. From the heights of Samicira the most wonderful view can be enjoyed over the estuary of Pontevedra; from the summit of the Tecla over the Miño, Portugal, and the ocean; from Peñas Luengas one confronts the Picos de Europa; from the Parador de Navarredonda, Gredos. The bay of San Sebastián may be contemplated from the Igueldo; the Alhambra and the plain of Granada from San Miguel el Alto; a splendid panorama is viewed from the castle and Calvary of Játiva, and from Covadonga; from the towers of the cathedrals of Murcia one gazes on Valencia. If this list were multiplied by ten it would be far



Loja. -- General View.

from being complete, even excluding those sites which are only accessible to those with a taste for mountaineering. It may be here remarked that with respect to the facilities she offers for the indulgence of this sport, Spain yields the palm to no other country in Europe, for if the Alps have the advantage of greater height over our mountains, their variety is such that they permit of all kinds of different expeditions and journeys. Passing to the north east we find the Pyrenees; in the north lies the Cantabrian Range, which culminates in the Picos de Europa; in the centre the Sierras of Guadarrama and of Gredos rising up above the plain; in the south the Sierra Nevada and Sierra Morena.

The geological structure of the soil produced in Spain curiosities like the Pass of Pancorbo; the Enchanted City of Cuenca; the caves of Antequera, in Málaga; the table-lands of Villaverde; the caves of Artá, in Mallorca; the lately discovered cave in Santillana; the «tajo» or giant gorge of Ronda.

If the traveller is an admirer of lakes, Spain can show him novelties which deserve to have long since been famous. The lakes of Sanabria in Zamora, and the Mar Menor in Murcia, are among the large

ones, and the lakelets of Gredos, Peñalara, Somiedo, in Asturias, are examples of those lying at a high altitude; and we may even include in the category of lakes that in Cobres, opposite Redondela, in the last opening of the «ría» of Vigo.

Such then is Spain: mountain-range and plain; wild coast and tranquil shore; barren steppe and garden lands; glen and rugged peak, evergreen vale and grey level country; bare hillside and tangled forest; rivers which for three months are raging torrents and for nine are bridle-paths; others of gentler current and quiet banks, which soon run headlong over rocky falls; some again, like the Guadiana, in defiance of all laws, are swallowed up by the earth and reappear leagues away increased in volume. The seashore alternates between rugged cliffs and enchanted *rias*, whose openings are sheltered by islands which ensure safe and ample anchorage.

The words in which King Alfonso the Wise described Spain in the 13th century come to one's mind. They summarise in better language than our's all that can be said:

*More than all other lands of the earth,  
Spain has an overflowing abundance of every*

*good thing... It is shut in on all sides: at one end by the mountains of the Pyrenees which sink down to the sea, on another side*



Elche. — General View.

*by the great Ocean, and on a third side by the Tyrrhenian Sea.*

*Spain is like God's paradise, for it is watered by five abundant rivers which are: the Ebro, Douro, Tagus, Guadalquivir, Guadiana; and these have between them great mountains and lands and the plains are great and wide, and by reason of the fertility of the soil and the moisture from the rivers, there*

*are many fruits in great abundance. The greater part of Spain is watered by streams and fountains and there are never lacking wells in all parts where they are needed.*

*Spain is fruitful in crops, delicious with fruits, abounding in fish, rich in milk and in all things which are made from it, plentiful in deer and all kinds of game, well stocked with horses and mules, securely protected by castles, made glad by good wines,*



Cardona. — The castle and the salt-mines.

*rejoicing in an abundance of bread, with great wealth of minerals, tin and mercury, iron and copper, silver and gold, precious stones and all kinds of marble, salt from land and sea and rock, and many other minerals; lapis lazuli, ochre, clay, alum and of all kinds that are found in other lands; abounding in silk and all things made from it, sweet with honey and sugar, lighted with wax, seasoned with oil, and gay with saffron.*

## HISTORICAL NOTES

The history of Spain, like that of all countries, and perhaps to a greater degree than any, has been influenced by its geography. A peninsular country, linking up two continents, with some regions of great fertility, others of rich mineral subsoil, it was bound to be a land of promise for different races. There have settled here Iberians and Celts, Phoenicians and Greeks, Carthaginians and Romans. Of all these there still remain monuments, all have left their mark on the race. During centuries these successive invasions merely drew the broad outlines of Spain's national features, for none of them enjoyed undisputed possession of our soil.

At the beginning of the Christian era, before the unifying influence of Rome had succeeded in uprooting primitive characteristics, the Barbarians arrived from the

North and set up two main kingdoms, those of the Suevi and the Visigoths. The former had a certain tinge of civilisation, the latter possessed a wide culture and attained a degree of splendour unsurpassed by any of their kindred kingdoms. But before the elimination of primitive elements had been accomplished, the Moors burst upon Spain, subdued the whole country, and that not by war alone, for in two centuries they arrived at a degree of culture never again attained by their race.

The Christian Reconquest, which has been arbitrarily depicted as a mere military enterprise lasting over eight centuries, was something very different from a long drawn out war. There were also at work ethnic forces, geographical necessities, social changes; something much more complex than a struggle between races of different religions.

After the first centuries of the Middle Ages had passed (the period of greatest lack of organisation among the Christians), various national centres began to form in Spain. Portugal, though similar in soil, language and race to other regions of the peninsula, achieved by strength of purpose, not only her independence but her insolation. In course of time she ventured out on the unknown seas and established her rule in far off lands. León,

united with Castile, was not only the geographical centre, but also for five hundred years the vital centre of Spain. Navarre, till the beginning of the modern period, moved within the sphere of French influence, and Aragón, if on the one hand it preserved the native elements even to a greater extent than Castile, on the other hand, embarking with Cataluña, and



Ronda. — The Gorge.

Valencia on a natural expansion in the Mediterranean, it determined many of our later European adventures.

The South remained under the gradually weakening power of the Moors, who, split up into petty kingdoms, only awaited the final attack of the Christians to complete their overthrow. But these different centres are not to be considered as lined up in two opposing forces of Cross and Crescent in ceaseless and obstinate struggle. Peace between Moor and Christian was as frequent as strife between kingdoms of the same religion.

Of more importance for the history of civilisation than these struggles are the two streams of culture which fertilised our soil; on the North, the pilgrimage of St. James of Compostela which links us with Europe; on the South, the contact with the East. As these broad streams of such different origin flowed together over lands peopled by a vigorous race, they gave life and growth to a robust vegetation, varied, untamed and original, which only required constant cultivation to ensure the perfect blooming of those marvellous flowers of Architecture, Sculpture, Music and Laws, which made of Medieval Spain the Mistress of the West, though there are still many who are ignorant of, or refuse to admit, her teachings.

The special character of the Reconquest serves to explain our Middle Ages, so varied in art and letters. The division into

kingdoms was the cause of that lack of national unity, which if for many Spaniards a motive for self-reproach, constitutes for the traveller a source of charm and delight.

Unity was the obsession of Isabel the Catholic; but she did not live to see her repeated efforts attain fruition. She did succeed in uniting and dominating Castile, León, Galicia, Asturias, the Basque Provinces, Extremadura, Aragón, Valencia, Cataluña, Murcia, and Andalucía, and these kingdoms, leagued together, undertook and carried out the American adventure, the greatest recorded in world history. With obstinate persistence Isabel sought to bring about union with Portugal, but death cut one after another the cords which were to bind us. When at last the union came, it was only temporary, because, on the one hand, by the inheritance of Philip of Burgundy, we were involved in continual European quarrels which prevented our fusion with a sister-country; and on the other, Portugal had seen her ideals in Africa end in sorry failure, with a resulting intensification of her persistent, noble and legitimate desire for independence. Overseas enterprise and European adventure left Spain bloodless and materially impoverished, but with her spirit enrich-

ed and her history stocked with glorious memories.

Political and military decline coincided with a period of splendour in arts and



Vigo. — Comer in the Estuary.

letters. A succession of reverses put a stop to the scattering of our forces. The adventures of more than a century caused us to withdraw in upon ourselves and reflect. Activities were set in motion which constant discovery and conquest had hindered and retarded, and so, amidst the flames of a brilliant sunset, Spain advanced through the 17th century.

In the 18th our national character was modified by the repeated attempts at Europeanisation, which, coinciding with the accession of a French dynasty, win over the governing classes and without a doubt

set Spain on the path of progress. But when reforms were attempted that struck at popular customs and feelings, the War of Independence showed that the native fibre still remained intact. Of the after happenings of the 19th century this is not the place to speak. As Galdós has said, recent history is as bitter as green fruit.

Under the stress of so many vicissitudes Spain has moulded her own forms of civilisation in language, literature, arts and laws, and has poured them out generously over an entire continent. The history of Spain during the last four centuries might be figured as a precious vase, filled with choicest fruits, which, being overturned, preserves only their fragrance as a memory.

Of the present, with its encouraging condition, and its hopes for the future, we will



Cádiz. — General View.

speak later, for this is an aspect which belongs more properly to the chapter «Life».

These notes cannot possibly reflect the infinite complexity of the history of Spain, its appeal to the emotions, or the instructive value which the mission of a people such as our's represents for the life of the universe, a mission with which, in extent and comprehensiveness, that of very few nations can compare.

## THE ARTS

If the soil and the climate of Spain present unusual features, some of them contradictory, if the flora and fauna include species of widely separated zones, if the racial character reveals traces of the different invaders, and history writes diversity on its every page, it is not to be wondered at that the arts which reflect all these elements show the richest assemblage of forms of beauty offered to our admiration in the world to-day.

It is not to be inferred from this that Spanish art is simply a show-case of the different styles, though it has here too a characteristic diversity due to the successful crossing of influences; rather must one realise the deep and permanent qualities which give strongly marked features to everything in the Peninsula. Since Spain is a land of artistic pioneers, the visitor may trace here the development of many

forms which have flourished in other countries, and because Spain is a land of traditions he will find rough drafts and sketches



Montserrat. — The Monastery.

left behind by creative artists who were lacking in perseverance and therefore in its reward, success.

For the West also can send forth the light of art, a light which is grave and tranquil. Spain was a centre whence radiated artistic forms in far-off prehistoric times; she was a torchlight in the Middle Ages and a beacon-fire to modern painting; and at a period of the greatest decadence

in European art she can pride herself on having produced strong and original artistic personalities. But due appreciation has not always been given to our art, which has little of the academic and much of the undisciplined and illogical in its development. Vigour and originality are qualities which some consider secondary, placing above them that order and those rules which in Spain have received such rough handling in the periods of greatest activity in letters and art. But even those who hold that measure is above all else are fain to admit that the visitor can draw intense de-



Córdoba. — The Bridge.

light from the contemplation of works free

from academic shackles, rough-hewn out of the quarries of the race by Spanish art, instinct with vigour and passion. Broadly human rather than intellectual, it has always sought its inspiration in the man of flesh and blood; hence its variety, its truth and its strength; hence too those contradictory notes — the rapture of mysticism and the delight in reality — which characterise our art and letters, and which are often found side by side in one sole personality — a Quevedo or a Goya, or in one sole work of art — the *Don Quixote* of Cervantes or the *Santa Isabel* of Murillo.

## ARCHITECTURE

Of the first stages of human existence, Spain can offer illustrations, some of which are earlier than, others superior to, those in the rest of Europe.

Apart perhaps from the great Egyptian pyramids, there are no buildings in the world comparable to the dolmens of the Cave of Menga (Málaga), the Romeral and Viera Caves (Málaga), los Millares (Almería) and Matarrubilla (Seville). Dolmens of a more simple type abound in Galicia, Avila, Salamanca, and Cataluña. The *taulas* (altar stones), *talayots* (stone towers) and *navetas* (boatshaped buildings) of the Balearic Islands afford unusual examples. The Galician and Portuguese encampments (castros) and the *mámoas* (sepulchral mounds), as rich at one period in gold torques as to day despoiled and neglected, also present archeological types of great interest.

The swamps of the Guadalquivir probably cover the ruins of the renowned city of Tartessos, the home, with Crete, Egypt and Chaldea, of a brilliant original civilisation. The walls of Tarragona and Sagunto, the breakwater of Ampurias, the port of Bares (Coruña) are mighty remains of pre-Roman architecture. Thanks to modern excavations, the relics of the heroic city of Numancia are being exposed, populous Arcóbriga displays again its temple, its circus, its assembly, and as we traverse its streets we can gain a vivid impression of its ancient life. In the North of Portugal and in Galicia every day new prehistoric dwellings appear (Briteiros, Santa



Alcántara. — The Bridge.

Tecia, Domayo, Mondariz, San Esteban de Las), revealing to us the life of a people of few needs, living in peaceful comfort.

All over Spain are found remnants of



Tarragona. — The Tomb of the Scipios.

sanctuaries, and if so far none in complete preservation have been discovered — already a few Iberian edifices are known of, such as the subterranean chamber of Peal (Jaén) — on the other hand there have been plentiful finds of bronze and stone ex-votos, articles of iron and glass, which enable us to increase our knowledge of the industrial arts of Iberia.

The appearance of decorative Iberian

fragments permits us to recognize typical features in the architectural adornments, which display a strange resemblance to those of the Visigothic style.

Roman rule in Spain, as everywhere else, was distinguished for its building activities, and as the architecture was durable, there are still to be admired works that excel even those of Italy. There is no Roman building in the world comparable to the Aqueduct of Segovia, no bridge of more daring beauty than that of Alcántara, no finer theatre than the Agrippa in Mérida, nor remains of mineral workings more extensive than Las Medulas in El Bierzo, rich in gold. The Tower of Hércules in La Coruña, that *pharum brigantium* famous in the Ancient and Middle Ages, is an imposing construction worthy of the highest praise; the amphitheatres and circus of Mérida, Itálica and Sagunto, the arches of Tarragona, Evora, Medinaceli and Caparra; the temples of Mérida and Talavera la Vieja; the bridges of Salamanca, Bibey (Orense) and Mérida; the baths of Alange (Badajoz) and innumerable ruins and highways proclaim the importance of Spain under the Empire. Of the private life of the Roman period we have examples in the Villa of Navatejera (León) and the Palace of Augustus in Tarragona, the probable Grotto of Santa Eulalia de Boreda (Lugo),

with pictures of supreme perfection and classical technique, etc.

Of the beginnings of Christianity, which had disciples in Spain in the first century, there also exist important monumental remains; the basilicas of Manacor, of Cabeza de Griego and of Mérida; the episcopal palace of the latter town; the necropolis of Cilla (Huesca); the copulas of Centellas; the mysterious buildings of Gábia la Grande (Granada) and many others which testify to the piety and skill of their builders. This early Christian art proclaims its relationship with that of North Africa, a link which bound us before and after this period, and which still binds. Whereas almost every record of building among the Suevi has been lost — an occasional tomb or carved stone is all that remains —, numerous Visigothic churches have come down to us, such as San Juan de Baños (Palencia), San Pedro de la Nave (Zamora), Quintanilla de las Viñas (Burgos), Santa Comba de Bande (Orense) and Montelios near Braga in Portugal.

The first, spacious and of flowing lines; the second and third rich in sculpture, the fourth, beautiful in proportions and with special features such as its cupola; and the fifth, also of unusual construction, are the masterpieces of that art in which, linked to the classical tradition, are to be found

the influence of Byzantium and the rapidly disappearing themes of elaborate barbaric decoration. Few civic buildings of the Visigoth period remain, the most import-



Oviedo. — Santa María de Naranco.

ant being the reconstructed bridge of Mérida, carried out under Ervigio. Of private life we have traces in the villa of Daragoleja (Granada) and in capitals and decorative fragments from the palaces of Toledo and Mérida.

In contrast with the scanty remains left by the Visigoths in Spain—hardly any words in the language, few customs and comparatively few buildings—, the Moors

marked their passage and their stay in indelible fashion. There is nothing more attractive, more inspiring for the traveller than Córdoba, Seville, Toledo, Granada and so many other towns, storehouses of an art that here alone can be admired. But it is not only the Mosque of Córdoba, the Alcázar and the Giralda of Seville, Santa María la Blanca, the Tránsito and the Taller del Moro in Toledo, and the Alhambra and Generalife in Granada which attract the visitor's attention; he falls under the charm of many other towns which are Moorish both in architecture and in customs; of the garden lands of the Eastern coast wa-



Córdoba. — The Mosque.

tered by Moorish canals; the costumes and the crops; the music; the courtyards and the grated windows windows grated; the gardens and the palmtrees, and the blinding light of an un pitying sun, — a vision of the East in the extreme West of Europe.

Arabic art flourishes in Spain as in the land of its origin; it found here a favouring atmosphere and a soil already prepared; the horseshoe arch, the so-called Moorish arch, appears in the Peninsula some centuries before the invasion. We possess important buildings of every century of their domination; from the splendid Caliphate period, the marvellous Córdoba Mosque (8th to 10th centuries) and the ruins of that city of luxury and pleasure, Medina Azzahra (10th century), the caprice of an all powerful caliph. From the times of the Almohades we have the Giralda (12th century), one of the most beautiful towers in the world. And when Moorish civilisation, losing the virility which had won for it dominion, had sunk into luxuriant sloth; with the refinement common to all periods of decadence there arose those enchantments of Granada which we call the Alhambra and the Generalife (13th and 14th centuries). In addition, hundreds of castles and palaces such as the Alcázar of Seville (14th century), which though rebuilt for the Christians, is still in great part Moorish.

Everywhere the Arab stamp is on Spanish art, especially in the applied arts: pottery, fabrics, ivories, arms and leatherwork—there is no manifestation of beauty in the Spain of the Middle Ages lacking in some Moorish element or other. Especially strongly marked is its presence in architecture, whether it be Christian, Mozarabic or Mudéjar.

In the mists of the 8th to 10th centuries when the level of culture in Europe was at its lowest (in France Carlovingian art introduced nothing original, since of set purpose it attempted a revival of the Roman Empire), two artistic schools flourished in the Peninsula; the Asturian or Proto-Romanesque and the Mozarabic. Carlovingian art itself, which like all the culture of the Imperial court came under Spanish influence personified in our great Theodolph, offers in the Peninsula one of its most typical examples, San Pedro de las Puellas, in Barcelona.

The Asturian churches of the 9th century are the clearest antecedents of the Romanesque style that are to be found anywhere, both in their constituent elements and in the arrangement of these. Two groups may be distinguished: those from the reign of Alfonso II *el Casto*: Santullano de los Prados, San Tirso, the Cámara Santa, (probably due to the genius of

the architect Tioda), with its basilicar plan, its monolithic pillars, and occasionally columns with capitals and buttresses to strengthen the walls; and those from the reign of Ramiro I: Santa María de Naranco, San Miguel de Lino, Santa Cristina de Lena and San Salvador de Valdediós. In these churches, the solid exterior buttresses «have corresponding internal reinforcements, after the Byzantine style, in the form of columns, which support mural arches and others built transversely, with barrel vaults which entirely cover these buildings; methods which two centuries later constitute the Limousin style of Romanesque». The attribution of these buildings to Ramiro I (842-850) is now definitive.

Mozarabic art was the singular product of the vivifying action of the Moorish genius on Visigothic tradition. Examples of it are the beautiful churches preserved in Celanova (Orense), Escalada and Peñalva (León), Lebeña (Santander), Melque (Toledo), San Baudelio (Soria), la Peña (Aragón), La Cogolla (Logroño) and Bobastro (Málaga).

These two groups of Asturian and Mozarabic monuments may be considered as definitely established, as most of them can be dated. Their authenticity has been denied with evident prejudice by some foreign critics, due to the fact that France posses-

ses nothing of the pre-Romanesque except some poor remains of Carlovingian churches destroyed by the twin plagues of time and the restorer.



Sevilla, — The Court of the Oranges.

This excursion through the art of far-off Christian periods is, besides being unique in Europe, extraordinary in its picturesqueness and suggestiveness to the traveller. Many churches are situated in the loveliest of unfrequented spots. The visitor is impressed by the excellence of the construction; — their small proportions do not conceal the grandeur with which their elements are treated. These Mozarabic churches reveal a special aspect of Spanish character: variety of form within a style having its own peculiar features. Mozarabic art is again a striking example of the typically Spanish phenomenon of the falling away of a style on the eve of its greatest development, by reason of the invasion of foreign forms: in this case, the coming of Romanesque art.

There is no doubt that Spain can claim its share in the origins of this new style. There are here examples of its forms anterior to those anywhere else in the world, and we have seen how the arrangement of the Asturian churches precedes by two centuries that of the Romanesque.

«St. James's Way», the pilgrimage to Santiago de Compostela, was an important artery for the cultural life both of Spain and of Europe in general; for if along that way the graceful Provençal poetry made its entrance, by it also went forth Moorish

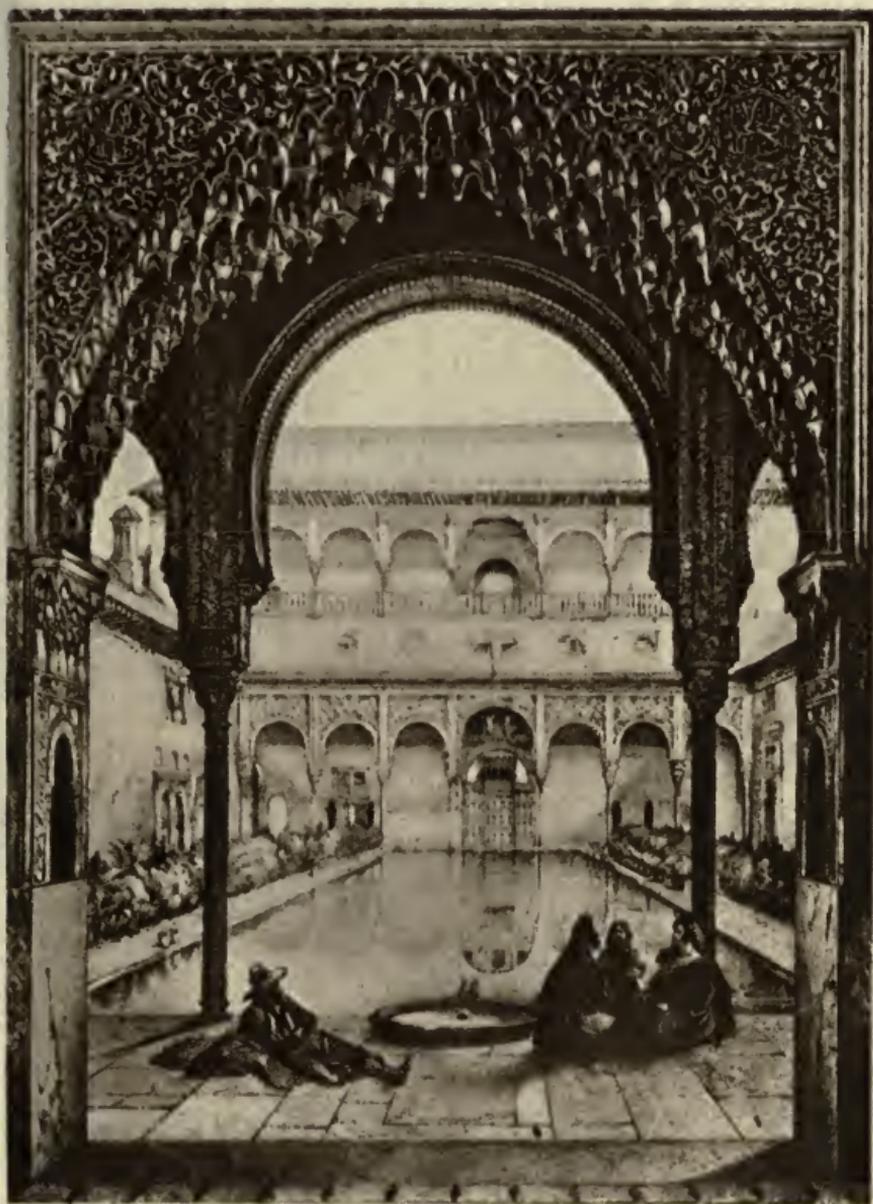
rhythm and melody to enrich European music. It may well have been also the export route for architectural forms, for we remember that Alfonso VI endowed the Cluny foundation, whereas Silos and San Isidoro de León have no antecedents in France. Foreign Romanesque forms apparently reach us through Navarre in the reign of Sancho el Mayor (1000-1038), and the pilgrimage to Compostela must again have been an important element in the rapid introduction of the new style.

The imposing church of St. James (1060-1096), the objective of these pious journeys, is a masterpiece of Romanesque architecture, contemporary with its rival St. Sernin of Toulouse. It marks the highest achievement of a period in sculpture with the Puerta de Platerías (1102) and gives a triumphal entry to Gothic art in the Pórtico de la Gloria (1188), the work of the great master Mateo. It is followed by other churches at Coimbra, Orense, Tuy. Among the greatest Romanesque buildings in Spain are San Isidoro de León (1005-1149), with its Pantheon of the Kings; Sahagún, a Cluny foundation, the mother-house of those in Spain; and the Cathedral in Jaca. The Cathedral of Zamora, the Collegiate Church of Toro and the Old Cathedral of Salamanca uplift their cupolas of skilled Byzantine structure, striking

a note of their own within this Romanesque style. In Avila the Basílica of San Vicente already shows signs of the transition to Gothic. We can only give bare mention to the churches of Segovia with their typical external porticos (San Millán, San Martín, San Juan de los Caballeros), those of Soria (San Juan de Duero and Rabanera) with their curious intersection of arches, nor the churches of Aragón and Cataluña: San Pedro el Viejo in Huesca, the cloister at Gerona, the portico at Ripoll, and many others.

Typically Spanish is the adaptation of brick to the Romanesque style, a translation into popular language of the noble art imported from Cluny. Popular in origin, it is steeped in Moorish characteristics, and most of the master-builders who constructed the Mudéjar churches were Moriscos. It is a graceful art; the severity and obscurity of Romanesque is tempered by the employment of a material which is neither massive nor suitable for sculpture; the necessarily geometrical decoration breaks up the austere, ample lines, and gives life to the whole edifice by the colour effect produced by alternation of brick and pointing, apart from the elaborate ornamentation of plaster work, as in the churches of Cuéllar, Arévalo and Sahagún.

We are gradually coming to see with greater clearness that Romanesque style is transitional, with Gothic as the term of its evolution. Fan-mouldings have had



Granada. — Court of the Myrtles.

their origin in the crossed arching of Mahomedan styles, and hence Spain can rightly lay claim to a share in the rise of Gothic art.

The first impulse towards Gothic came from the Cistercian reaction against the pomp and luxury of Cluny, and as the monks of St. Bernard increased in influence, Spain was studded with buildings in transition style at the end of the 12th and the beginning of the 13th centuries.

The Cistercian monasteries which, fleeing from intercourse with the world, had been set up far from cities, fell into ruin when no longer occupied; and amongst these ruins are Moreruela in Zamora, the oldest of the Spanish foundations; Retuerta and Valbuena in Valladolid; Sacramenia in Segovia; Piedra, Veruela and Rueda in Aragón; Oliva and Fitero (Navarre); Poblet (Tarragona); Santa Creus (Lérida) and many others. The only ones still in use are those monasteries of St. Bernard which are situated in country districts of denser population, as in Galicia (Armenteira, Melón, Osera, Oya) and in Portugal (Alcobaza, the immense building which preserves the romantic tomb of Inés de Castro).

The great Gothic cathedrals, Burgos (1221), Toledo (1227) and León can well bear comparison with those of France and Germany, which they excel in variety and

richness, though they fall short of them in unity of treatment. A Spanish cathedral was a living thing for more than five hundred years; the piety of each century added to it new artistic beauties, not mere imitation of what had gone before; so that they have reached us as the sum total of a succession of efforts, the most contrasted styles being fused together by the spirit that inspired their uprising, and by the national character which put its seal on their structure. The number of Gothic churches in Spain is incalculable; from the last third of the 12th century (Cathedral of Avila, San Vicente in the same town, Pórtico de la Gloria in Compostela, Las Huelgas in Burgos), until well on into the 16th century (Cathedrals of Segovia and Salamanca, for example), we can follow step by step the evolution of this great Christian style, passing through Cuenca, Barcelona, Palma, Batalha in Portugal, and Seville, the largest Cathedral in Spain.

Just as alongside the imported Romanesque there grew up a popular Mudéjar style in brick, so also in the churches of the smaller towns or of the poor quarters of wealthy cities, the Gothic style was cultivated by Morisco builders and we possess in consequence a most interesting Mudéjar Gothic, outstanding examples of which are the tower of Teruel (13th cen-

ture), those of Toledo of the same and following centuries, castles like that of Coca (Segovia) of the 15th century, the churches of Illescas, Sahagún, Talavera de la Reina (Toledo) and numerous others; for examples of this beautiful art, so typically Spanish, can be counted by the hundred, the gem of the style being the cloister of Guadalupe. These Mudéjar forms are introduced even into churches of greater size and more majestic appearance, and a keen-eyed French critic has detected



León. — San Isidoro (St. Isidro).

in the transept of Toledo Cathedral this

special note which gives a Spanish character to the Gothic of the great primatial church.



Zamora. — The Cathedral.

This christianised Moorish current, this Mudéjar style, gradually making its presence felt, develops in the last third of the 15th century into the very Spanish style known as «Isabelino», in which the lines of decorated Gothic are partly exaggerated and partly restrained, but always in some way modified. The result is such marvels as Guadalupe, San Juan de los Reyes in

Toledo, the cupolas of Zaragoza with their Moslem vaultings, the Exchanges of Palma and Valencia, the Chapel Royal of Granada, the Castle of Real de Manzanares, the Palacio del Infantado in Guadalajara, the «House of the Shells» in Salamanca, the Seminary in Baeza and the Marchena Gate, now in Seville. If the general structure and the main lines are Gothic, the profuse decoration reminds us of the Moorish builder's aversion to plain treatment of walls. Now he covers with sculpture the high altar of San Juan de los Reyes or the «golden» altar of Salamanca or that of Los Vélez in Murcia; again he gives life to façades by projecting stones and carvings of nails and shells; or finally converts them into immense ornamented surfaces as in San Gregorio at Valladolid. A similar taste explains the colossal retablos (altarpieces) in the Carthusian monastery of Miraflores near Burgos, the Cathedral of Seville and elsewhere.

We can only mention in passing the woodwork roofs of the Moriscos, innumerable in Spain, some examples of which are in Tordesillas, the «Hall of Pedigrees» in the Palacio del Infantado (Guadalajara), San Juan de la Penitencia in Toledo and the Council Hall in Alcalá de Henares.

Contemporary with the end of the «Isabelino» style in Spain appears the «Ma-

nuelino» in Portugal. The Portuguese, being a nation which had found its historical mission on the sea, on reaching the height of its greatness, elaborated a national style based on Gothic, which acquired its own special character by reason of the naturalistic elements, particularly of marine objects, with which it adorned in profusion the façades of Tomar and Cintra, the «unfinished» chapels and the cloister of Batalha, and the tower and monastery of Belén. In proof of Iberian brotherhood in art, it should be noted that the creator of the «Manuelino» style is Juan del Castillo from the region of Santander.

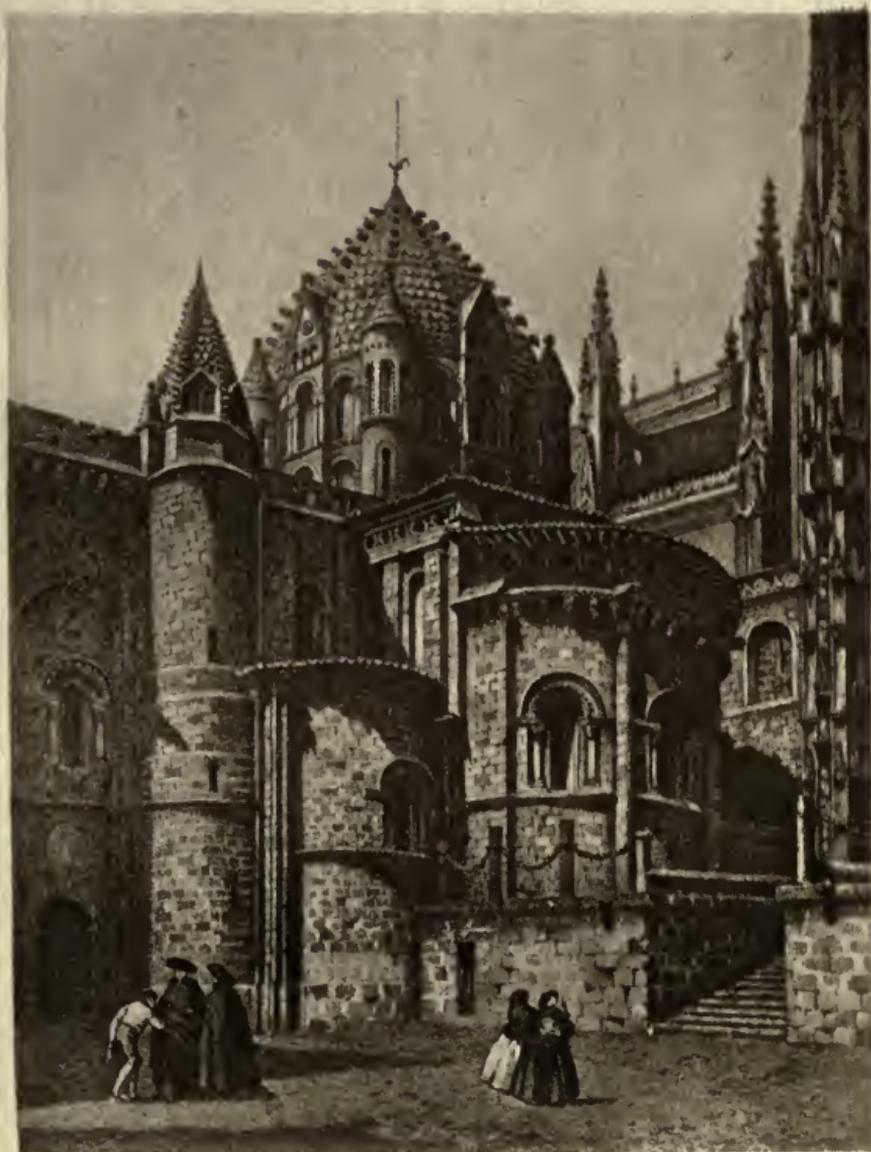
Before the 16th century sets in, Renaissance forms begin to reach us from Italy. What at the start was a timid introduction of decorative elements treated in Gothic fashion, and servilely following the lines of previous art, or a direct importation of Italian works, soon developed all the characteristics of the Plateresque style; as seen in the façade of the University, Salamanca (the Renaissance translation of San Gregorio in Valladolid); the Chapel of Santa Librada in the Cathedral of Sigüenza; the houses known as «la Salina» and «las Muertes» in Salamanca and the Town Hall of Seville.

In the same way that Moorish influence made itself felt in Romanesque and Go-

thic, giving rise to the corresponding Mudéjar art, so, in spite of the decadence of Moslem power consequent on the fall of Granada, it still had strength sufficient to resist, in alliance with the Gothic, the onrush of Renaissance art, and when the latter became invincible, to insinuate itself into works after the Italian style. Striking instances of its presence are found in the buildings in the «Cisnerian» style. Examples are: the Sala Capitular in Toledo, the doorway of the Chapel of the Annunciation in the Cathedral of Sigüenza; and the Chapel and Great Hall of the University of Alcalá, with the other buildings which we owe to the great Franciscan who conquered Orán and ruled as regent over Spain, Cardinal Jiménez de Cisneros.

The genius of Siloe, Covarrubias, Berruguete and others laid the foundations of a Renaissance style in Spain which was both original and characteristic (Cathedral of Granada, Town Hall of Seville, Palace of Monterrey and College of the Archbishop in Salamanca; University of Alcalá, facade and courtyard of the Alcázar of Toledo). But, as always, the inrush of foreign forms attempted to divert the genuine native stream. Machuca built the Palace of Charles V with a rigidity equal to that of any Italian architect of the great period; Van-

delvira, the Sacristy of Jaén Cathedral; Diego de Torralba, the Church of La Concepción in Thomar (Portugal), and Villalpando, the staircase of the Alcázar in



Salamanca. — The Old Cathedral.

Toledo. But such classical purism took no root in this country, little inclined to austerity of decoration, and though the resolution of Philip II causes the immense geometrical mass of the Escorial to rise, and churches and palaces follow suit throughout Spain, still it is not long before proportions and measurements are altered and a luxuriance of ornamentation breaks out, leading shortly to the full growth of the Baroque, which finds in Spain ready soil for a prolonged and stately blooming.

The Baroque—which is not so much a style, as the common denominator of all the phases of artistic evolution from the pure Renaissance to the academic reaction—, first appears in Spain in the later years of the 16th century with the Chancery of Granada (1580), the Palacio del Viso and the Sagrario of Toledo. It takes on strength in the Pantheon of the Kings in the Escorial; in the same reign of Philip IV it characterises the work of Cano and the Chapel of San Isidro in Madrid, and by the time of Charles II it reaches full splendour and becomes an all-prevailing fashion. With Churriguera, Casas Novoa, Rovira Brocandel, Ribera, Hurtado Izquierdo and Narciso Tomé, it dominates all other artistic forms, to the lasting torture of the classically minded, and to the delight of those who can look with unprejudiced

eyes upon the façade of the Cathedral of Compostela, the Plaza Mayor of Salamanca, the Palacio de Dos Aguas in Valencia, the Seminary of Teruel, the Charterhouse of Granada and the «Transparency» in the Cathedral of Toledo. Examples of Baroque work toned down by academic rules are the Royal Palace at Madrid, one of the finest in Europe, the «Holy House» at Loyola (birthplace of St. Ignatius), the Convent of Mafra in Portugal, the Convent of the Salesas Reales and the beautiful Liria Palace of the Dukes of Alba in Madrid.

Neo-classic art, in spite of its un-Spanish character, can still offer examples of buildings of great beauty in Spain. The Prado Museum and the Observatory in Madrid, Cádiz Cathedral, the Church of Santa Victoria, in Córdoba, the Puerta Llana of Toledo Cathedral, are buildings in which the traveller can find rest for his eyes dazzled by the «Churrigueresque». Don Ventura Rodríguez and Don Juan de Villanueva, were the greatest architects of this period.

It is a difficult and a thankless task to speak of contemporary art, but the traveller should be told that the inventive force of the national genius continues to manifest itself in present-day work. It is impossible to know what future generations will think of the original if eccentric effort

of Gaudí in his Church of the Holy Family at Barcelona, nor what their opinion will be of the modern buildings in Madrid, Se-



Avila. — The Cathedral.

ville, Bilbao, Barcelona and other flourishing cities, which are rising under our eyes. The visitor from abroad may perhaps discover in these constructions those good qualities which we from our overnearness find it difficult to discern.

Vigour, dynamic force, lack of restraint, exaggeration, originality, incongruences, passion, want of continuity of effort, the

victory of emotional forces over technical elements, diversity, perpetual diversity; these are the notes of Spanish architecture.

## GARDENS

Spain is rich in gardens, veritable combinations of Nature and Art, the climate and soil of many regions being specially



Belmonte (Cuenca). — The Castle.

favourable to gardening. The Arabs left behind them in Spain their love for beautiful gardens enclosed in «patios» of infinite poetry and peace. There still remain fine examples of the Oriental garden of the Arab period, with its cypresses, its myrtles, its orange-trees, its pools and fountains. Renaissance gardens also abound in Spain, while there is an admirable example of the French type in the gardens of La Granja. The English, or landscape type of garden, too, in which an attempt is made to copy the lovely irregularities of Nature, is also well represented by the fine gardens of Galicia.

Among the most beautiful gardens of Spain there stand out those of the Alhambra and the Generalife in Granada, gardens of the Arab period, hidden in patios where the profound calm is only broken by the ceaseless murmur of the water. The tall cypresses, the orange-trees, the myrtles and the rosebays make these gardens a veritable dream.

The same may be said of the Alcázar gardens in Sevilla, in mudéjar style, restored in the 15<sup>th</sup> century by the order of Peter the Cruel, and later transformed by Charles V into a Renaissance garden, and of the beautiful gardens of Mallorca, with their delicious coolness and dreamy grace, making Raixa and Alfabia two of the love-

liest spots in this matchless Mediterranean isle.

Singularly attractive are the Spanish gardens of the monastery of the Escorial, their 18<sup>th</sup> century design so perfectly in keeping with the austere grandeur of the mighty building, with their regular proportions and their beds of clipped box; the gardens of Aranjuez, spacious and beautifully planned, ornamented with classic fountains; those of La Granja, French gardens after the style of Le Nôtre, with graceful fountains of sparkling water; those of Galicia, types of the landscape style of garden, reflecting the sober melancholy of the northern sky; those of the Moncloa in Madrid, especially the garden of the Palacete, restored by Winthuysen; the garden of Monforte in Valencia, one of the few Neo-classic gardens we have in Spain; those of Barcelona, with the fine Labyrinth Garden and that of the Duque of Alfarras, and the attractive modern Güell Park; and the fine Park of María Luisa in Seville, a finished example of the Andalusian garden, gay and bright, with tall palm-trees, and fountains and benches of azulejos.

Other beautiful gardens are those of La Abadía (Cáceres), Fábrica de Paños de Brihuega, Cadalso de los Vidrios, etc.



Burgos. — The Chapel of the Constable (Condestable).

## SCULPTURE

Sculpture is a branch of Spanish art much less known and appreciated than our painting, and though we shall not stop to establish comparisons it is worthy of serious attention. From Iberian times — with the Lady of Elche (now in the Louvre), the statuary of the Hill of the Saints (Alicante), the reliefs of Osuna, the sepulchral monuments of Cádiz, the Sphinx of Balazote —, down to the present day, with

Mogrovejo and Julio Antonio, to mention only those no longer living, Spanish sculpture offers an uninterrupted series of works of great value.

In the darkest centuries of the Middle Ages were worked the Visigothic capitals and impostes of San Pedro de la Nave, the decorated borders and the reliefs — among them the first Spanish image of Christ—in the hermitage of Quintanilla de las Viñas (Burgos), the door-jambs of San Miguel de Lino and the medallions of Santa María de Naranco (Oviedo), the tombs at Briviesca (Burgos) and the font of San Isidoro in León. Though the Moors were opposed to the representation of living beings, they nevertheless carved ivory boxes and basins and attained to such technical skill that, by their influence in Christian territory, they originated the school of ivory-workers at the court of Fernando I of León, which produced such marvels as the Christ in the Museo Arqueológico of Madrid, the ivories of San Millán, of unrivalled workmanship, the silverwork chests of the Cámara Santa in Oviedo, and of San Isidoro in León.

With this skill acquired from the Moors, and possibly by actual Moorish workers, were produced the Romanesque capitals and the large reliefs of Silos in the 11th century, and from the beginning of the

13th we have the Platerías door of the Cathedral of Compostela. A little later comes the portico of Ripoll, the door of San Vicente in Avila, the cloisters of Estany (Cataluña), San Pedro el Viejo (Huesca), San Cugat de Vallés (Barcelona), the work of Arnal Catel, and the Cathedral cloister of Gerona, the largest in Spain. These and many other examples show how French influence adopts peculiarly Spanish forms, in which regional and local traits manifest their presence, till we reach that miraculous creation of the master Mateo in 1183, the Portico de la Gloria in the Cathedral of Compostela — perhaps the most astounding page in the history of Christian sculpture.

Gothic art in Spain keeps its glance fixed on France, and whatever our contribution towards its origins may have been, it is by the French «Pilgrim Way» that artists with their teaching and their handiwork came. The façades of the great cathedrals such as Burgos and León; the sepulchral monuments of San Vicente (Avila), of Ciudad Rodrigo, of Las Huelgas in Burgos, of Doña Mayor Guillén (in Alcocer-Guadalajara), the Virgins of the window pillar at León, and the high altar at Toledo, together with so many other works, manifest decisive French influence, but our

artists never fail to leave the stamp of their national vigour and forcefulness on their work.

The 14th century is signalised by the fact that, though French influence is still dominant, Aragón is visited by Italian sculptors (the monument to Santa Eulalia in Barcelona, 1339), and the tomb of the Archbishop, Don Juan de Aragón, in the Cathedral of Tarragona. Sculpture in the French style reaches great splendour in Navarre and Cataluña, but Toledo, León and Burgos also possess rich ornamentation in capitals and tombs of great interest, if not of special beauty. 14th century art has little that is original, and sculpture both in France and Spain is lacking in beauty. It is of course to be understood that in the history of art the division by centuries is not strictly chronological, and that some of the works of *13th century style* were produced in the 14th.

Spanish sculpture in the 15th century equals that of the 13th in native vigour and surpasses it in refinement of execution. In this period the influence of Flanders and Burgundy is added to that of France and Italy. Sagrera in Mallorca is in advance of the European art of his time. A typical example is Pamplona, whose cathedral possesses the tomb of Charles the Noble, the work of Janin de Lome of

Tournai (1416), whilst we find Juan de la Huerta an outstanding artist in the circle of Claus Sluter in Dijon. This Franco-Flemish style which produces the wall-tombs of the Chapel of the Constable in the Cathedral of Toledo, that of Cardinal de San Eustaquio in Sigüenza, and is evident in the work of Mercadante de Bretaña in Seville, coincides with the introduction into Aragón and Cataluña of the immense



Sigüenza. — The Cathedral.

retablos so characteristic of Spanish churches, as found in Tarragona in the work of Pere Johan de Vallfogona and Guillén de la Mota, and in the Cathedral at Vich; in

all of which we begin to notice the influence of Giottesque painting.

The 15th century is the one which brings most foreign artists to Spain, and in rivalry with them Spanish artists like Pedro Ortiz, Pedro Millán, Sebastián de Almonacid,



Palencia. — The Cathedral.

Vallfogona, and many others hold aloft the

banner of our art, which at the same time leaves a decisive mark on the foreigners established here, so strong is the influence of Spain on those who settle within its borders. Lorenzo Mercadante de Bretaña in Seville; Juan Guas, Peti Juan, Copin de Holanda, Juan de Bruselas, Juan Sánchez Alemán, in Toledo; Juan de Malinas and Teodorico de Alemania, in León; Gil de Silœ, Felipe Biguerny and the Colonias, in Burgos; Egas Cueman, in Guadalupe; Rodrigo Alemán, in Plasencia, Sigüenza, Ciudad Rodrigo and Toledo — the list is interminable —, all rightly find a place in the history of Spanish sculpture.

The sepulchral monuments of the end of the 15th century are innumerable; especially beautiful are those in Burgos from the Charterhouse and Fredesval. So too the work of Egas in Guadalupe, of Tendilla in Guadalajara, and the superb examples in the Cathedral of Sigüenza, which reach the limit of perfection in the recumbent figure of the «Pensive Youth».

The same love of profuse decoration which covered with carvings the Romanesque and Gothic doors and filled the apses with immense retables, as in Toledo and Seville, is manifest in the choir-stalls, in which Spain is richer than any other country, still 15th century work. (Examples are: León, Nájera, Santo Tomás in Avila,

the Charterhouse of Miraflores near Burgos, Toledo, Ciudad Rodrigo and Plasencia, etc.)

The Italian Renaissance, the first signs of which appear in the reliefs behind the choir of Valencia Cathedral, carved by Giuliano Florentino, was introduced into Spain at the close of the 15th century and beginning of the 16th, either as finished work, or carried out here by Italian artists (Moreto, Jacobo Florentino, Pietro Torrigiano), or by Spanish artists who had studied in Italy. Examples of the first kind are possibly, the tomb of the great Cardinal Mendoza in Toledo Cathedral, and certainly that of Cardona in Bellpuig (Lérida), the work of Giovanni da Nola; the tomb of the Infante Don Juan in Santo Tomás of Avila (Domenico Alessandro Fancelli), those of the Chapel Royal in Granada, of Cardinal Cisneros in Alcalá, of the Fonseca in Coca (Segovia) of the Riveras in Seville, and that of Bishop Ruiz in San Juan de la Penitencia in Toledo.

Spanish sculpture of the 16th century includes the great names of Alonso Berruguete, whose vigorous Gothic spirit, athirst for emotion, revolted against classical forms and violated them in his effort towards expression; Zarza, a master of decorative wood-carving; Damián Forment, who in his Aragonese retablos passed with

strange ease from Gothic to Renaissance styles; Bartolomé Ordóñez, an Italianate of the school of Fancelli; Diego Siloe y Pesquera, a master of classic forms; Juan de Juni, who in the 16th century carves in Baroque style; Gaspar Becerra and Esteban Jordán, both «mannerists»; Monegro who in some of his works follows the



Tarragona. — The Cathedral.

spiritless disciples of Michael Angelo, while in others he displays a chastened classicism; Pompeo Leoni, naturalised in Spain, who is always correct and always rather cold.

The 17th century is the great period



Barcelona. — The Cathedral.

of Spanish polychrome wood-carving, contemporary with the golden age in painting. Two schools can be clearly distinguished; the Castilian, with Valladolid as its centre, led by Gregorio Fernández, a Galician; and the Sevillian, whose leader was Juan Martínez Montañés. Alonso Cano, classic in spirit, attempts to lift Spanish sculpture above the commonplace into which his predecessors so often fell; and, carrying this idealistic reaction to extremes, his disciples, Mena and Mora, striving after the exquisite, sink into the false. At the same time, in Madrid, the Portuguese Manuel Pereira is working with truth and sincerity.

At the height of the Baroque style, Roldán, Risueño, Duque Cornejo and Ruiz del Peral maintain in Seville, Granada and Córdoba the splendour of polychrome wood-carving in such superb examples as the retablo of La Caridad in Seville by the first-named, and the choir-stalls and pulpits of Córdoba by the third.

In the 17th and 18th centuries, and in our own days, Spain has cultivated the art of modelling in painted clay, an art of markedly popular character. As far as the material employed is concerned, it can claim Olarte, Torrigiano and Pedro Millán among its earliest workers, but it offers its best examples of grace and expression in

the figures made for Christmas «cribs» (*nacimientos*).

In the 18th century, a period of great decadence, Salcillo, keeping to the old traditions of the image-workers, succeeds in capturing popular taste, not without a certain striving after effect, whilst Roldana joins to her own feminine feeling the expression of Baroque delicacy, in true 18th century fashion. Luis Salvador Carmona, in Salamanca and Madrid, revives to a certain extent the ideals of Gregorio Fernández and Pereira, with that lack of emotion characteristic of his time; while the neoclassic taste takes pride in the names of Felipe de Castro and Manuel Alvarez «the Grecian» whose work leaves us quite cold.

By reason of its nearness to us it is impossible to estimate the 19th century with any justice; there was a considerable output of sculptural work which gives the impression of being as poor in feeling as it is rich and sumptuous in treatment. Vallmitjana, Querol and Mogrovejo are perhaps the outstanding sculptors of this century — to mention only those now dead — but it is undeniable that their work had no roots in our tradition; possibly this is the only note that these three artists have in common.

Of the 20th century it is too early to

speaking; the tendency of some sculptors to return to tradition, if it exposes them to mere imitation, on the other hand frees them from enslavement to French and



Lérida. — General View.

Italian art of the 19th century, which produced such insipid fruit. Perhaps, as they search the past, our sculptors may encounter once more the spirit of the race and by clothing it in modern forms succeed in creating works of true art.

But if it is unwise to pass judgment on those who are still among us, we must, however, say that at the beginning of the century two great sculptors, who have now

passed away, gave a powerful impetus to Spanish plastic art. Julio Antonio the greater of the two, died prematurely, when everything pointed to a glorious future. His keen spirit penetrated into the very essence of the race, and he has left us an admirable gallery of portraits which reflect to perfection the Spanish temperament.

Mateo Inurria, seeking his inspiration more in classical sources, was a master in the art of modelling.

Another interesting feature must not be forgotten: the revival of sculpture on po-



Bilbao. — The Sanctuary of Begoña.

lyerhome wood, an art which is peculiarly

pleasing to our tastes. It is a revival moreover, which promises a glorious fruition, since it does not attempt to revive obsolete technical methods, but seeks rather to make use of new processes, — the only means of revivifying an art. The dominant feature of Spanish Plastic art is that common to all the artistic manifestations of the peninsula: the predominance of expressive and emotional elements over those of mere technique. Hence arises the tendency to the Baroque, which persists throughout the whole of its historical development, not only in its restlessness and movement, but also in its use of colour — greatly at variance with the rigid classical standards — even in the great works of sculpture of the Middle Ages.

## P A I N T I N G

In spite of the ravages of time and neglect and the greed of invaders and despoilers, Spain offers to the traveller untold wealth in painting. A mere list alone would fill volumes, as is evident when one realises that Spanish painting is undoubtedly, along with the drama, the most important contribution made by the Peninsula to world culture.

The cave of Altamira has been styled the Sixtine Chapel of prehistoric art. The realistic portrayal of animals in motion (it forms the hunting record of a tribe, at an epoch when the chase was man's principal and most profitable occupation), would be an inexplicable mystery, had later exploration not revealed similar artistic wonders in the decoration of other caves and rocks, such as: Candamo (Asturias), Covallanas, Peña Tu, Puente Viesgo (Santander), Alpera, Calapatá and Valltorta.

An attempt to bring the painter of the Altamira cave and Goya within the one circle of art would show how after the passing of thousands of years, there still persists in modern Spanish painting that sharpness of vision and that frank outlook on the life around, which make of the prehistoric artist the forerunner of the great modern painter. But even without seeking such far-off origins, the weft of Spanish painting is of such firm texture that its historical continuity stands clearly defined.

Passing over the vase-painting of the Iberian epoch and (after a lapse of centuries), the decoration of the curious subter-



Segovia. — General View.

anean chamber of Santa Eulalia de Bore-da (Lugo), with trellised «casetones» and birds of perfect technique, worthy of comparison with the paintings of Pompeii, the



Burgos.—The Cathedral and the Arch of Santa Maria.

conjectural basilica-house of Mérida, and the wall-paintings of Santullano de los Prados (Oviedo) both comparable to Roman art in spirit and technique, and omitting all but mention of the Gothic and Mozarabic codices; we may say that Spanish painting starts in the hermitage of San Baudilio in Casillas de Berlanga (Soria). This building is remarkable for its architecture, but still more for its mural

painting of scenes, in part profane, such as hunting incidents, dating from the close of the 12th century. Contemporary, if not earlier, are the paintings in the Pantheon of San Isidoro (León) about 1180.

Of great interest, though of less refined workmanship, are the Catalan mural paintings, some of them now in the Barcelona Museum, and those of the Cristo de la Luz in Toledo; to mention only those best known.

In the 13th century appear the altar frontals, of which the Episcopal Museum at Vich possesses a large collection. In the course of this century mural painting in churches becomes frequent. In 1262 Antón Sánchez of Segovia signs the decorations of the Capilla del Aceite (or de la Torre) in the Old Cathedral of Salamanca.

In the 14th century the influence of the Siena painters reaches Spain through the Eastern provinces, and later on a great painter of the Giotto school, Gherardo Starnina, appears in Castile, possibly also in Portugal. This distinction between Aragón and Castile, the one looking toward Siena, the other towards Florence, leaves its trace on subsequent artistic production. French art, strong in miniature painting, also has its influence on Spanish painters, and in León the French Maestre Nicolás paints before 1434 the great reta-

blo of the cathedral, the Claustro, and several glass windows. Towards the middle of the 15th century Flemish influence becomes apparent: Luis Dalmau paints the «Virgin of the Councillors» in Barcelona (1444); in Castile, Jorge Inglés is the painter of the Marquis of Santillana, while at the same time in Salamanca, Nicolás Florentino—the mysterious Dello da Niccolo—, decorates the Old Cathedral, and in Naples Jacomar Baco heads the school of painting at the court of Alfonso V *el Magnánimo*.

Castile combines Italian influence with Flemish teaching, and while Fernando Gallego takes his inspiration from Van Eyck, Pedro Berruguete is forming himself in the North of Italy. Some Venetian influence reaches Seville; in Cataluña and Valencia, Vergós and Osona are mastering problems of colour, and Bermejo in Aragón and Cataluña is profiting by the lessons learned from Flemish paintings, and does not hesitate to adorn his pictures with gilt plaster-work in high relief, so pleasing to the sumptuous Spanish taste. From Juan II onwards, our kings show a decided preference for Flemish painting. In repeated acquisitions they introduce large numbers of these, so that the Catholic Monarchs, Fernando and Isabel, are the possessors of a splendid collection, a consi-

derable portion of which still remains in the Chapel Royal of Granada.

Portugal, from the middle of the 15th century, can count on a flourishing school



Gaucin. — The Castle.

led by Nuno Gonçalves, an exceptional artist who, in his altarpieces for the church of San Vicente, at present in the Lisbon Museum, yields to no Fleming in his determination to draw from nature, and in the harmonious vigour of his colouring. The influence of the North in the 16th century is less perceptible; in the early years it is limited to the small circle at Segovia which follows Gerard David, and to Palencia where Juan de Flandes is the

chief figure; Juan de Borgoña in Avila, and above all in Toledo, is a disciple of the Italian school, as is the case in Seville with Maese Pedro de Campaña, who hails from Brussels. And when half-way through the century appears the Dutch Antonio Moro, his enormous influence rivals that of Titian, in whose school he also had studied. Sánchez Coello follows Moro, and is head of the school of court portrait painters.

Spanish painting of the 16th century is marked by the turning of all eyes towards



Zaragoza. — Santa Engracia.

Italy. At the beginning of the century we find there Fernando Yáñez de la Almedina and Fernando Llanos, followers of Leonardo da Vinci, who have left excellent examples of their work in Cuenca, in Valencia and Murcia. Alonso Berruguete also studied in Italy. Luis de Vargas brings to Seville something of the charm of Correggio; Becerra, Barroso and Céspedes are «mannerists» of the Michael Angelo school. Navarrete «the Mute» treats colour in Venetian fashion, but fails to justify his early promise. Morales «the Divine» combining Flemish and Italian influence and following popular inspirations, strikes an easily-worked but thin vein, which wins him lasting fame among the devout. Sánchez Coello follows Antonio Moro and is the chief of the court portrait painters.

Whilst our painters visit Italy or draw inspiration from it, Spain welcomes Julio de Aquilis, Alessandro Mayner, the Italia-nized Fleming of Sevilla and the Escorial painters, and Italian and Flemish works enter in great quantity; Titian is Charles V's favourite painter, Philip II in his young days commissions works from him, and in later life conceives and directs the building of the Escorial, with the fixed idea of covering its immense wall-spaces with superb paintings. The greatest artists either would or could not come, but the

ambassadors of the Catholic King sent the best available, though none succeeded in pleasing him. Philip, though a good judge of art, could not understand El Greco, who was then setting Toledo aflame with the glow of his genius, but he compensated for this limitation by the wideness of his taste, delighting as he did in the Flemish primitives, worshipping the Venetians and attaching Antonio Moro to his service.

All these pictorial elements, in constant effervescence throughout a century, went to the formation of our painting, which in the 17th reaches the category of the really great. Ribalta, Ribera, Zurbarán, Velázquez, Alonso Cano, Carreño, Murillo, Valdés Leal, Claudio Coello... these are glorious names which everyone will recall. The Schools of Valencia, of Madrid and of Seville are classifications which tell their own tale.

Two special points are worth stressing here: the decisive part played in the development of our painting by the collections formed by the Spanish Kings; and the fact that, possibly because of this as well as from that independence which is the stamp of our national character, a personal school of painting can hardly be said to exist in Spain. An example will make this plain: the Madrid painters sub-

sequent to Velázquez hardly follow him at all, even those most in touch with him, such as Juan de Pareja, his veritable slave. They return to the headwaters in-



Toledo. — Santiago del Arrabal.

stead of drinking from the great flowing stream, and are saved from the servility of imitators by studying the masters of Velázquez himself, the Venetians, the Flemish and Nature.

The 18th century, a period of national prostration, is marked by the coming of French and Italian artists, brought here by the Bourbon kings. But just as the

influence of Italy and Flanders gave rise in the Renaissance to the unparalleled art expansion of the 17th century, so the works of Houasse, Van Loo, Amiconi, Giaquinto, and above all, those of Tiepolo and Mengs — the decorators of the Royal Palaces — may be said to have borne fruit in one of the most vigorous personalities in the world of art: Francisco Goya.

The figure of Goya grows in importance from day to day; he forms with El Greco and Velázquez the great trinity of Spanish painting; these three, more closely united than one would imagine from their separation in time, crown that height which



Guadalupe. — The Monastery.

serves as a starting point for modern painting. To the work of these three great geniuses have been turned the eyes of French impressionists, German expressionists and in a word, of every artist who attempts to advance beyond mere classicism. El Greco, Velázquez and Goya are at one and the same time the crucibles in which the most varied forms of artistic vitality have been fused, and inexhaustible fountains for the service of present and future artist. Up to the present time, they are the most «pictorial» of all painters that have existed.

The 19th century opens with Goya and closes with the triumph of Sorolla in Paris; between these two great names a place is due to Vicente López, Alenza, Federico Madrazo, Fortuny and Rosales. But we note in nearly all the age a certain indecision which was little favourable to the development of our painting. Little benefit was gained from the teaching of Goya, and the influence of French Impressionism, which came partly from Spain, was premature and scarcely felt. Spanish painting of our day is not unworthy of its forerunners, and is in advance of the contemporary art of other countries. Our painters win laurels abroad, and since Spain as ever continues to produce exceptional types, the apostle of Cubism and the high

priest of the most advanced tendencies in painting is a Spaniard — Pablo Picasso: and Spanish was the unfortunate Juan Gris.

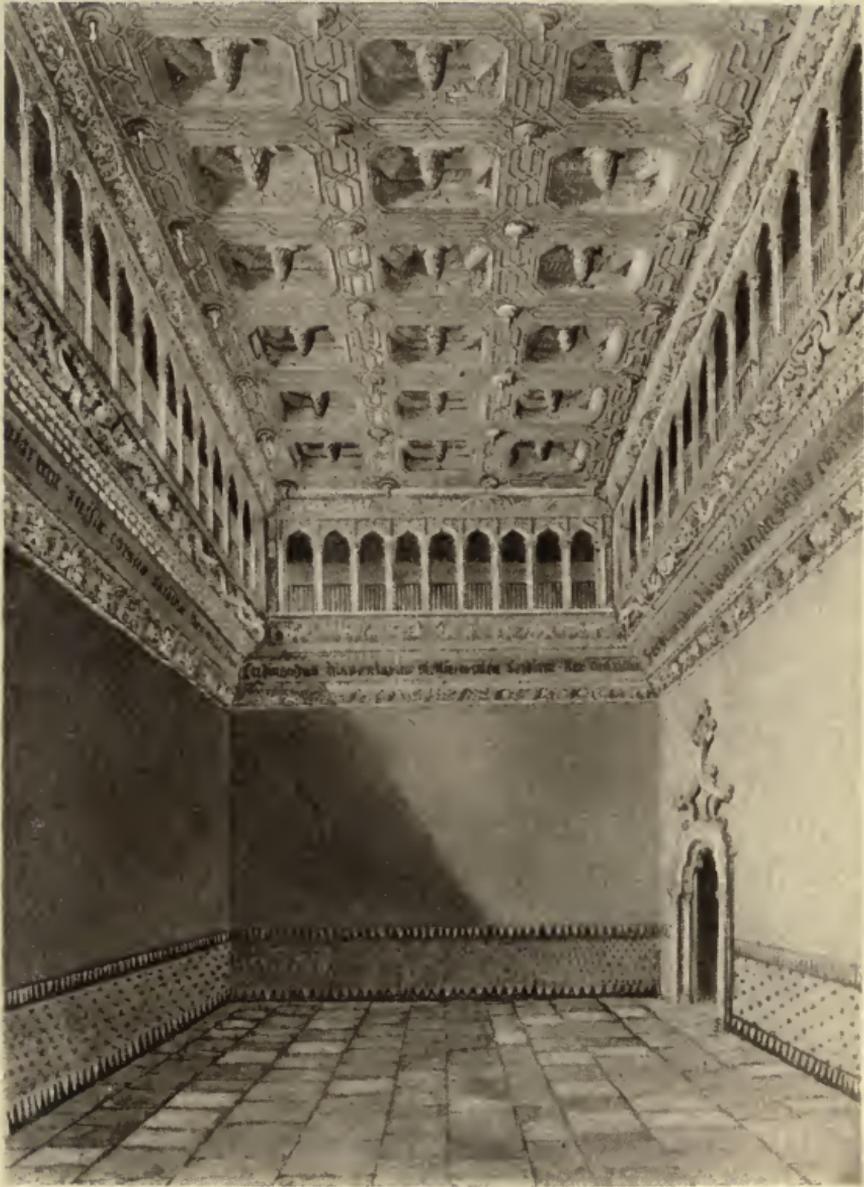
It would be arbitrary to condemn his art and unjust to deny value to all his work; the fact that we do not understand it does not authorise us to hurl anathemas. Every new idea has a right to be respected, for, as we know, the revolutionaries of to-day are the classics of to-morrow.

## INDUSTRIAL ARTS

The industrial arts, that is to say, the beautifying of articles of ordinary use, are the best index to the civilisation of a people. Ceramic art: the beautifying of table utensils; the textile art; the elaboration of woven materials; all these have been in Spain the objects of constant and successive cultivation from pre-historic times.

Starting from the eneolithic pottery of Ciempozuelos, with white paste incrustations, and complicated designs, we come to the Iberian work of Numancia, the masterpieces of Archena and Azaila, and the red stamped earthenware of Sagunto, not forgetting the fine black pottery with profuse designs which appears in a multitude of forms, in the «citanias» of Galicia, and in the ruins of Avila. In all these branches Spain is in advance of the rest of the world, with the exception of Greece and her fore-runner Crete.

Medieval Spanish pottery is of astounding variety. Its greatest title to fame consists in its having introduced into Eu-



Zaragoza. — «La Aljaferia».

rope and naturalised there the metallic lustre ware in which an artist people formed the most sumptuous vessels from fragile and humble clay. At the same period when gilt lustre ware was being made in Málaga and Valencia, green, black and blue pottery attained a high degree of development in Teruel and Paterna.

And in certain localities, notably in the south, was made the pottery badly named «cuerda seca», and — even worse — the «Archbishop's Bridge», of a highly decorative quality. There are splendid examples of «azulejos» work in Seville, Aragón, Toledo, Granada and Valencia, dating from the 13th century, and the marvellous «alicatados» — work with inlaid tiles—, of Granada in the 14th and 15th, an extraordinary development of the mosaics of Medina Zahara, bear witness to the mastery and skill attained by the Moorish artists in Spain.

When the influence of the Renaissance reaches us, Talavera de la Reina translates into popular expression the exquisite forms of Urbino, Gobbio and Casteld Durante; and from the 16th to the 18th centuries distributes its products over the whole of Spain. Francisco Niculoso Pisano visits Seville and lives there for some years; in the hands of his Spanish disciples the work of this artist loses in technical mastery and

delicacy, but gains in vigour of colouring and decorative force.

The Europeanising tendencies of the 18th century induce Count de Aranda to set up the porcelain factory of Alcora, which was intended to be kept free from the contamination of popular art. Still more isolation was secured for the Buen Retiro factory, for at the beginning even the pottery earths were brought from Naples. Finally, Sargadelos in Galicia, in the first quarter of the 19th century, enters into competition with English porcelain manufacture. In recent times there has been in Manises, Seville, and Talavera a revival of the old potter's craft.

The glasswork of Cadalso (Madrid), Cuenca, Castril y María (Granada), Mataró (Cataluña) begins to be appreciated and sought out by collectors. Study of this branch of art may reveal that many pieces which are ascribed to foreigners are really of Spanish workmanship. Charles II established in La Granja a factory for the production of glass in imitation of Bohemian and Venetian ware.

The «guadamaciles» or «guadamecies», work in embossed leather carried on in Córdoba and deriving thence the name of «cordobanes» (hence the English «cordwain») is a typical native art which also bears an oriental stamp. With these «cor-

dobanes» were made altar frontals, the background of «retablos», covers for chests, and bindings. They were also stamped into relief, painted and occasionally gilded to heighten the richness of the decoration.



Játiva. — The Castle.

Metal-work in Spain has a long and honourable tradition. The country being rich in mines of gold, silver, copper and iron, metal craft was practised here from the earliest times. The abundance of gold in former ages in Galicia explains the great number of pre-Roman torques found in the *mámoas* (burial places). Other districts less rich or entirely lacking in gold, but at a higher stage of artistic development, produced treasure like those of Jávea and Aliseda. Mysterious as to their date and

probable use, but entirely unique of their kind, are the so-called candle-sticks found in Lebrija: six solid pieces of gold, 80 centimetres high, and of admirable workmanship. From the early Middle Ages we have the crowns of Guarrazar, resplendent Visigothic ornaments, and the first centuries of the Reconquest, usually thought a barbaric period, show specimens of refined art such as the chest in in the Cámara Santa of Oviedo, and the crosses of Los Angeles and La Victoria. It would be an endless task



Valladolid — San Gregorio.

to give details of Moorish treasures and

of Romanesque and Gothic gold and silver work, but we must mention the marvelous series of enamels — (whose Spanish origin is not yet fully established) — from San Miguel, Silos, Roncesvalles, Virgen de la Vega (Salamanca), and the recumbent figure of Don Mauricio in Burgos. The amount of gold and silver still treasured in the cathedrals and churches of Spain is astounding. Particularly noteworthy are the «custodias del Corpus» (receptacles for the Host during processions), the noblest specimens of church ornament and peculiarly Spanish, which in the 16th century and in the hands of the Arfes, the Becerriles and the Alvarez, reach a level of the goldsmith's art never attained in any other country.

Coming now to bronze, we find that the Spanish output was immense without mentioning the Iberian coins, of a variety and perfection only to be compared with those of the Greeks: whether we consider the ex-votos discovered in Iberian excavations; the dagger-hilts inlaid with silver the *buckles* and horses' bits, the Visigothic remains; or, after the passage of centuries, the Renaissance bronzes of Cristóbal de Andino, Vergara, Juan de Arfe and Celma.

Ironwork — even confining ourselves to examples of the best —, would demand lengthy treatment. Spain was famous for

its finely tempered weapons whether Iberian, Gothic, Moorish or Christian. We need only mention the sword-cutlers of Toledo, masters in the arts of chiselling, damascening, and niello work (the Hernández, the Ayalas, etc.). Iron grille work, starting in the 13th century in Salamanca, Zamora and Cataluña attains extraordinary brilliance in the 15th and 16th centuries. Juan Francés, Domingo de Céspedes, Fray Francisco de Salamanca, the Master Bartolomé, Andino, Villalpando and Arenas are some of those who wrought the grilles that enclose superb chapels in Alcalá, Toledo, Guadalupe, Granada, Burgos and Cuenca. Similar artistic skill is shown in candelabra, weather-vanes, crosses, keys and many other objects used in religious worship or in common life.

Spain's record in the matter of textiles is also a proud one, starting with prehistoric esparto stuffs as ancient and as perfect in weaving as the earliest Egyptian products. But here, as in pottery, it is to the Arabs that we owe most; there is an astonishing series of textiles—still hardly studied—, ranging from the 10th to the 16th century, of types which in novelty of design and finish are unique in European work. This glorious tradition took deep root in the country and the modern period can show

such flourishing industries as those which produce the cloths of Segovia, the luxurious gold-studded brocades, the silks of Granada and Valencia, velvets and damasks in Toledo, linens in Galicia and the Basque provinces, carpets in Alcaraz and Alpujarra and coverings in Salamanca. Industry was killed in the 19th century by the introduction of machinery, and in the XXth is slowly struggling to life again. Specially noteworthy are embroidery and drawn-thread work all over Spain, the blond lace of Almagro (Ciudad Real), the point lace of Camariñas (Galicia), etc.



Valencia. — Market Square.

## LIFE IN SPAIN

Life in Spain is a succession of pictures of extraordinary animation and variety. Popular customs are still preserved in many localities of the different regions. Spanish life in its deeper aspects must be really lived in order to be known and loved. For the tourist there remain the external features of popular festivity, rich in colour and sound, and the more intimate joys of the cuisine, which reflects the taste and character of the different regions.

## THE FESTIVITIES

These are the most genuine manifestations of a nation's character, and the ones that most attract and captivate the traveller. Spain, by reason of its climate is particularly fitted for these lively «al fresco» celebrations.

The bullfight is the best known Spanish amusement, and from certain points of view it has served for foreigners as a weapon of injustice and calumny. The bullfight is a dazzling spectacle, «barbarous in its beauty», the only one of modern times which retains the emotional grandeur of the Roman Circus. It is a compound of striking visual elements — the enormous masses, the movement and the colour —, with a variety of emotional forces —, the grim struggle, the muscular strength, agility and skill, high spirits and courage, risk of death. The undenia-

ble cruelty, which has been so much attacked, is equally discernible in the popular sports of other countries, in boxing, cock-fighting, horse-racing, which cannot plead in defence the atmosphere of light and gaiety that surrounds the bullfight.

But Spanish amusements are not limited to bullfights; there are many more both highly typical and picturesque. As in so many aspects of Spanish life, diversity is their common factor, and the mingling of sacred and profane their characteristic note. And this complexity is increased, on occasion, by traces of long extinguished cults and memories of races long since vanished from our soil.

In Galicia on the 1st and 3rd of May is celebrated the feast of *los mayos*, called in other parts of Spain *las mayas*, in which there are mingled memories of rejoicings for the triumph of Spring and for the finding of the Holy Cross. On St. Joseph's Eve (March 18th) the historic «*fallas*» are burnt in Valencia; and St. John's Eve is also celebrated with ancient ritual observances. The list is unending, but we cannot pass over the jousts between «Moors» and «Christians» in the eastern provinces; the *mondas* (in which bread is offered to the Virgin) in Talavera; the *marzas* (serenades) in Celanova (Orense); the *romaxe* (pilgrimage) to San Andrés de Teixido in

Galicia, which if not made in life must be made after death in the form of a small beast or worm. The *romerías* (half-pilgrimage, half-excursion) in the Montaña, Asturias and Galicia finish up, if the village lies on the coast, with a procession of boats. All these festivals are attended in the different regions in typical costume; some of the most picturesque are those of Muros and Bergantinos in Galicia, Candelario and Bejar in Salamanca, Lagartera in Toledo, the Murcian and Valencia types and those of the peasantry of Andalucía and Aragón.

Another attraction, seen in great variety in Spanish festivals, is the dance. In some cases these are round dances like the *sardana* in Cataluña, the *aurrescu* in Navarre and the Basque country, the *danza prima* in Asturias, the Galician *muñeira*, the *jotas* of Valencia and Murcia; some are of more personal character, like the Andalusian dances;—all have their own distinctive features.—The Aragonese *jota* is the only one that has been accepted by other regions, who have adapted it to their own special character.

And with the dances go the songs; no country possesses them in greater variety; some of them, steeped in orientalism, recall the melodies of Russia and Asia; others, full of sentiment, have links with the mu-

sic of Brittany and Ireland. As accompaniment, Spanish music makes use of a great variety of instruments; the *gaita* (bagpipes), *tamboril* (drum), *zanfona* (tabor), and *pandero* (tambourine), in Galicia; the *chistu* (pipe) among the Basques; the *dulzaina* (flageolet) in Valencia; the *guitarra* (guitar) in Andalusia; the *bandurria* (bandore) in Aragon; *castañuelas* (castanets) tambo-



Lupiana. — The Monastery.

urines and many others which would delight the heart of the collector of curiosities. These elements of local colour, music and costume give their own special stamp to the *romerías* of Galicia and As-

turias, the *verbenas* (vigil festivals) of Madrid, the fairs of Andalucía and the popular festivals of every region.

Under this heading of festivals, few will have more attraction for the visitor, owing to their novelty and variety, than the religious processions. There is not a village in Spain, however small or poor, that will fail to celebrate Holy Week and the feast of its patron saint by carrying through the streets statuary of considerable artistic merit, accompanied by an elaborately dressed procession. Apart from those which are universal throughout the country, there are certain processions of special historic, traditional and picturesque interest.

The Holy Week processions are carried out with the greatest solemnity: in Seville by elaborately organised confraternities, to the accompaniment of the *saetas* (improvised verses); in Valladolid, the *pasos* (groups of figures mounted on a platform), the work of Juan de Juni and Gregorio Fernández, are brought out from the museum and borne through the streets; recalling to life a whole glorious epoch of Spanish art. In Murcia, the figures carved by Salcillo reflect the last gleams of that most popular of artistic forms, polychrome wood-carving. In contrast with these processions, of great artistic interest,

there are others of deeper devotional character, such as that of the *Calçaninos*, who on Good Friday night pace through the naves of the Cathedral at Compostela; the Brotherhood of the Buena Muerte, who with coffins, skulls and torches, cross the oldest streets of Barcelona; the procession of the Rosary, in honour of the Virgen del Pilar in Zaragoza while even in remote districts we get celebrations like the Santo Entierro in Candeleda.

Those who delight in the rich goldsmith's work of the Renaissance should visit Toledo or Córdoba on the feast of Corpus Christi, and amid clouds of incense, rain of flowers and floods of light, stand astonished before the jewelled monstrances and vestments. For those who wish to live in spirit still remoter times, Jaca on the feast of Santa Orosia, with its procession of «possessed» women, or some of the Galician villages on their patronal feast, will fill the brain with the pungent aroma of medieval superstition. And, in sharp contrast, on Corpus Christi day in Seville, he can watch the *seises* (groups of choirboys in sixes) dance before the Blessed Sacrament, and in the romerías of Vasconia, La Montaña and Galicia he will see the sailors performing their sword dance before statues of the Virgin or the Saints; remains of warlike ceremonies of bygone

ances. If he goes to Compostela he will recall the days of the pilgrims, as he watches with wonder the procession of the relics winding through the Romanesque naves to the sound of medieval flageolets, whilst the huge censer (*botafumeiro*) swings through space, filling with its perfumed breath the cathedral-tomb of the Apostle, Saint James.

One might spend pages in description of each of these typical processions. A few words must suffice for the very picturesque one, known as El Rocío in Andalucía. Two or three days before the vigil of Pentecost, there set out from Triana, Huelva, Almonte, Sanlúcar and other places, as many as eleven different processions, made up of a decorated cart drawn by oxen, bearing the standard of the confraternity, escorted by members of the brotherhood on horseback and followed by other carts similarly adorned. In these are seated the women dressed in traditional costume, singing to the accompaniment of castanets and tambourines. As the journey lasts more than a day, they spend the night in the open. All the processions meet at the marshes of the Guadalquivir, where stands the Santuario del Rocío (Our Lady of the Dew). As they arrive they defile past the statue of the Virgin, the horses and the oxen being made to kneel. On Whit Sun-

day night there is the Procession of the Rosary through the countryside, on Monday the Procession of the Virgin, whose statue is borne by the confraternity of Almonte, this being their special privilege. All through these days the «sevillana» is danced continually, it being the only dance allowed. The return journey is carried out with like ceremony. It is doubtful if



Segovia. — Square of San Esteban.

anything similar exists elsewhere in Western Europe.

A unique religious celebration, though not a procession, is the «mystery of Elche», a pious dramatic representation which,

with ancient verse and music (not unlike one of the old liturgical «autos») is given every year on the vigil and the feast of the Assumption (August 15th) in the Church of the Assumption, at Elche (Alicante).

Joy and tragedy; blinding light and gloomy shadow; oriental pomp and monastic austerity; a mingling of the gruesome and the sensual; Christianity with the trappings of idolatry or Naturalism—such are some of the popular festivities of Spain, with, running through them, the ever—recurring note of diversity.

## COOKERY

It is the custom to speak highly of Spanish sobriety; the picaresque novel, with its hungry hidalgo and its beggar full of schemes to obtain a wretched meal, has given Spain a reputation of being none too well fed. This impression is not removed by all the cookery books from the *Arte Cisoria* (Art of Carving) of Enrique de Villena and the 16th century poem of *Gracia Dei* down to the classic compilations of Martínez Montañó or such modern productions as *His Majesty's Cook*, Angel Muro, and the works of Picadillo and Domenech. One can hardly open a book of travels in Spain without at once remarking the surprise of the writer at the cooking; generally if he is a Frenchman he accuses the dishes of lack of delicacy, but all agree that they are distinctly savoury. Spanish meals can justly be called substantial; there

is no pretence about them. Composed of the best materials and carefully prepared according to old-fashioned receipts, they are as a rule of rare perfection of flavour, and cooked to a turn.



Mallorca. — Palace of the Marqués de Vivot.

The national dish is the *cocido* (stew) which has at least as many varieties as there are regions, but all agree in being a mixture of something more than mutton, beef or pork. The Madrid *cocido* has chick-peas in plenty, potatoes and greens — salad in summer; together with sausage and bacon, the whole well coloured with saffron. The Aragonese adds fried *pimientos*, and the Andalusian *majado* (boiled maize) and

fruit, especially pears and quinces. In Old Castile they add *cecina* or *tasajo* (dried or jerked beef) and *albondigas* (meatballs with eggs). Still greater modifications occur elsewhere, so that, losing even its name, it becomes *olla podrida* in La Montaña (Santander), and forms a sort of compendium of regional produce, for among the ingredients are beef, ham, black-pudding, sausage, chicken, potatoes and greens. In Asturias it is *pote* and in Galicia *caldo*. The first-named contains ham, pig's ear, sausage, potatoes, beans and cabbage; the *caldo*, not so solid, may



The Escorial.

include cabbage, turnips and turnip-tops,

pumpkins, beans, potatoes, and anything and everything connected with the pig.

These different ingredients, in order to be really tasty, should come from their own special localities. Ham should be from Avilés, Villalba, Trevélez, Jabugo or Montánchez; sausages from Cantimpalos, Candelario or La Rioja; potatoes from Monforte or Ariza; beans from Barco de Avila; chickpeas from Fuente-Saúco; turnips from Lugo and *pimientos* from Calahorra. The sausage family has a large progeny, there is the Catalan *butifarra*, the Majorcan *sobreasada*, the *chorizo* from Pamplona, the *salchichón* from Vich, the *embuchado* of Extremadura, the *morcilla* of Galicia, the *longaniza* of several localities, with changes accordingly. The *chorizo*, which also varies a good deal, affords travellers a grateful surprise; the impression produced on Borrow and De Amicis is well known.

We can barely find room to mention some special local dishes. In the North, where the population tend to be gourmets, we find *bacalao* (codfish) *a la vizcaina*, *angulas* (eel-spawn) which to be tasty should roll off the fork. In Santander roast *bonito* (tunny) and *besugo* (bream); in Asturias *fabada* (pork and beans); in Galicia *caldeirada* (fish-stew) prepared in sea-water; dried cuttle-fish, a favourite at all the fairs,

patties made from lampreys, sardines, eels, loin of pork, chicken, of such high ancestry that in the regal banquet carved on the brackets in the archiepiscopal palace of Compostela, the pastry is braided in the same fashion. Castile favours sucking-pig and lamb. Passing to the South coast we find the delicious fried fish of Cádiz and Seville, the *bocas* (lobster-claws) of the Island, *boquerones* (anchovies) in Málaga; in summer the delicious *gazpacho* (bread crumbs fried in vinegar, oil, etc.), and all over Andalucía and at all seasons the *potaje*. Going on to the East we meet the *paella valenciana*, in which a foundation of rice is crowned with a great variety of meat, fish and pimientos, the result being, as with other Spanish dishes, not only a feast for the taste and the smell but also for the sight. And let us not forget the humbler *sopa de ajo* (garlic soup), the *tortilla a la española* (omelette with chopped ham and potatoes), *ropa vieja* (meat fried after being boiled), *chanfaina* (ragout of liver, etc.), and the *salpiconcillo* (hashed meat and vegetables) of the countryside.

Wines, one of the greatest of Spain's possessions rightfully demands detailed treatment. Like all the products of the country, the variety is bewildering. Everyone knows the wines of Jerez (Sherry) and Málaga, of Montilla and Los Moriles;

the *manzanilla* (white sherry) of Sanlúcar; the wines of La Rioja (Alta, Baja, Alavesa, Haro), delicious for the table; those of Aragón and the Priorato Catalán, full-bodied and tart; the thick wine of Toro and the light wine of Valdepeñas; Yepes, an astringent ruby wine; Galician wines, not very alcoholic and of excellent bouquet, but sometimes a trifle gaseous. There are wines that can hardly be called such, like the Asturian and the Basque *chacolí*. In addition we find special drinks like the Galician *tostado*, made from a grape that is almost a raisin; *anis*, the anisette of Asturias, la Montaña and Mallorca; the *aguardiente* (a kind of brandy) of Cazalla de la Sierra and Chinchón. Nor must we forget the cider of Asturias made from its fragrant apples.

Exquisite is the honey from La Alcarria (province of Guadalajara), Cuenca and its highlands, smelling of rosemary, thyme, and marjoram, or from Valencia, fragrant with the perfume of the orange blossom.

If we turn to cheeses, once again the variety is prodigious. There is the Galician *tetilla*, soft and greasy, and Cabrales, fermented and piquant; the Burgos cheese, all cream, and the harsh Mancha variety, moulded in matting and preserved in oil, demanding copious draughts of red wine; the fresh cheese of La Montaña those of

Avila, Cuenca and Villalba and the smoke-cured Asturian brand of San Simón. No region lacks its special class and all are



Murcia. — The Cathedral.

only waiting to be better known, in order to gain as great a reputation as the most famed cheeses of Europe.

A regular geography of confectionery and preserves might be written. Spanish convents are famed for making them, and there is hardly one without its own special dainty: *yemas* (candied egg-yolk) of San Leandro in Seville and of Santa Teresa in Avila; *limoncillo* (lemon-sweet); and *cabello de ángel* («angel's hair»), so called from the strands of pumpkin mixed in it), from the Poor Clares of Redondela. Apart from sweets common to the whole of Spain, there are special delicacies like the *turrões* (almond nougat) of Jijona, Cádiz and Zaragoza; mazapan (marzipan) of Toledo; *rosquillas* (sweet ring-cakes) from Fuenlabrada, Yepes and Silleda; *alfajores* (made of almonds and walnuts) from Medina Sidonia and Málaga; the butter cakes known as *mantecados* in Estepa and Antequera, and *mantecadas* in Astorga. Calatayud and Monforte are famed for *biscochos* (sponge cakes), Guadalajara for *borrachos* and Tuy for *boleardos*. Bocariente has its walnuts and Alcalá has its almonds, la Rioja and Puente Genil their fruit-syrups and the *arrope* of La Mancha is made from grape juice.

And passing to Portugal, the dainties offer no less variety — the «petiscos», the

«queixados» of Sintra, the «rebandas» of Thomar, the «glorias» and «ovos moles» of Aceiro.

Nor must we forget the great variety of fruits; strawberries in Aranjuez, and Valencia, cherries and pears in Avila; the oranges of Murcia and Valencia; the grapes of Málaga, Jerez and La Mancha; apricots in Toledo; peaches in Campiel and Lérida; other varieties from Ribadavia; watermelons in Talavera and Cambadas; melons from Villaconejos; apples from Asturias; figs from Fraga; pomegranates and prickly pears from Granada, Córdoba for almonds; Seville for olives; Galicia and El Bierzo for chestnuts; Torio for walnuts, Tineo for filberts and Valladolid for pine-kernels.

Passing to the animal kingdom we find still other species, such as the lampreys of certain streams in Galicia, eels from el Miño, the «vieiras», Oyster of St. James, from Cambados, the anchovies of Malaga, the eels of Bilbao, the crayfish of Peniscolla, the dory of Lavedo, the oysters of Puente Sampayo, calamaries from St. Sebastian and Bermeo, clams from los Placeres, lobsters from Ons; turkeys from Bujalance, quails from Tierra de Campos, the chickens of Valle de Pas, the capons of Villalba, the lambs of Burgos, the pigs of Castille, the ducks of the Albufera.

Many of these succulent delicacies are put into preserve or pickle, especially the fish in the north and north-east of Spain. We must not neglect to mention the extraordinary variety of preparations of sardines, smoked, salted, in oil, in oil with tomato, truffles, or ham, or pickled.



Vitoria. — The Plaza Mayor.

In the eastern regions, too, there are characteristic preparations of dried and salted tunny-fish, and of the roe of the tunnyfish.

Quite lately the custom has begun of putting typical dishes into preserve, and today there are on the market boxes con-

taining «pisto manchego», a dish of tomatoes and red pepper; «fabada asturiano», which is pork and beans; «cocido castellano» or «riojano», the national dish of meat and vegetables of every variety cooked together; «lamprea guisada», seasoned sea-lamprey, etc..

We must not omit to mention the preserving of such important products as the olives, either just as they are or seasoned, the tomatoes, the pimientos, the asparagus, the artichokes, nor the fruits in syrup, the jams of la Rioja and Murcia, the fruits in brandy, such as the cherries, for example.

As the Scholar King said centuries ago:  
«Spain is like God's paradise».

Santiago. — Partial View.



## THE PRESENT

The preceding pages are intended to be an invitation to travel in Spain, but there is one further point of importance to be added, and it is this:

Spain is not only a country interesting for its arts and its glorious memories, like Greece, Egypt or Palestine; it is a vigorous nation of full and active life. If the lover of the beautiful and of the past should give preference over other countries to Spain, the business man and the student of affairs will also find here outlets for his enterprise and subjects for his study.

The uncertainty with which the 19th century closed for Spain, instead of leading her to despair, served as a spur to action. The revival in agriculture, manufacture and commerce was so great that when the European War broke out, she was able to provide for all emergencies, and the enforced isolation, though no doubt it gave rise

to difficulties, produced no hardship. The after-war crisis has been met with less strain than in other countries, in spite of the constant drainage of men and money in Morocco, where, true to her past history, she has poured out strength and energy in opening up to the civilised world hitherto untrodden ways.

The rebirth of Spain is patent to all. Many of our towns are extending their bounds to an extraordinary degree. The traffic in our ports increases month by month. Our metallurgical industries are worked in accordance with the most efficient technical methods, as for example in the blast furnaces of Bilbao and Sagunto, the mines of Peñarroya and Río Tinto and the coalfields of Asturias. Shipbuilding is in a flourishing condition all over the North. Agriculture has made tremendous strides, both by the use of modern machinery and by the introduction of new crops, such as sugar-beet. Industrial arts, based on our long-standing tradition, have taken a new lease of life. The silk trade is revived, our olive oils capture the best markets and our fruits are in world-wide demand.

The old traditional arts revive, but with modern improvements, which augur well for their future prosperity.

If much has been done on these lines, if

we have lessened the distance which separated us from other countries—not merely by reason of the ravages of war suffered by



Madrid. — La Florida.

them, but also by our own upward progress—, much more will be accomplished within a few years. The motto of the Spanish people in their work, both manual and intellectual, is «joy in activity». The pessimism which has taken possession of some highly gifted minds is due, not to their seeing their country prostrate, but to their not seeing it as high as their ideals demand.

There are still abroad «pictures» of a

Spain never in fact existent, but which had some basis in the undeniable backwardness of the country in the 19th century. These pictures are growing gradually more faded, and the idea of Spain is gaining in truth what it loses in the «picturesque». Travels in Spain can no longer be written after the fashion of Ford, Dumas or Gautier. Spanish trains stand comparison with the best in Europe, and if the railway system is not as extensive as it might be, recent years have seen a great development in motor services encouraged by the extraordinary and rapid



A market.

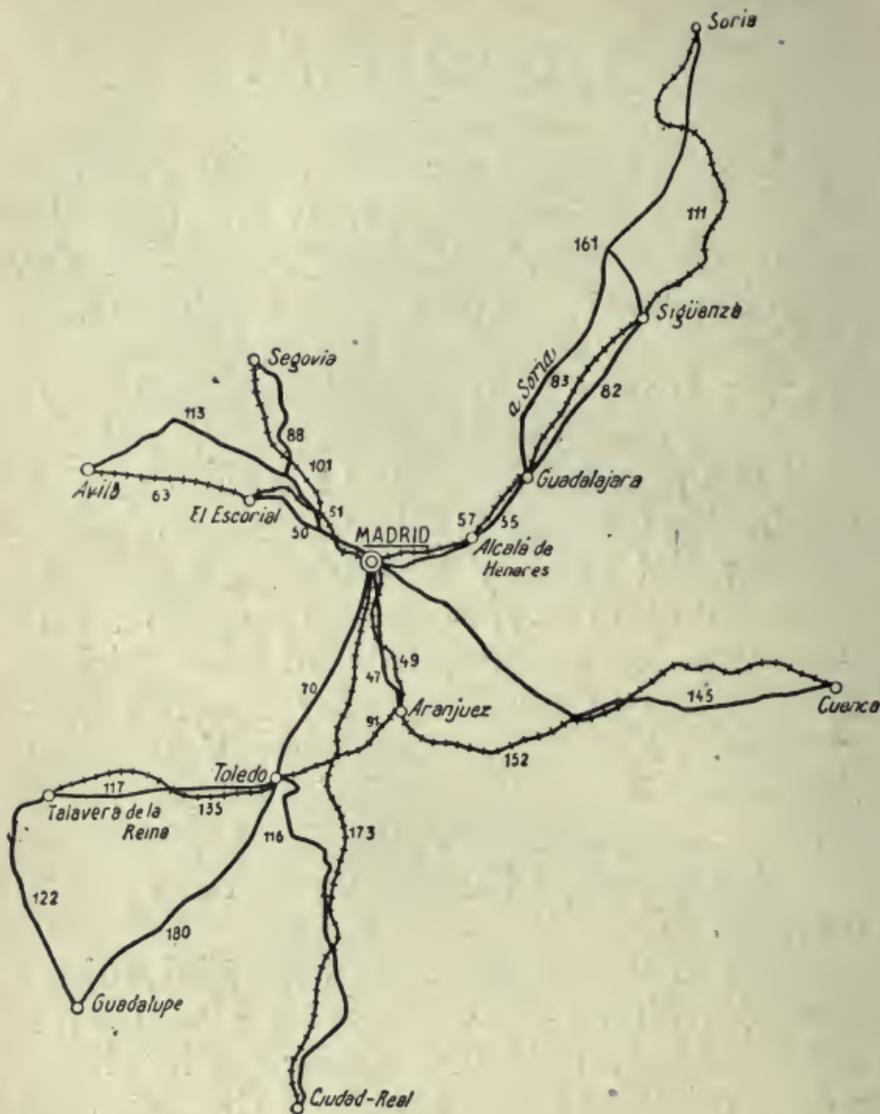
improvement in the roads, which in spite of topographical and climatic difficulties, are now models. These, even when connecting the smaller towns, are models of cheapness and efficiency. The hotel problem has within the last few years been solved, as far as the large towns are concerned, in a manner which brings them into line with Italy. Even in the smaller towns one can find excellent *fondas* where the deficiency of modern «comfort» is compensated for during a short stay, by cleanliness, typical appointments, and the tasty dishes of the country.

## ITINERARIES

The diversity of our soil, and the variety of reasons which may draw the traveller to Spain make it difficult to suggest any fixed itinerary. The visitor would do well to choose certain fixed towns to serve as centres from which to make excursions in different directions. An attempt to indicate the places best suited for such centres might lead us to display personal preferences; but it may be suggested that an agreeable and advantageous method would be to make the capitals of the various regions serve as bases for touring operations. Madrid, Salamanca, Valladolid, Zaragoza, Granada, Seville, Santiago, Santander, Barcelona, Valencia, forming an imaginary spiral line, might serve as such centres.

Some of these names are essential, others are interchangeable according to individual tastes and circumstances. The choice given is simply the result of the personal opinion of the author, for reasons unnecessary to mention.

The book is finally completed with a series of brief notes on the central cities and their surroundings, accompanied with explanatory illustrations.



MADRID.—Here the only special remark to be made is to point out to the traveller the error of the wide-spread belief in the monumental and artistic poverty of Madrid, apart, of course, from the Prado.

Madrid possesses buildings and old nooks and corners of a quality and quantity to make a visit well worth while.

We need hardly recall its favourable central position in a circle which comprises: the Escorial, Alcalá, Aranjuez, Guadalajara, Toledo and Segovia, while a little more distant lie Sigüenza, Soria, Talavera, Ciudad Real and Cuenca, without forgetting the Sierra of Guadarrama, a veritable delight for the lovers of Alpine sports.

The monastery of San Lorenzo el Real in the Escorial, universally voted the eighth wonder of the world; Alcalá with its memories of Cisneros and Cervantes, its buildings and its unique atmosphere; Aranjuez, with its parks and gardens; Guadalajara, with its famous Palacio del Infantado and the Pantheon of the Condesa de la Vega del Pozo; Toledo, a veritable cluster of monuments and an archive of noble memories, a city which must be seen if it were the only one to be seen in Spain; Segovia which adds to its splendid position the aqueduct, its noble Roman remains, the Parral and its gracious cathedral; Sigüenza with its cathedral rich in sculpture of the 15th and early 16th century; Soria, so unjustly neglected; Talavera, towers, Mudéjar churches, remains of ceramic art; Ciudad Real, worthy of notice for the Portapaz of Becerril and for the altar-piece

of Santa María; Cuenca, one of the most picturesque of our towns, with a noble and rich cathedral, and its beautiful mountain passes or «hoces». Nearly all these towns have in their neighbourhood places well worthy of a visit.

Madrid is at a short distance from the Pardo with its famous tapestries; from the castle Real de Manzanares; from Buitrago with its fortress and its hospital, which evoke the Marqués de Santillana; from Cadalso de los Vidrios with a palace and gardens which bring the beauties of Italy to the barren plain; Esquivias, where Cervantes married and lived; Móstoles, Bayona de Titulcia; and above all Illescas, with superb paintings by El Greco; Chinchón and Valdemoro, with pictures by Goya; Getafe with works by Alonso Cano; the Nuevo Baztán, notable creation of the 18th century; el Pualar, in the Sierra, an imposing Carthusian monastery, with an enormous retablo; Ferales with curious pre-historic caves.

From Guadalajara the following can be visited: Cogolludo, a splendid palace of early Renaissance date; Fuentes, with its curious topography; Alcocer and Molina de Aragón, which recall the memory of Doña Mayor Guillén, friend of Alfonso el Sabio, and of the prudent wife of Sancho IVth; Zorita with its castle; Moher-

nando, which possesses an admirable 16th century tomb; Brihuega and Pastrana, with superb tapestries of the 15th century, depicting the achievements of Portugal in Africa.

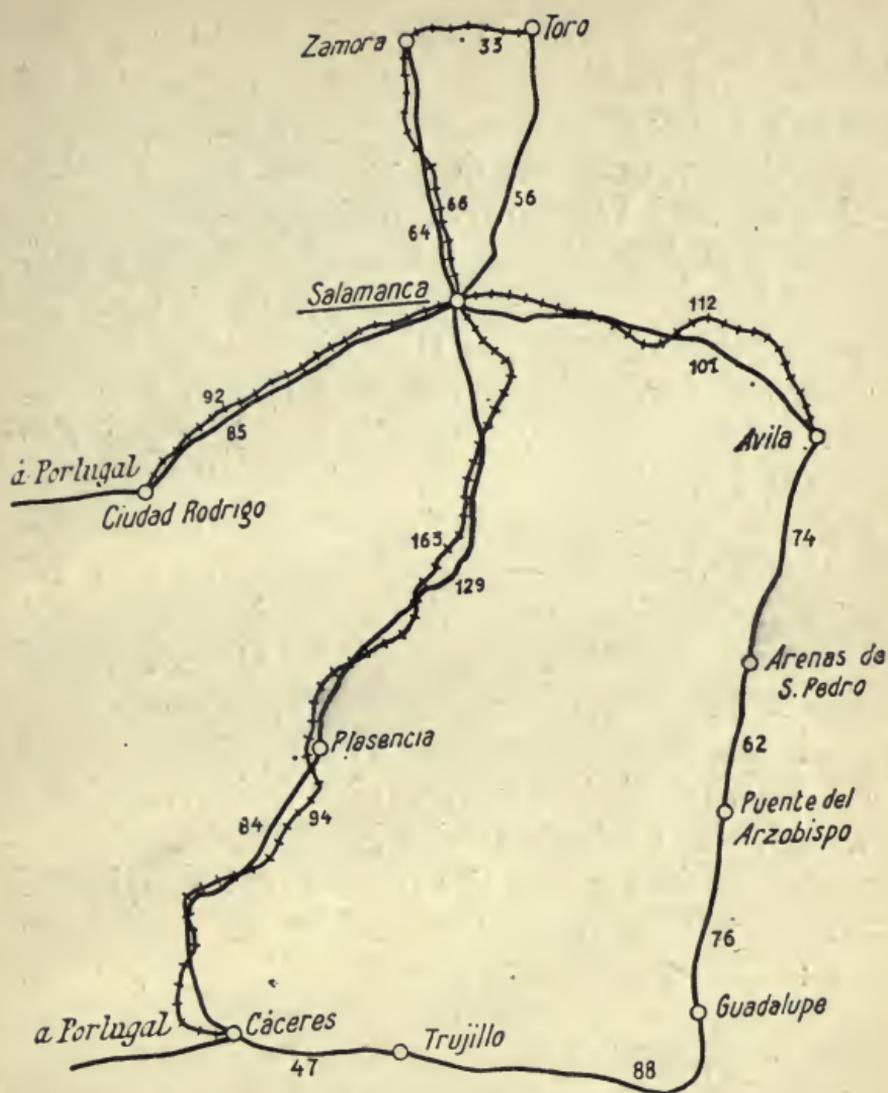
From Toledo: Yepes, La Guardia, Melque, Escalona, with the fortress of D. Alvaro de Luna; Torrijos.

Near Segovia lies La Granja, with its palace and gardens, and its sumptuous fountains. Segovia is also a centre from which to visit the castles of Coca and Turégano, the former one of the most beautiful examples of Mudéjar castles in Spain; Cuéllar with churches built of bricks; Sepúlveda.

Soria is very near the ruins of the historic Numancia. Rather further lies Burgo de Osma, which has a cathedral with notable Renaissance works, and the Castillo de Gormaz, with its records of the past. In the same province the hermitage of San Baudel, of Casillas de Berlanga, although despoiled of most of their paintings, merit a visit on account of their curious interior Mozárabe construction.

On the Cuenca road we find Ocaña and Huete; passing Cuenca we come to Belmonte, with its magnificent castle; Valera de Arriba, the enchanted city, and the mountain districts, which offer a series of marvellous views.

Talavera is near Lagartera, where the typical dress of the region is preserved, together with such beautiful and artistic industrial arts as embroidery and drawn thread work; to Oropesa with monuments, and to Maqueda with a strong castle, which played a part in the civil discords of the 15th century.



SALAMANCA. — By reason of their character and artistic influences we must include Zamora and Cáceres in this district, and by reason of its proximity, Avila.

Salamanca is the great store-house of Spanish art and history, and our great

university in the Golden Age. Its glory bears the testimony of the monuments of many ages: the old Roman cathedral with its lovely cupola known as the Cock's Tower and its enormous altar-piece, the most notable piece of Italian painting before 1450 outside Italy, and with the pictures of the «Chapel of Oil» signed by Antón Sánchez de Segovia, the first Spanish painter whose name and works are known; the beautiful new cathedral where the Gothic style dies a last death; the great Renaissance buildings — the University, the Irlandeses, the Casa de la Salina and the Casa de las Muertes, etc.; the Clerecía and the Plaza Mayor are in Baroque style.

Zamora calls up memories of the Romanero and delights us with its buildings; the walls, the cathedral the Magdalena.

Avila is among the dozen or so cities of Spain which it is absolutely necessary to see: its walls, its noble cathedral, with treasures in sculpture and painting; San Vicente, which adds to its famous sepulchre the only examples of the early work of the great Maestre Mateo; Santo Tomás with a masterly retablo by Pedro Berruguete; the tomb of the prince Don Juan; the choir-stalls and the cloisters, and a quantity of noble monuments, in addition to the memories of the great writer Santa Teresa de Jesús.

Cáceres furnishes the singular example of a quarter full of palaces; and Santa María and Santiago preserve magnificent 16th century retablos.

This region of Spain is very suitable for excursions. Salamanca gives an occasion to visit Ciudad Rodrigo, in whose cathedral, besides valuable 13th century sculptures, among them the earliest representation of St. Francis of Assisi, there exist some of the finest choir-stalls in Spain; Alba de Tormes, which together with its records of the ducal house, treasures the tomb of Santa Teresa; the sanctuary of the Peña de Francia, which attracted so many pilgrims in the 15th century; Candelario, which preserves ancient customs and costumes, etc.

Zamora is close to Toro, which has buildings and paintings that make the journey worth while, and slightly further off lies Medina del Campo, where Isabel la Católica died, with the Castillo de la Mota, the Palacio de las Dueñas, la Colegiata, San Martín, and the Casa Blanca, a curious example of the 16th century country house. Near also lies Benevente, with churches and a ruined castle-palace; San Pedro de la Nave, a Visigothic church profusely decorated; Puebla de Sanabria, near a beautiful but little known lake. From Medina del Campo a visit can be paid to Olmedo,

a walled town which possesses two altar-pieces by Berruete.

Avila can be taken as a point of departure for Arévalo, with its Mudéjar sculptures and its panel paintings; for Madrigal de las Altas Torres, birth-place of Isabel la Católica, and of circular formation; Piedrahita, full of reminiscences of the Duchess of Alba; Arenas de San Pedro and Barco de Avila, fertile, picturesque spots; for Candeleda and for the Sierra de Gredos, with the inn at Navarredonda.

From Cáceres a visit can be paid to the following: Plasencia, where the cathedral has choir-stalls carved by Maestre Rodrigo and altar-pieces by Gregorio Fernández Churriguera; Coria, an episcopal see; the monastery of Yuste where Charles V lived as a monk and where he died; Alcántara, famous for its superb Roman bridge and for the convent of San Benito; Trujillo, home of the conquerors of America, with noble mansions and temples such as that of Santa María, which has a retablo by Fernando Gallego. But if the above mentioned places are worthy of the traveller's visit, no excursion within the province of Cáceres will cause him such delight as a visit to the Monastery of Guadalupe, combining as it does artistic and historical interest with beautiful scenery. Its Gothic-Mudéjar architecture has a character of its

own; and only here is it possible to study completely the works of Zurbarán; while in vestments and missals Guadalupe surpasses many rich cathedrals.



**VALLADOLID.** — The railway communications place this city on the vertex of an angle which has its extremes in Astorga and Vitoria, and includes León, Palencia and Burgos.

Valladolid has notable buildings which pass from the florid Gothic style of San Gregorio to the Herrera style in the cathedral, and in addition has the honour of being the cradle of Spanish sculpture.

León in three noble monuments, the Cathedral, San Isidoro, and San Marcos, represents three important moments in the history of our architecture; and the Roman paintings of the Pantheon of the Kings and those of Maestre Nicolás Francés in the cathedral are singular examples of their kind.

Palencia with its cathedral full of valua-

ble sculptures, pictures, and railings, has among other monuments San Pablo, San Miguel, and Santa Clara, with legendary as well as artistic interest.

Space does not allow us to deal as fully as we should with the important Burgos: las Huelgas, the Cathedral, the Cartuja de Miraflores, San Nicolás, San Lesmes, San Gil, the Museum, are names which represent a wealth of artistic treasures.

Vitoria, a modern and attractive city, possesses in its Council chamber notable pictures by Ribera.

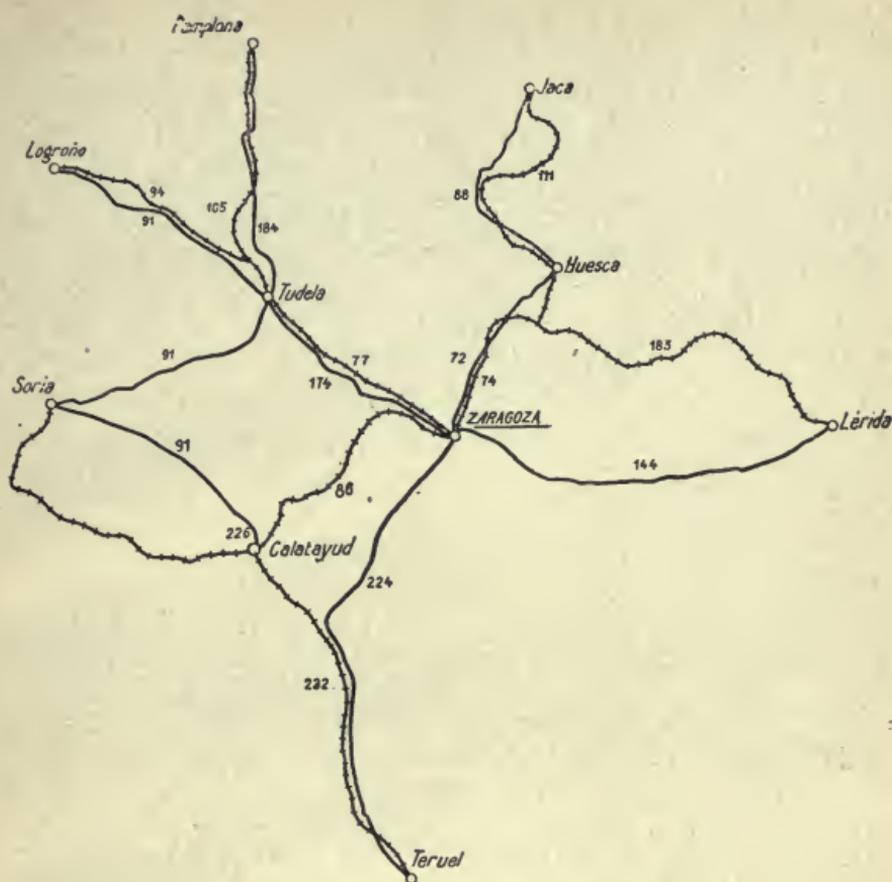
From Valladolid excursions should be made to Simancas, the Mecca of the students of Spanish history, by reason of its enormous archives; Medina de Ríoseco, rich in decorative carving and sculptures; Tordesillas, where the noble monastery of Santa Clara was the retreat for many years of the mad queen Juana la Loca, and which preserves in its cloisters important Moorish remains. Besides this there is the splendid roof of carved wood in the church and the beautiful chapel of the Contador; while the baths are most curious.

Palencia stands between Baños, with its famous Visigothic church; Paredes de Nava, with great retablos; Frómista and Amusco, rich in artistic treasures; and Aguilar de Campóo with many ruins.

On the way to León is Sahagún, with its

magnificent tower and superb custodia by Enrique de Arfe and from León can be visited Astorga, whose cathedral's retablo is the master-piece of Becerra, and el Bierzo, with Ponferrada, Carracedo, Villafranca, and las Medulas.

The province of Burgos is full of historic and noteworthy towns; Silos is one of the chief homes of Roman sculpture; Lerma, Covarrubias, Medina del Pomar and Aranda de Duero possess buildings and sculptures which make each one worthy of a visit; and the hermitage of Quintanilla de las Viñas in the Campo de Lara is among the most important of Gothic buildings.



ZARAGOZA.—The natural centre of Aragón, with easy access to Navarre and la Rioja. It boasts of two cathedrals, that of La Seo in Gothic style, and that of the Pilar which is Baroque, with a retablo and choir-stalls of the 16th and frescoes of the 18th century, among the latter some by Goya. Among other monuments are: the Aljafería, the Lonja or Exchange, San Pablo, Santa Engracia, the Museum, and in

addition the attractions of a flourishing town, and historical interest.

To the north Huesca in whose cathedral is preserved the master-piece of Forment. Teruel to the south is famous for its Moorish towers.

Zaragoza forms a good base for visiting Calatayud, with its curious topography and famous buildings; Daroca, a walled city with a collegiate church, which is a museum of primitives; Maluenda and Tarazona abounding in altar-pieces; the Monastery of Piedra of great natural beauty; Rueda and Veruela; the Cartuja of Aula Dei decorated by Goya; and the great Iberian city now being revealed in Azaila.

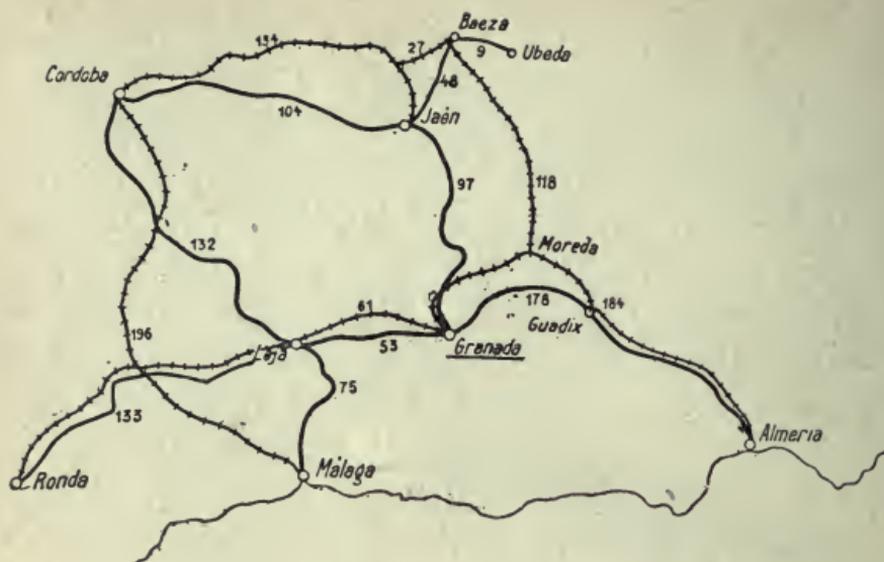
From Huesca one can go to Jaca in the Pyrenees, and see the famous cathedral, while in the neighbourhood stands the noted Cenobite monastery of San Juan de la Peña—to the monastery of Sigena and to Roda, a difficult excursion, but well worth while on account of its ancient cathedral—the see of which has now been translated to Lérida, which contains relics of a San Ramón, bishop there in the XIIth century.

Near Teruel is Albarracín, a very picturesque town, with fine tapestries in the cathedral.

Between Zaragoza and Logroño are Tudela and Calahorra; and from Logroño,

where a peaceful stay can be enjoyed undisturbed by monuments or historical memories, one may pass to Santo Domingo de la Calzada, with a Renaissance retablo by Forment in the cathedral; Nájera with the royal Pantheon; Haro, with typical houses.

Pamplona displays in its cathedral, which has a magnificent cloister, the superb tombs of Carlos *el Noble* and of Lionel, and an Arabic chest. It is a centre for numerous excursions; Roncesvalles, with historical and artistic interest and grand scenery; the Valley of Ansó, Estella, the palace-castle of Olite, Eunate, Tafalla, the almost unknown Ujué, San Miguel in Excelsis of Monte Aralar, which possesses one of the most beautiful enamels in existence.



GRANADA.—Granada is as strongly characteristic as Toledo and Santiago. The marvels of the Alhambra, the delights of the Generalife, the magnificence of its 16th century buildings — The Palace of Charles V, San Jerónimo, and the cathedral—, the sumptuous Baroque architecture and its situation between the Veleta (a peak of the Sierra Nevada) and the fertile plain, make it a suitable place for a long stay.

It is the centre of a circle which includes in its circumference Córdoba, Jaén, Málaga and Almería.

In Córdoba the Mosque affords sufficient motive for a visit, and there is no need here to speak of its other monuments nor

to evoke its past glories as the cradle of western culture.

Jaén has other buildings as important as its beautiful cathedral, and in its neighbourhood lie Baeza and Ubeda, with splendid examples of Renaissance art.

Málaga is a modern city with a favourable climate, a cathedral which is daughter to that of Granada, and a wealth of Baroque sculpture, especially in works by the great artist Pedro de Mena.

Almería also possesses a delicious climate, and preserves the Alcazaba and houses in Moorish style.

From Granada one can go to la Alpujarrá and the Sierra Nevada, which boasts of an excellent hotel; to the Calahorra, a castle whose interior is of marble carved in Italy; to Guadix, with a cathedral and picturesque quarters, one of which is full of caves.

From Córdoba it is a short distance to the Hermitages, the ruins of Medina Zahara, San Jerónimo de Valparaíso; Fuenteovejuna, with fine retablos and a custodia by Antonio de Arfe; Cabra and Lucena.

From Jaén, besides Baeza and Ubeda, one can visit Villacarrillo, with Renaissance monuments; Peal de Becerro, with its famous Iberian sepulchral chamber.

From Málaga a visit should be made to Antequera, which has in its neighbourhood

the beautiful dolmen known as the Cave of Menga; el Chorro, of splendid natural beauty; the ruins of Bobastro; the typical and picturesque Ronda, and on the coast Nerja and Almuñécar.

From the port of Málaga a fascinating voyage can be made to the north of Africa, visiting the great modern city of Melilla, Alhucemas, Tetuán, a picturesque town recalling our Andalusian Moorish villages: Xauen, the holy city; Tangier, so Spanish in spite of its international character, etc. Beyond doubt our zone of Morocco will shortly be a world-famous tourist resort.



SEVILLE.—Seville is perhaps the most famous of all Spanish cities for the foreigner, and has come to be almost an emblem of Spain. Her gay atmosphere and her famous festivals—the Semana Santa and the Fairs—present an irresistible attraction with their background of the great 15th century Gothic cathedral, a veritable treasure-house of sculpture and painting, the Moorish Alcázar, and many monuments. The Sevillian painting and sculpture of the 17th century can only be seen to advantage in Seville, and the town, moreover, lacks none of the attractions of a great modern city. For the student there is the famous great Archive of Indias, which preserves the record of the discovery of America, and the splendid Columbine Library, founded by the son of Columbus.

Seville may serve as a base for excursions to Badajoz, to Huelva, to Cádiz, and to the towns which lie on these routes.

Badajoz possesses in its cathedral two jewels of sculpture: the tomb of don Lorenzo Suárez de Figueroa, and a relief by Desiderio da Settignano.

Huelva has an Arab aqueduct and several interesting churches.

Cádiz unites with a magnificent situation the attractions of Phœnician ruins, and monuments like the Cathedral and the

Santa Cueva, with three great paintings by Goya.

The most important excursion from Badajoz is to the Roman Mérida, whose marvels are being brought to light by excavations. Its theatre, built by Agrippa, has not its equal in the world; its tombs, with recently discovered paintings, its great Visigothic bridge, and countless other relics of past splendour make a visit imperative. Zafra, with its castle-palace and its churches, is also worth seeing.

Huelva has in its near neighbourhood Palos and la Rabida, which recall the great American enterprise; Niebla, with notable antiquities, and a little more distant the Sierra de Aracena.

From Cádiz one can go to Sanlúcar de Barrameda, Jerez, Arcos de la Frontera, Medina Sidonia, Tarifa, and Algeciras, opposite Gibraltar.

Seville is near Santiponce, with the monastery of San Jerónimo del Campo, and the ruins of Itálica, and from there a visit is easy to Marchena, Utrera, Osuna—which has admirable pictures by Ribera—and Lebrija.

Seville is the starting-point of the air route which goes to Larache, a quick means of travelling over the Spanish zone of north Africa, so worthy of a visit. (See also page 140.)

From Cádiz there is regular communication with the Canaries, the Fortunate Isles, with their matchless climate and vegetation; with cities like Santa Cruz in Teneriffe, La Laguna and Las Palmas, of places like the Orotava Valley, and the ascent to the Teide with its varying aspects — all inviting a long stay.



SANTIAGO. — The centre of Galicia, the home of apostolical tradition and culture, with great memories of its famous Pilgrimage, and a wealth of artistic treasures. The cathedral, the Royal Hospital, the College of Fonseca, an example of Plateresque art, the magnificent examples of the Baroque, the houses and palaces etc make of Compostela one of the most interesting cities in the world.

At an almost equal distance from Santia-

go lie Coruña, gay and prosperous under the Tower of Hércules, and Pontevedra, a peaceful city, situated in a region of peerless beauty. A little farther off from Compostela lie: Lugo, wall-encircled, and with a daughter cathedral to that of Santiago; Orense with its severe mountain landscapes covered with vine-yards, its cathedral which copies that of Compostela even in possessing a Pórtico de la Gloria, and which proudly boasts of its luxurious Capilla de Cristo and a series of 12th century enamels; and Vigo, a town which is developing enormously and has a natural harbour unequalled in Europe.

Each one of these places is a suitable centre from which to make excursions.

From Santiago the north and the north-east banks of the Rías de Arosa, Muros, and Noya can be visited; the impressive and romantic ruins of the monasteries of Carboeiro and Sobrado; the Castillo de Pambre; and the district of Ulla, fertile and full of old ancestral mansions (Oca, Ribadulla, etc.).

From La Coruña the Ría de Corcubión, the barren Finisterre, and las Mariñas, Sada, Meiras, Betanzos, the monastery of Monfero, Puente deume, the church of Cambre, the Castillo de Narahio, and El Ferrol, with its dock-yard, are within visiting distance.

From Pontevedra, its estuary or «ría», and the eastern bank of the Arosa; the monasteries of Armenteira, Lérez, and Poyo; the pleasant spas of La Toja and Mondariz; the islands of Tambo, Ons, Salvora and Arosa; the picturesque villages of Marín, Loira and Combarra; the castles of Mos and Sobroso; the bridge of Sampaño; the flourishing Villagarcía; the lordly Cambados, the ancient watch-tower of la Lanzada, and the towers to the east, can all be seen.

The last opening of the estuary of Vigo passes from Rande, where appears a lake with the island of San Simón in its midst, to the graceful islands of las Cies which shelter its mouth; one can go by road to Bayonne, crossing the fertile Miño valley, and by the Cornisa. Half way along this road one arrives at the Monastery of Oya, then comes La Guardia, and one ascends to Tecla, leaving on the left the rich valley of the Rosal, and keeping on the right Portugal, with Miño in the middle, one arrives at Tuy, with its cathedral and unequalled view.

From Orense can be seen: the monasteries of Osera, Melón, Celanova, Ribas de Sil, and Montederramo; the churches of Santa Comba de Bande in Visigothic style, and Mixós, San Martiño de Pazo, and above all San Miguel de Celanova, all Mo-

zarabic; the curious and picturesque San Pedro de Rocas; the Collegiate Church of Xunqueira de Ambia; the castles of Monterrey and Castro Caldelas; the «codos» of Larouco and the Roman bridge of Bibey; the villas of Ribadavia, Vilanova, Dos Infantes, and Allariz; the lagoon of Antela.

Lugo lies at a short distance from Santa Eulalia de Bóveda, and has to the north Mondoñedo with a cathedral, and the Monastery of Lorenzana; on the coast lie Vivero and Ribadeo, at the bottom of the Rias which Patinir might have painted, and to the south the marvellous piece of Roman engineering work at Montefurado and Monforte, dominating the district of Lemos; the castle of Villalba, the monasteries of Samos, Meira, and el Cebrero, with which is associated the legend of St. Grial.



**SANTANDER.** — The centre of the Cantabrian coast from Pasajes to Castropol and a town which is eminently suitable for a long stay, by reason of its climate, its scenery, its good means of communication, and — for the studiously inclined — the splendid library of Menéndez Pelayo.

Of almost equal importance are Oviedo, Gijón, Bilbao, and San Sebastián which act as sub-centres to Santander.

*Oviedo* has a fine cathedral, but attracts even more by reason of its curious monuments of the Ramiro dynasty by Naranco and Liño, and its Cámara Santa famous for its sculptures and relics.

Gijón adds to its industrial prosperity the rich collection of drawings of the Instituto de Jovellanos, which is a great attraction for lovers of this art.

Entering Asturias, the narrow valleys, the steep mountains, the green of the meadows and trees, delight the traveller's eye with a series of wonderful landscapes: Peñasjuntas, Belmonte, the lakes of Somiedo, with, above all, Covadonga, which unites to its natural beauties memories of the days of the Reconquest. Among the Asturian villages there are few more pictures que than Cudillero.

The traveller needs no encouragement to visit Bilbao, the great city of the north of Spain; besides its well-known advantages must be added two important museums, and its beautiful surroundings: Archanda, Las Arenas, Neguri. It is a centre for visiting Guernica, Elorrio, Vergara.

It is as equally unnecessary to seek reasons for a visit to San Sebastián; for over half a century it has been considered one of the most agreeable cities of Europe. It is situated in a district crossed by excellent roads: the journey from Zarauz to Fuenterrabía by the coast only has its rival in the Galician «rías». The excursions to Zarauz and Zumaya are delightful; the latter has the house and museum of Zuloaga and paintings in the parochial church. Other places to be visited are Loyola with its great Baroque church, Oñate, Pasajes, Fuenterrabía, with typical buildings.

Finally it remains to enumerate the ex-

cursions in the mountain region of which Santander is the base. Of these the first will be to Santillana in the mountains, with an old collegiate church and old palaces; while near by is Altamira with its caves, one decorated with quaternary paintings, and another, recently discovered, with fantastic chalky concretions. Another unforgettable excursion is to Potes by the banks of the Deva, with the lovely Mozárabe church of Santa María de Lebeña; the ascent to Piedras Luengas on the borders of Palencia with a view of the Picos de Europa, and the descent by Puente Nansa, with halts at Alisas and la Braguia; and of another order, the pleasant borders of the river Cubas and the fountain of Francés, the collegiate church of Castañeda, San Vicente de la Barquera, the palaces of Soñanes and Pamanes, etc.



**BARCELONA.**—It is unnecessary to emphasize the importance of Barcelona, but one should insist on the artistic importance, not only of its Museum, although this is, for example, richer in Roman paintings than any in the world, but also of its monuments, such as the cathedral, Santa María del Mar, the palace of San Jorge, and even the temple of the Sagrada Família, which is under construction, and which is being carried out by Gaudí.

Barcelona has rapid communications with Lérida, Gerona, and Tarragona.

Lérida has converted her magnificent

Gothic cathedral into a barracks. A stay here is an opportunity to visit in Bellpuig the tomb of Cardona by Giovanni de Nola, which is one of the most notable Italian works of art in Spain, Solsona and the Seo de Urgel, with their respective Gothic and Roman cathedrals.

Gerona famous for its cathedral with an enormous nave (1416-1579), a superb retablo of silver of the 14th century, and its Roman cloisters, of the same style is the grandiose San Pedro de Galligans. From Gerona one can go to Ripoll, with its great Roman porch, Ampurias, and Rosas, full of Greek memories and remains.

Tarragona, together with Mérida, is one of the chief centres from which spread the Roman culture and art in Spain; its grand walls, the palace of Augustus, the Circus, the Amphitheatre, the Arch of Bará, the Tower of the Scipios, the Necropolis, etc., reveal its ancient grandeur; as an example of Christian art, the cathedral is a huge edifice with such jewels as the main altar-piece (1424-1434).

In the same province Tortosa is a city of monumental importance; while Poblet has attractions in the form of architecture and historical records.

From Barcelona can be visited: Vich, with its cathedral and a notable museum of mediaeval paintings and liturgical ob-

jects; Montserrat, a devotional centre with beautiful scenery; Santas Creus with a monastery, rivalling that of Poblet; Sitges, a picturesque seaside hamlet, with the Museum of Cau Ferrat; Tarrasa, with ancient churches, among which San Miguel is Visigothic. This only includes those places notable for their monuments; those of manufacturing importance, and those famous for their picturesque scenery require more detailed treatment.

Barcelona is also the starting-point for an excursion to the Balearic Isles. Mallorca is the island of sunshine and flowers, where nature and Art unite their beauties as in few places in the world; where sky, sea, and land rival one another in loveliness and peace.



VALENCIA AND THE BALEARIC ISLES. — The land of art and of light, maintaining traditional relations with Italy. A great city, in the midst of a rich and fertile district, with an important harbour, it possesses all the conditions necessary for a great tourist centre. The cathedral, the Towers of Serranos, the beautiful Lonja or Exchange, the palace of Dos Aguas, etc., and the paintings in the Museum, the cathedral, the Colegio del Patriarca, etc., fulfil and exceed all illusions formed before visiting Valencia.

The traveller is advised to choose Valen-

cia as a centre for visiting Castellón de la Plana, Alicante, Murcia, and Albacete.

From the pleasant and fertile Castellón, one goes to Maestrazgo, with beautiful scenery and an art only too little known, and to historic cities like Segorbe and Peñíscola.

Alicante enjoys a mild climate and offers delightful scenery, which compensate for the lack of monuments. Within the province are to be visited:

Elche, for its oriental aspect, its palm-groves, and the «Mystery»; Orihuela with its cathedral, and the convent of Santo Domingo.

Murcia has a magnificent cathedral, with the Renaissance tower and the sumptuous chapel of los Vélez. Thanks to the works of Salzillo its Semana Santa is one of the most attractive in Spain. From Murcia a visit should be paid to Lorca and Cartagena.

Albacete, a city of la Mancha, has apparently little relation with Valencia but it is convenient to mention it here. From Albacete one can visit Almansa, with its castle, and the caves of Alpera, with notable Neolithic paintings.

There are many easy and pleasant excursions to be made in the province of Valencia; Sagunto, with its records, its theatre, and the excavations in its Acropolis;

Gandía, famous in history and with notable paintings by Paolo de Santo Leocadio; la Játiva, whose churches are museums of private paintings, and from whose castle and Calvary a wide and varied view may be enjoyed; Canales with memories of the Borjas; Alcira and Carcagente with their orange-groves, etc.

Valencia may also be chosen as a starting-point from which to visit the Balearic Isles: Mallorca, Pollensa, Valldemosa, the Caves of Artá and Drach, Miramar and many other places where the Mediterranean scenery offers its most seductive beauties. Their artistic wealth must also not be forgotten: in Palma the cathedral, the Exchange, the Convent of San Francisco with the sepulchre of Reimund Lulio and the Castle of Bellver; in Minorca the prehistoric monuments; in Ibiza its cathedral, etc.



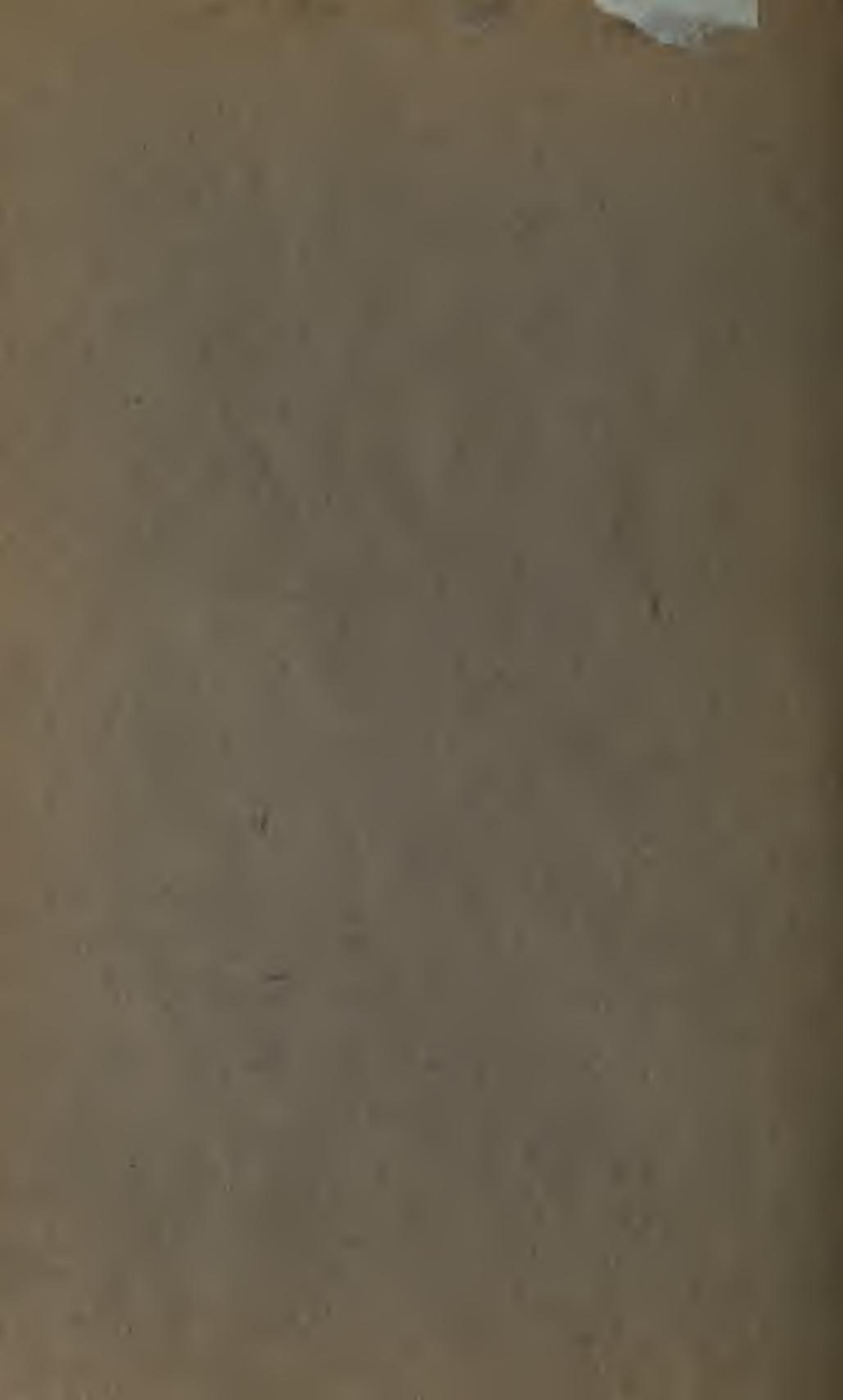
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