



**FACULTAD DE TURISMO Y FINANZAS**

**GRADO EN TURISMO**

**GUIDED TOUR AROUND THE CENTRE OF SEVILLE**

Trabajo Fin de Grado presentado por Beatriz Rosalía Silgado Álvarez, siendo el tutor del mismo el profesor Joaquín José Fernández Domínguez.

Vº. Bº. del Tutor :

Alumna :

D. Joaquín José Fernández Domínguez

Dña. Beatriz Rosalía Silgado Álvarez

Sevilla. 30 de Junio de 2016



**GRADO EN TURISMO  
FACULTAD DE TURISMO Y FINANZAS**

**TRABAJO FIN DE GRADO  
CURSO ACADÉMICO [2015-2016]**

TÍTULO:

**GUIDED TOUR AROUND THE CENTRE OF SEVILLE**

AUTOR:

**BEATRIZ ROSALÍA SILGADO ALVAREZ**

TUTOR:

**JOAQUÍN JOSÉ FERNÁNDEZ DOMÍNGUEZ**

DEPARTAMENTO:

**FILOLOGÍA INGLESA (LENGUA INGLESA)**

ÁREA DE CONOCIMIENTO:

**LENGUA INGLESA**

RESUMEN:

Este trabajo pretende ofrecer de forma detallada el desarrollo de una visita guiada por el centro de la ciudad de Sevilla. El tour está estructurado en dos turnos o secciones: mañana y tarde, teniendo en cuenta que siempre hay que dejar tiempo libre para el almuerzo. Cada sección presenta un itinerario con las calles que se van a recorrer, así como con los monumentos que serán objeto de la visita. La idea principal que subyace a este proyecto es la de tratar de destacar y poner en valor la labor desarrollada por el guía turístico a la hora de explicar los monumentos, centrándose no solo en detalles histórico artísticos, sino también amenizando la explicación con anécdotas o curiosidades que capten el interés del turista.

PALABRAS CLAVE:

Cultura; visita guiada; itinerario; monumentos; historia.

# INDICE

---

1. CAPÍTULO 1. INTRODUCCIÓN.....	3
2. CAPÍTULO 2. OBJETIVOS Y METODOLOGÍA .....	5
2.1. OBJETIVOS.....	5
2.2. JUSTIFICACIÓN.....	5
2.3. METODOLOGÍA.....	5-6
3. CAPÍTULO 3. ITINERARY AND VISIT PROGRAMME.....	7
3.1. INTRODUCTION.....	7
3.2. GUIDED TOUR.....	7
3.2.1. MORNING SHIFT.....	7-8
3.2.2. EVENING SHIFT.....	9-10
4. CAPÍTULO 4: GUIDED TOUR: STEP BY STEP.....	11-43
4.1. MORNING SHIFT.....	11
4.1.1. WELCOMING THE GROUP.....	11
4.1.2. MARIA LUISA 'S PARK.....	11-14
4.1.3. SPANISH SQUARE.....	15
4.1.4. PANORAMIC TOUR .....	16-17
4.1.5. HOSPITAL OF THE SAINT CHARITY.....	17-25
4.2. EVENING SHIFT.....	25
4.2.1. UNIVERSITY OF SEVILLE.....	25-26
4.2.2. ALFONSO XIII HOTEL.....	26
4.2.3. PUERTA JEREZ.....	26-27
4.2.4. CHAPEL OF SAINT MARY OF JESUS.....	27-28
4.2.5. ROYAL ALCAZAR.....	28-36
4.2.6 SANTA CRUZ QUARTER .....	37-42
5. CAPÍTULO 5: CONCLUSIONES.....	43
6. BIBLIOGRAFÍA .....	44
7. ANEXO : GLOSARIO DE TÉRMINOS.....	45-50



# CAPÍTULO 1

## INTRODUCCIÓN

Sevilla es una ciudad monumental por excelencia que ofrece al visitante numerosas opciones para conocer su cultura, historia y arquitectura. Sin embargo, muchas personas estarán de acuerdo en que no es igual visitar y ver una ciudad por cuenta propia que visitarla de la mano de un guía experto.

Así pues, el presente trabajo pretende recoger una visita guiada por gran parte del casco histórico de la ciudad, lo esencial de éste, con la idea de presentar una idea general de la labor del guía turístico. También me gustaría destacar esta labor atendiendo a su definición: "El guía turístico es aquel individuo que se dedica a orientar a un grupo de personas en un entorno de turismo, mostrándole aquellos lugares más destacados del espacio que están visitando. Es un sujeto que trabaja como acompañante de los turistas y está capacitado para informar a los viajeros sobre los hechos más relevantes de una ciudad, un museo, un edificio histórico o cualquier otro atractivo." ([www.definicion.de](http://www.definicion.de)).

Se puede extraer de esta definición que el guía debe atender a un grupo de personas, en general muy variopinto, pudiendo estar integrado por individuos de diferentes edades, de diferentes gustos y preferencias culturales, por lo que el grado de atención no es el mismo. Incluso, dependiendo de la nacionalidad de los turistas, también se puede apreciar a turistas más o menos interesados en la historia o determinados detalles de la cultura.

Por otro lado, las funciones del guía son muy diversas también, puesto que somos responsables de un grupo de personas que están en una ciudad que no conocen, tenemos la obligación de orientarlas, atender a sus preguntas e incluso, en caso de emergencia, acudir en su auxilio.

Y, por último, habría que destacar aquí la última frase de la definición: el guía "está capacitado para informar a los viajeros de los hechos más relevantes". La formación de los guías en la mayoría de los casos, como es mi caso personal, ha sido cursar la carrera de turismo u otro módulo superior y además tener acreditados oficialmente un mínimo de dos idiomas. Sin embargo, hay personas que también son guías a través de las Licenciaturas de Historia o Geografía, por los que son historiadores, y por tanto tienen un mayor conocimiento de determinadas ramas relacionadas con la historia.

Pero, en verdad, lo que quiero dejar claro en mi trabajo es que para explicar un monumento o un conjunto de lugares relevantes es importante cautivar a las personas, atraerlas hacia lo que de verdad quieren oír. Hay que evitar saturarlas con demasiadas fechas ni datos histórico y procurar añadir curiosidades, leyendas u otros detalles que capten su interés. Aunque es el guía quien lleva la batuta, éste debe adaptarse siempre al grupo, y aunque sintetice información, sí tiene la responsabilidad de atender de manera individualizada a las preguntas de los más curiosos.

El presente trabajo tratará de reflejar ese modelo, presentando un esquema sencillo de una visita guiada por el casco histórico de la ciudad, con una duración de 1 día dividido en dos turnos. Se han incluido una panorámica y también visitas pensadas para ser realizadas a pie. He de señalar que la mayoría de empresas de turismo u asociaciones, como es el caso personal, siempre ofrecen un paquete turístico simple, incluyendo la visita de un monumento acompañado de un paseo por el Barrio de Santa Cruz, la visita de dos monumentos, más paseo o una panorámica.

Es importante, en este sentido, que se sigan unas instrucciones claras para explicar los monumentos en un tiempo fijado, y hay que dejar siempre tiempo libre al grupo.

Esto último es importante porque los grupos llegan a través de agencias, y si no respetamos esos tiempos, habremos de responder de ello directamente ante las propias agencias.

También, los grupos pueden ser particulares, por lo que pueden pedir a petición un determinado monumento o un conjunto de ellos, una excursión a Córdoba, Granada, o Cádiz; en este caso, actuaríamos como guías acompañantes, puesto que el guía de cada ciudad es el único que tiene competencia para enseñar dentro de los límites territoriales de su ciudad.

Mi trabajo presenta, como ya comenté anteriormente, un esquema sencillo, pero variado, con el objeto de que el turista que visite Sevilla se lleve un buen sabor de boca, es decir, conozca lo esencial de la cultura y de los principales monumentos de la ciudad.

## **CAPÍTULO 2**

### **OBJETIVOS Y METODOLOGÍA**

#### **2.1. OBJETIVOS**

Los objetivos del presente trabajo son los siguientes:

- Presentar itinerarios con el recorrido que se va a seguir durante cada turno, es decir, por la mañana y por la tarde.
- Ofrecer un esquema de la visita guiada de la panorámica y de la explicación en el interior de los monumentos, y especificar si está diseñada para ir a pie o en bus, incluido el tiempo aproximado de las visitas.
- Explicar las salas y los espacios principales de los monumentos, siempre teniendo en cuenta la viabilidad de la visita si se hiciese en la realidad. Como norma general, los monumentos se deben explicar en una hora aproximadamente; por tanto, el número de espacios recogidos en el presente trabajo ha sido seleccionado de acuerdo con el tiempo real que requeriría la explicación.
- Integrar en todas las explicaciones los datos históricos más relevantes y añadir leyendas y curiosidades para conseguir hacer de la visita una experiencia enriquecedora y amena.

#### **2.2. JUSTIFICACIÓN**

La elaboración de este trabajo ha venido de la mano de mi experiencia como guía turística. Empecé en octubre de 2015, y puesto que en un principio todos empezamos con los nervios e inseguridades, me aconsejaron realizar un esquema que me facilitase una explicación más fluida y más natural a la hora de explicar los monumentos y poder enfrentarme a las preguntas de los turistas, que algunas veces, rozan lo surrealista.

Sin embargo, puesto que es un trabajo de fin de grado, no he elaborado un esquema sencillo donde detallar qué hacer y cómo explicarlo. Decidí más bien, diseñar una ruta de las tantas que se pueden organizar, e incluir monumentos populares con otros que no lo son tanto, como el Hospital de la Caridad.

En un principio iba a realizar una ruta de 2 días, pero ajustándome al número de páginas permitidas, tuve que rediseñar la ruta para que fuese viable. Un guía siempre tiene que tener en cuenta los horarios de los monumentos, las distancias de un lugar a otro, el número de paradas que hacer, e incluso cuanto tiempo dejar libre a los turistas. Por lo tanto, siguiendo esas directrices, el tour se ajusta totalmente al modelo real de visita guiada.

#### **2.3. METODOLOGÍA**

Cada guía, a pesar de tener unos conocimientos básicos comunes de la historia de Andalucía y de los idiomas que tiene acreditados, debe actualizar la información que maneja en su quehacer diario con cierta regularidad.

Puesto que debemos adaptarnos a las exigencias del grupo, en algunas ocasiones se debe buscar más información sobre ciertos detalles que no estaban en el esquema base. Puesto que empecé a trabajar en esta profesión en octubre de 2015, he considerado interesante realizar mi trabajo de fin de grado centrándome en esta labor.

El estilo de explicación varía de un guía a otro. No obstante, siempre se pretende que la visita sea amena, así que se debe conocer la historia de Sevilla, datos de las civilizaciones que se asentaron en la ciudad, y conocimientos básicos de arquitectura, jardinería, cronología de los reyes de España, acontecimientos relevantes de los diferentes siglos y evolución histórica general de la ciudad.

Así pues, mi trabajo de fin de grado cuenta con una extensa bibliografía, en la que se incluyen libros de historia de Sevilla, libros de la evolución de Sevilla desde la época de los cartaginenses hasta la edad moderna, libros que cuentan los principales hitos que vivió la ciudad, positivos y negativos, que también son interesantes de añadir cuando delimitas históricamente un monumento en particular.

También he recurrido a muchos blogs para documentarme sobre ciertas leyendas de Sevilla, algunas curiosidades sobre ciertos reyes, o ciertos estilos arquitectónicos, e incluso buscar en otras páginas relacionadas con el mundo del cine, los monumentos que se han utilizado para hacer rodajes de series o películas.

Puesto que el trabajo está en inglés, he necesitado utilizar diccionarios online como es el caso de Linguee, para buscar ciertas palabras que pertenecen a lenguajes técnicos y que no se suelen usar comúnmente en el inglés coloquial, pero sí son esenciales para explicar cualquier monumento. He recurrido mucho a esta herramienta también para traducir ciertas frases. Al mismo tiempo, he procurado utilizar palabras variadas, así que he visto necesario consultar el diccionario monolingüe de inglés Thesaurus.

Por último, puesto que también he ido adquiriendo experiencia al explicar lugares y monumentos a grupos de turistas de diferentes nacionalidades y edades, quería ofrecer a través de este trabajo una idea general de las funciones que tiene un guía y esquematizar todo lo que he ido aprendiendo durante el desarrollo de mi labor.

De este modo, el trabajo en sí es una recopilación de toda la información que he ido aprendiendo desde que empecé en octubre de 2015 hasta mayo de 2016. Los esquemas son de elaboración propia puesto que cada guía debe documentarse de manera individual, aunque la empresa a la que pertenezco ofrece cursos para que los recién llegados sepan cómo moverse por un monumento, la importancia de captar la atención de las personas, tener cierta psicología para adaptarse a las exigencias y preferencias del grupo, y por último, y muy importante, tener en cuenta que se dispone de un tiempo concreto, por lo que no se puede tratar de abarcar muchas salas, patios o lugares. Es mejor ser concisos y no saturar a los visitantes con excesiva información.

He añadido, igualmente, información relevante cuando, en el transcurso de mis explicaciones, se me han hecho preguntas sobre ciertos detalles en particular y, por otro lado, he suprimido información que he detectado que no era pertinente para el adecuado desarrollo de la visita guiada.



# CAPÍTULO 3

## ITINERARY AND VISIT PROGRAMME

### 3.1. INTRODUCTION

This is a brief explanation of the itinerary to be followed during the tour. Some legends are shown on the map in order to highlight which specific monuments will be visited in the course of the guided tour.

The day of the visit is divided into two shifts: morning and evening. The tour must be feasible so that the schedules used for this project will be practicable and workable. I have decided to use spring-summer schedules because at this time of the year there is more daytime available to include a wider range of monuments.

The itinerary and visit programme of each shift will be provided in the same section.

### 3.2. GUIDED TOUR

#### 3.2.1. Morning Shift: Meeting point at America Square.

Timing: 3 hours 30 minutes.

##### ➤ Morning Itinerary

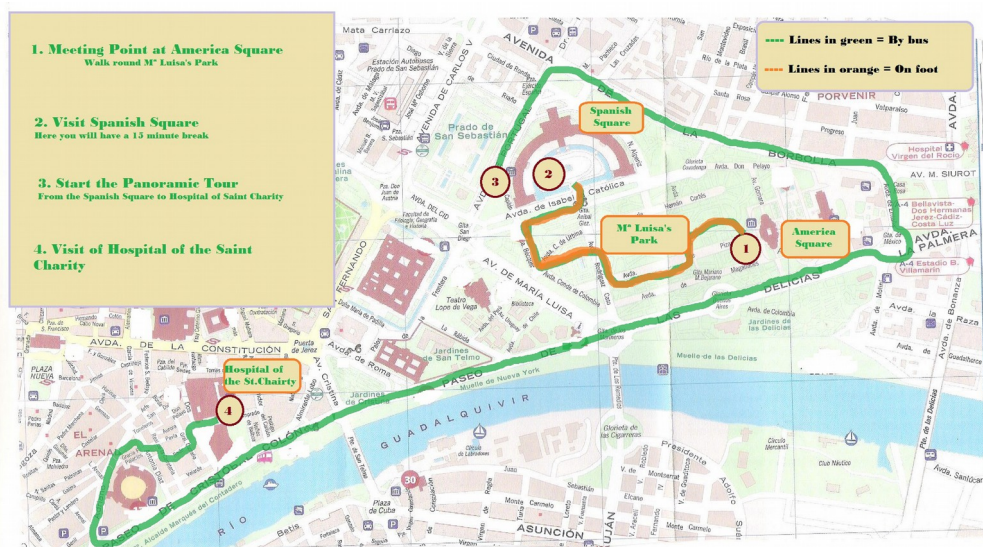


Figura 3.1 : Itinerario de la ruta por la mañana.  
Fuente:Elaboración Propia con la aplicación Paint

➤ Morning Programme

1°.- 10:00 am. Meeting point at the America's Square . You will:

- Take a stroll around M<sup>o</sup> Luisa's Park, one of the main green lungs in the city, displaying many monuments dedicated to poets, bullfighters, singers, and full with a rich and varied range of flowers and plants.

2°.- Walk around one of the most beautiful squares in Seville: the Spanish's Square, traditionally used as a film setting for many popular movies. During the visit you will:

-Get to know the history about the Iberian American Exposition held in 1929.

-Learn what the monument represents.

- Have a 15-minute break.

3°.- Hop on your private bus at Portugal Avenue and start the panoramic tour. You will:

- Be introduced to the history and culture of Seville.

- See the main monumental spots of the city: the river, some pavilions from the 1929 Iberian American Exhibition and the most important buildings in the city, including some visible Arabian traces.

4°.- Hop off at Temprados Street to visit the interior of the Hospital of the Saint Charity. You will:

- Be given an introduction to the history of the Brotherhood of Saint Charity as well as to the main architectural features inside and outside the building.

- Find out about the social and charity enterprise carried out by this Brotherhood, starting with Miguel de Mañara till the present day.

- Visit the main room where Miguel de Mañara, founder of the hospital, used to make his speeches and study the Bible.

- See a wonderful collection of masterpieces from the most popular artists of the 17th century such as Murillo, Valdés Leal, Figueroa, Pineda, and Roldán.

### 3.2.2 Evening Shift: Meeting point at the University of Seville, backdoor. Timing: 2 hours 30 minutes

➤ Evening Itinerary



**Figura 3.2: Itinerario Ruta de Tarde**  
*Fuente: Elaboración propia con la aplicación Paint*

➤ Evening Programme

1.- Start at 5 pm . Meeting point: University of Seville, back door.

As shown on the map, first we will pay a visit to the University of Seville, during which you will :

- Be given an introduction to the history of the Old Tobacco Factory of Seville and what the building houses nowadays.

- Get to know about the famous female character of Carmen.

2.- From the University to the Alcazar. You will see:

- The most luxurious hotel in Seville, Alfonso XIII Hotel.

- The main meeting point for Seville's inhabitants: Puerta de Jerez (which means Xerez Gateway).

- The fountain of the Goddess Híspalis.

- The main streets of the centre of Seville.

- The former first college-university founded in Seville, nowadays a small chapel.

3.- Start at 6 pm . Visit of the Alcazar , a Moorish fortress from the 10th century. You will:

- Be introduced to the history and main architectural features of the fortress.

- Visit the most important halls and courtyards.

- Be given free time to stroll around the spectacular gardens (around 15 minutes)

4.- Walk around Santa Cruz Quarter. During the visit, you will:

- Enjoy the curious history of the second most important Jewish quarter in Spain.

- Visit some of the narrowest streets in Seville, as well as the most beautiful squares.
- Hear some legends about the quarter and some links to famous literary and theatrical characters.

## CHAPTER 4

### GUIDED TOUR: STEP BY STEP

#### 4.1 MORNING SHIFT

##### 4.1.1 Introduction: Welcoming the group

Good morning to everyone. Welcome to Seville. My name is Beatriz. I'll be your guide for today and tomorrow. First of all, I'd like to explain what we'll visit during the guided tour.

First, we're going to visit María Luisa's Park and the Spanish Square. There, you will have free time, around 15 minutes, so that you can take pictures and quietly stroll around the square on your own.

After finishing the visit, we will get on the bus again and we will do a panoramic tour. We will go along one of the main avenues in the city. I will explain some facts about the history of Seville and other curious details. We will also see the main monumental spots, so please pay close attention to all my explanations about the monuments as you contemplate them.

Finally, we will end the tour by visiting the Charity Hospital, perhaps an unknown place for many visitors to the city but treasuring an important collection of masterpieces from the 17th century.

##### 4.1.2 M<sup>a</sup> Luisa's Park

We have arrived to one of the most beautiful parks in Seville, Maria Luisa's Park. It has 380,000 square metres and we can only get access to it by bike, by horse carriage or on foot.

First, I will tell you a little bit of the history and evolution of the park.

At the beginning, that is, in the late 19th century, this place was the private property of the Dukes of Montpensier, Maria Luisa and Antonio de Orleans. They lived in Seville for a long time and they stayed in San Elmo's Palace, which will have the opportunity to see during the panoramic visit. As they lived in a great palace, they also decided to acquire this place to build their own private garden. Nothing to do with the simple courtyard of an average house nowadays.

However, after the death of her husband, Maria Luisa decided to donate the gardens to the city of Seville.

Then, these gardens were transformed into a public park thanks to a French garden designer called Jean Claude Forestier, the same gardener who restored the Bologne Forest in Paris. It was inaugurated as a public park in 1914.

The park became very famous in 1929 because it was the site of the Ibero American Exhibition, where 23 countries, along with Spain and Portugal, participated in order to strengthen the relationships between the two Iberian nations and their former colonies.

There are plenty of pavilions around the city from that grand event that are used today as museums, consulates, military headquarters and cultural institutions. For example, these ones we can see around this square.



**Figura 4.3. Pabellones de la Plaza de America: Mudejar, Gótico y Renacentista**

*Fuente: Elaboración propia ( usando el editor pixrl express)*

On the left, it's the Mudejar Palace. Its design is inspired in the Arab and Medieval styles. Nowadays, it houses the Museum of Popular Arts and Customs. It holds an important collection of items from 19th and 20th centuries. There are local costumes, old work tools and old household utensils. And there is also an important collection of ceramics from Triana's quarter.

In front of us we can see the Royal Pavilion. It's inspired in the Flemish Gothic style. Nowadays, it holds some offices.

And finally, on the right, it's the Archaeological Museum, inspired in the Neo-Renaissance style. It holds a selection of items from the different peoples and cultures that settled down in Seville, from Prehistoric times to the 16th century.

Now, we'll continue the visit by taking a stroll around the park.

You will notice that every corner in this park is dedicated to a popular artist or bullfighters from Seville, such as this important square:

#### **a) Cervantes Square**

This is Cervantes Square. It becomes clear when we see these two portraits on these ceramic tiles. One of them shows us his bust and the other shows us his whole body. It is also worth mentioning the shape of the square, since it's octagonal and there are some benches decorated with small decorative ceramic tiles. They all represent scenes taken from the world-famous novel *Don Quixote*. It's curious because it resembles a comic.

The most outstanding scenes are found right here. They represent two scenes from *Don Quixote*. The first one is the representation of Don Quixote riding his horse, supported by Sancho Panza, his loyal squire; the second one portrays Don Quixote fighting against the windmills, one of the most famous events in the novel story.

There are also some shelves that point out important dates and places in Cervantes's life.

Finally, if we get closer to the tree situated in the middle, we find a decorative border with a quote taken from the first chapter of *Don Quixote*:



"Somewhere in La Mancha, in a place whose name I do not care to remember, a gentleman lived not long ago, one of those who has a lance and ancient shield on a shelf and keeps a skinny nag and a greyhound for racing...."



**Figura 4.4: Detalle de los bancos en la Glorieta de Cervantes**  
 Fuente: *Elaboración propia*

#### b) Alvarez Quintero Brothers Square

Now, we are at the Alvarez Quintero Brothers Square.

This is a big square divided into two main spaces. The first part is just around us; it's composed of these large ceramic benches, decorated with vegetal elements, full of different colours. They include two portraits of the Alvarez Quintero Brothers.

They were two important authors of comedy theatre based on the popular customs and manners of the Andalusian people. The second part of the square is made up of a central pond and behind it there is a round shaped fountain with curved benches.



**Figura 4.5: Detalle de la fuente en la Glorieta Hermanos Álvarez Quintero**  
 Fuente: *Elaboración propia*

In the middle of the fountain, we can see a relief representing the exlibris, that is, the signature of the writer. They used to sign their books with that quote: "Just a single breath drives up both sails of the boat" ("Un solo aliento impulsa las dos velas").

That phrase was their slogan. With this quote they wanted to reflect the unity of their inspiration and motivation when writing their works.

### c) Fountain of Lions

This plain square is guarded by these stone lions, they are 7 metres high, but they are docile. This fountain exhibits a very original design. First, it's built some centimetres raised above the ground and it's divided into 4 small ponds. In the middle there is another small fountain with Moorish design.

And from every lion jaws the water sprouts magically. It was built by the sculptor Brackembury, but it was restored at the beginning of the 20th century.

Around us we can enjoy a wide variety of plants, flowers and trees. Standing out from the architectural set is the large pond in front of the fountain because it's very similar to that found in the Alhambra of Granada.

### d) Ducks' Pond

It's a very large square with a central pond, always crowded with ducks, peacocks, swans and pigeons. It's surrounded by rustic stones, creating a unique, natural atmosphere.

Across this small bridge stands a sort of island.

Let's cross the bridge and we will discover what lies inside that small island.

The most remarkable element here is the trunk of this tree. It has grown in horizontal shape instead of vertically, so it looks like a wooden bench.

Now, in front of us, there is a kind of covered picnic area. It's called the Pavilion of Alfonso XII because, as the legend has it, this was the place where the king declared his love for Maria de las Mercedes, one of the daughters of the Dukes of Montpensier.

It's a very romantic place, surrounded by many beautiful birds, lush of vegetation and it's isolated from the rest of the squares, so it's the perfect hiding place for lovers.

### e) Bécquer Square

It's a fine romantic square protected by these iron fences. It's called the Bécquer's Square, being dedicated to the famous poet from 19th century Gustavo Adolfo Bécquer. In fact, here we can see his bust in bronze.

This poet was the greatest exponent of Romantic poetry. He is considered the founder of modern Spanish literature. Both his poems and his prose were loaded with emotion and sensitivity. That is mainly due to his life experiences, the death of his father when he was young and the break-up with his lover when he became a popular poet. One of his most popular book was the so-called *Rhymes*, where he wrote about love, indifference and disappointment with life.

For this reason, the design of this square is an attempt to represent the three kind of loves Bécquer used to write in his poems.

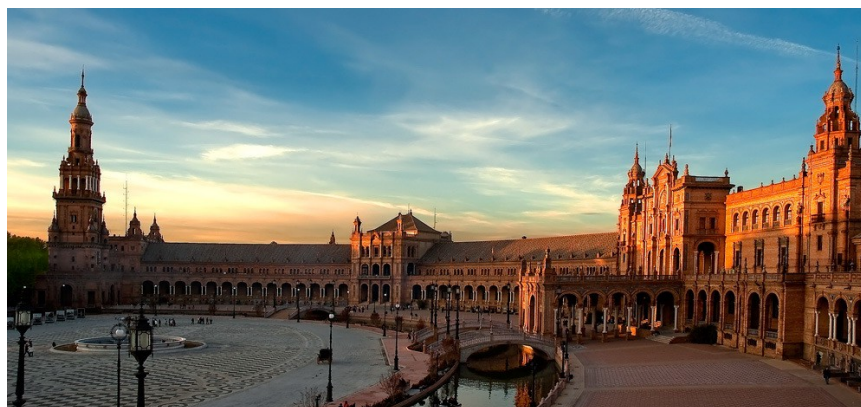
Here, we can clearly see three sculptures, they represent the illusion of love, the possessed love and the lost love.

Out of the main composition, there are two other bronze sculptures that represent the hurt love and the sculpture of Cupid, the Angel of Love.

We can see some fresh bouquets of flowers and small locks because young lovers usually place them inside this highly romantic square.



### 4.1.3. Spanish Square



**Figura 4.6: Plaza de España**

*Fuente: [www.ojodigital.com](http://www.ojodigital.com)*

This remarkable monument is the Spanish Square, certainly a landmark of Neomudejar style. It was designed by the architect Aníbal González. Just in front of us, we find a sculpture of him. It's a half-ring shape because it represents the embrace between Spain and its former American colonies. It faces the north for this particular reason.

It's 170 metres long and it's flanked by those two magnificent towers.

Inside the square there is a fountain, and surrounding us there is a canal of water where people can sail in those paddle boats. The canal is crossed by four Italian style bridges, decorated with handmade ceramic panels from Triana's quarter. These four bridges represent the old Spanish kingdoms of Castile, Leon, Navarra and Aragón.

Once we have crossed the bridges, we come to a set of benches. They represent the 48 Spanish provinces, placed in alphabetical order. As you can see, each one has a ceramic tile representing an important historical event, a ceramic tile over the ground that shows the map with the most important villages and, at the top, there is a coat of arms.

There are also some ceramic shelves in between because during the 1929 Exhibition, inside them, there were placed some local and regional newspapers and magazines and other important books from every province.

Nowadays, the Spanish Square is the seat of the military headquarters, housing a small military museum.

The Spanish Square is very famous because it has been used as the setting for many movies, such as "Star Wars, episode II", where the square was the palace of planet Naboo. Lawrence of Arabia, The Dictator, with the Hollywood actor and comedian Sacha Cohen, and it is also featured in the Simply Red videoclip "Something Got Me Started".

Now, you will have 15 minutes to take pictures around the square.

#### 4.1.4. Panoramic Tour

Seville belongs to the autonomous region of Andalusia, which is situated in the south of Spain. This region consists of seven other provinces, but Seville is the most important one because it is the capital of Andalusia.

Many people come to this city because, as you may have already realized, it is a city full of light and joy, with a warm weather. However, it is not advisable to come here in the summer because we usually reach temperatures of 45 degrees or even higher. It's a muggy weather. For this reason, most people run away from Seville in the summer season, if they can, of course. There is a negative aspect, we don't have a beach.

But what we do have is a vast, rich cultural heritage and an important gastronomic tradition, and, of course, the charming blossom smell that spreads all over the city in the spring.

As well as being a lovely city, Seville has been the main settlement for many ancient civilizations, such as Tartessos, Phoenicians, Greeks, Iberian colonies, Carthaginians, Romans, Visigoths, Arabs and finally the Christian kings.

This is because Seville is the only city in Spain that has an inland port. Thanks to this natural resource, the river, the different culture groups could settle down their colonies around it.

The main civilization which settled in and around the city were the Romans. They remained here for a very long time, almost seven centuries. They named the city "Hispalis" and they called the river that we see to the left, the river Baetis or Baitis. This word was translated as Betis. Funnily enough, it's the name of a local football team nowadays.

Then, the Visigoth kings began to establish their colonies but their power lasted just a few years because the Moors entered Spain with the purpose of establishing lots of colonies. The main ones were situated in Cordoba, Granada, and Seville. They stayed here for 5 centuries, until the 13th century when the city was re-conquered by the Christian King Ferdinand III. They called the city, Isbylia.

They named the river "Al Wadi al Kabir", meaning "the long river". Nowadays, we call it Guadalquivir because it's easier to pronounce. The Guadalquivir is the second longest river in Spain.

Furthermore, after the discovery of America, Seville's port became the most important hub for maritime trade. From the 15th to the 18th century, Seville had the monopoly of trade with America and other places, so many products were brought directly to this city and then they were exported to the rest of Europe. However, the river became non navigable in 1717, so Seville lost that monopoly of trade and the port was moved to Cadiz, the southernmost province in Andalusia.

Now, to the right, we can see some modern buildings. That group of pavilions belong to the constructions originally built for the 1929 Iberian-American Exhibition. They belong to the former Spanish Pavilion. This cosy little castle is named popularly "The Queen's Sewing Basket" because the daughter of the Dukes of Montpensier, María de las Mercedes had a delicate health and she used to come to the castle to sew. Nowadays, it belongs to the Tourism Board of Seville.

Then, we can see The United States Pavilion, nowadays used as an art gallery. Next is the Pavilion of Uruguay, which belongs to the Town Hall. Finally, we have the Pavilion of Chile, now a busy nightlife pub for young people.

To the right we see San Telmo's Palace. This Baroque style building was used as Seminary School for navigators to host and train the orphan children of sailors during the 17th and 18th centuries. Then it was used as the seat of a Literature College and as the seat of the Railway Association.

And finally it was the private residence of the Dukes of Montpensier, Antonio de Orleans and Maria Luisa Fernanda in the 19th century.

Their private gardens were placed in the park we have just visited, Maria Luisa's Park. Nowadays, this building holds the Andalusian Autonomous Government.

Now, to the left, we can see a small Moorish tower called, "The Golden Tower", because it's said that when the ships came from the Americas, they transported many loads of treasures, especially silver and gold. It was built for protecting the city by the Moorish governors in the 13th century. It's believed that there was a big chain that used to link this tower with another twin tower situated on the other bank of the river.

During the times of the Christian Kings, this tower was used as a chapel and then as a prison. Nowadays, it houses a maritime museum.

Now, to the right, we can see the most important theatre in Seville. It was built for the Expo 92' by the architects Aurelio del Pozo and Luis Marín. It can seat up to 1,800 people. As it's the biggest theatre in the city, it offers a wide range of performances, such as theatre plays, flamenco shows, classical music concerts and ballet performances.

Next to the theatre lies a ring-shaped building. It's La Maestranza, Seville's Bullfighting Ring. It took over 125 years to finish it, but in the end it was inaugurated in 1891. It can hold 12,000 people.

Seville is one of the cities in Spain with deepest bullfighting tradition. The first "corrida", as we usually name the bullfighting game, takes place on the last day of Holy Week or Easter. It's on the Sunday of Resurrection. And then there is no other "corrida" till the April Fair. This fair is a very popular event. It used to be a cattle market, but nowadays it has become the local fair where dancing, eating and horse riding are their essential elements.

Throughout the year there are other important "novilladas". Very similar to the "corridas" but they use younger bulls, normally up to three years old, because they are smaller and less dangerous to fight.

Finally, right in front of us, there is a modern building, Torre Pelli, a small skyscraper. It was designed by the Argentinian architect César Pelli. It's 180 metres high and it has 43 floors. It's going to be used for bank offices, although it's said that a hotel will be placed on the highest floor.

This building can be seen from all corners in Seville. Some people don't agree with the construction but most of them think this is a new concept of 21st century architecture.

It's popularly known as "the lipstick", because at night the upper part is in orange, and the rest is dark grey.

Well, we have just come to the end of our panoramic tour. Now, we will get off the bus, and we will walk to the Charity Hospital.

#### **4.1.5 Hospital of the Saint Charity**

After this brief view of the city by bus, we'll visit one of the essential spots in Seville, the Saint Charity Hospital.

As you may see, it's a simple and humble building, designed as a vertical rectangle, with a whitewashed façade that combines pediments painted in ochre. The most outstanding details are those glazed tiles in white and blue over there.



**Figura 4.7: Fachada Hospital de la Caridad**  
*Fuente: Elaboración propia*

At the bottom, we can see the two patron saints of the city of Seville, represented by these two clay sculptures. They are Saint Ferdinand, the conqueror of the city, and Saint Hermenegildo, a Visigoth prince that was beheaded because of his Catholic beliefs.

In the middle, there are two tile panels representing the patrons of the institution, St George and St James. St George fighting against the dragon and St James striking down the Saracens.

And finally the most interesting details are to be found around the entrance portal, in the upper part. We can see here the three theological virtues: Charity, Faith and Hope.

- Charity, situated in the middle of them. Represented by a woman holding some children, it symbolizes the caretaking of people in need.

- Faith, on the left, represented by a woman with a blindfold over her eyes, reflecting that Faith is most of times "blind", a quality that enables us to trust in things, even though we can't guess what will really happen.

- Hope, on the right, represented by a woman holding an anchor and a branch of olive tree, because, as the Bible says, "hope is the anchor for the soul."

These three virtues are intimately linked to the history of the Brotherhood of Saint Charity. Now let's get inside to get to know more interesting details about the history of the building.

#### ➤ **Historical Introduction. ( Explained at the main courtyard)**

This building belongs to the Brotherhood of Saint Charity. This Brotherhood was founded in the 15th century with the purpose of burying the bodies of executed and drowned people. This idea was encouraged by a priest of Seville's Cathedral called Pedro Martínez, who decided to establish a small chapel inside the cemetery of Saint Miguel.

A century later, the port's activity was intensified, as there were organized many boat trips to the Americas and other important new commercial routes, which led to a considerable increase in the number of drowned people, and, as the Brotherhood

wanted to fulfil its charity commitment, they decided to move their institution to a place nearer the river to make the rescue of drowned people easier. That's why they installed the new institution inside a property of the Crown, belonging to the Royal Shipyards.

The most important work was carried out in the middle of the 17th century when it was deemed necessary to widen and renovate most of the building in order to give shelter to all the brothers. Furthermore, the city of Seville was going through difficult times: there were deep social disorders, and it suffered the consequences of a terrible draught and a devastating plague, the Black Death, which swept away half of the population.

The very idea of charity underwent changes too thanks to a noble and aristocrat called Miguel de Mañara. He was a rich man, living the good life. However, he lost his wife and other relatives and friends, so he decided to abandon his luxurious life and live a spiritual life, so he joined the institution in 1662 carrying with him many brilliant ideas to help other people. In fact, he was willing to spend his energy, his time and almost his life to help people who were really in need. That's how a new concept of charity began and was later developed.

He realized there was a huge gap between the rich people and the poor; there were many beggars lying on the streets, many orphan children, and many sick and marginalised people and that problem had to be eradicated.

Thanks to him, the tasks of the institution evolved to a new one. A hospital was founded here, to cure sick people and to offer shelter and food to the homeless, especially in the winter months. The institution was funded through donations by individuals, religious groups and other foundations.

Nowadays, the Brotherhood of the Saint Charity continues to foster this important project. The institution holds the Residence for Elder People, which is focused on the social activity of hosting and assisting elder, sick and physical and mental handicapped people. Nowadays, there are a total of 90 men living in this residence.

### ➤ **Artistic importance ( Explained at the main courtyard)**

But, not only is a religious building, it also has special artistic and cultural relevance, housing a spectacular collection of sculptures and paintings by the most popular artists from the 17th century, such as Murillo, Valdés Leal, Roldán, Figueroa, etc...

Let's start with this courtyard. It is the main courtyard. It was built by Leonardo de Figueroa, the Baroque master architect of the 17th century. The courtyard is divided by an arcaded gallery. To the right, there is a staircase attached to the wall that leads up to the rooms for the elder people and the canteen.

To the left, there is a small room called Hall of the Chapters.

There is also a souvenir shop before the entrance to the choir.

Well, the most outstanding feature of this courtyard is the collection of seven ceramic tile panels in blue and white attached to the walls. They were donated to this institution after its construction, around the end of the 17th century. They belong to a Dutch Renaissance collection of tile panels painted in the village of Delft, between La Haya and Rotterdam.

The artist is unknown and all of them showcase various scenes taken from the Bible.

### a) The Hall of the Chapters ( Mañara's Desk)

This small hall is similar to the desk of Miguel de Mañara, the founder of the hospital of Saint Charity. His desk was originally situated on the first floor, but it was reallocated here to make the visit to the church easier.

It is a very simple room, with little natural light and it is loaded with religious paintings.

All paintings belong to the great painter Valdés Leal, except the painting situated to the right, which belongs to Zurbarán.

Zurbarán's picture represents the Immaculate Virgin. She is the most worshipped virgin in the city. In fact, she can be considered the patroness of Seville.

The painting below shows us two young people, a boy and a beautiful girl. She is covered in a black cloak and we can see her skeleton as if we were using an X-Ray scanner. The message is very clear, nobody can run away from death.

To the left, we see the representation of a young woman giving bread to poor people. It reflects charity, the main duty for the brothers of this institution.

If we move to the other side, we will find the desk of Miguel de Mañara. On the left, there is a painting of Isabel II. On the right, a representation of the "Announcement of Jesus' Birth" and a painting of a priest of the Cathedral's Chapter.

And finally, in front of us, we have a painting of Miguel de Mañara, sitting in his desk, writing and maybe studying the Bible. It's said that he was a diligent student of the Scriptures and that he wrote many books inspired by the message of charity, goodwill and works of mercy reflected in the Bible.

Also, in this very place, many religious speeches used to take place on a daily basis. As he was appointed Big Brother of the institution, he was in charge of controlling many tasks.



**Figura 4.8: Despacho de Miguel de Mañara**  
*Fuente: Elaboración propia*



## b) Church of the Saint Charity Institution



**Figura 4.9: Vista panorámica de la capilla**  
 Fuente: [www.danielsalvadoralmeida.es](http://www.danielsalvadoralmeida.es)

The layout of the paintings inside this church is intended to convey an important message to all visitors to the place.

The first part contains paintings representing Death. In the middle, paintings are displayed that symbolize the works of mercy and the humble life that all Christian people must lead. Last, we come to the major masterpiece, situated at the far end, the choir, representing the sacrifice and resurrection of Christ.

The vision of Miguel de Mañara was clear. He ordered to paint these paintings to show people the importance of knowing the Scriptures well, to apply this knowledge in our lives, which will eventually lead us to the eternal life, thanks to the sacrifice of Christ. Otherwise, man will be condemned to hell.

This is exactly what these first paintings are showing us. They were painted by Valdés Leal. They are very dark and obscure because they represent Death.

### ➤ In Ictu Oculi

The name of the first picture is "In ictu oculi", written in Latin words meaning "in the twinkling of an eye".

It can be understood as an obvious representation of Death, the triumph of death over life. Painted in a gloomy atmosphere, this skeleton is carrying a coffin and a scythe. He is also touching the candle's flame to turn it off. That represents the extinction of life and the futility of achieving authority and power in this life. In fact, all the things around this shady character symbolize the pleasures, the satisfactions and the allegories of glory and power that men cannot take with them when they die.



**Figura 4.11: Detalle del cuadro In Ictu Oculi**  
*Fuente: Elaboración propia*

➤ Finis Gloriae Mundi

It represents the Last Judgement. Inside the composition, we find some curious details that stand out from the rest. I'm referring to the three bodies in different stages of decomposition. The first one belongs to the Pope. In the middle is the body of a knight of the Order of Calatrava, since we can recognise the emblem in white and red. It is believed to be a representation of the body of Miguel de Mañara. Finally, at the end lies the body of a king.

Then, we can see some other important religious symbols such as the owl, a conventional symbol for the realm of shades and death.

In the upper part, the hand of Christ is holding a pair of scales. In one of the pans, there are animals representing the seven sins of men, such as arrogance, anger, or envy, among others.

On the other pan, there are elements related to Christ and his life, which are known as "the charity symbols", like the heart of Christ, a Bible, a chain, a crucifix...

The message that Miguel de Mañara wanted to get across to all people is clear. When the Last Judgement comes, it will be the weight of the sins or the weight of the virtues that will tip the scales for damnation or salvation of the soul.



**Figura 4.11: Finis Gloriae Mundi**  
*Fuente: Elaboración propia*



- Collection of paintings that represent the works of mercy.

Now, we'll place ourselves in the middle of the nave.

From here we can see a wonderful collection of pictures that were painted by Murillo. However, during the Independence War, four of the paintings by Murillo were stolen by the French captain Marshall Sout in 1810. So, they were replaced by pictures painted by Miguel de Luna.

All the motifs in the paintings are taken from biblical episodes. We can see for example:

- Jacob and Rachel at the well.
- Jacob's Journey
- Jacob wrestling with an angel
- Moses striking the rock to make water come out of it.
- Joseph sold by his brothers
- Joseph thrown into a well.

- Saint John of God supported by an angel



**Figura 4.12: Cuadro San Juan ayudado por un ángel**  
*Fuente: [www.leyendasdesevilla.blogspot.com](http://www.leyendasdesevilla.blogspot.com)*

In the lower part of the wall there are two original paintings by Murillo.

On the left-hand wall there is a scene of St John of God carrying a sick man. As he can't stand the weight of the body, he is helped by an angel.

Standing out here is the natural expression of surprise on the face of the saint, and the attitude of the angel, showing kindness and confidence.

This is a message directed to all the brothers of the institution, because one of their main obligations is to carry the sick to the hospital. But, they will never be left alone in their task, they will always be supported by heavenly forces, as it is beautifully shown in the painting.

- Elisabeth of Hungary Healing Those With Scurf.



**Figura 4.13: Elisabeth de Hungría curando a los leprosos**  
*Fuente: [www.engranajesculturales.com](http://www.engranajesculturales.com)*

On the righthand corner, there is another painting by Murillo, which is also related to a most important responsibility of the Brotherhood, that is, assisting the sick at the hospital. This particular duty is reflected in the composition of the picture, Elizabeth of Hungary healing those with scurf.

She is helping people from all ages, cleaning their injuries carefully with the support of two young women. At the end of the pictorial composition, we can see another task of Elizabeth, in the form of a new sequence: now she is feeding a group of poor and sick people.

Here, as in the other picture, we can remark the natural atmosphere, the kind expressions of Elizabeth and her two helpers, and the shared expressions of sadness, pain and hopeless on the faces of the beggars.

- Main Altarpiece

Built by Simón de Pineda in the 17th century, it is called the "Holy Burial", representing the precise moment when Christ was buried in a cave.

The sculptures were made by Pedro Roldán.

The composition is arranged into two spaces. In the first part, there is a set of sculptures that carry the body of Christ, and behind them there is a relief depicting "The Calvary", the place where Christ was crucified together with two sinners.

Thanks to these two different spaces, the composition takes on more depth and intensity, thus enhancing the overall dramatic atmosphere of this religious event.

The altarpiece is flanked by two stunning Solomon columns, both of them covered in gold leaf. There are also some plinths with sculptures of saints, Saint George and Saint Rock.

Then, if we take a look at the central vault, we will see a wonderful example of Spanish Baroque architecture. Painted by Valdés Leal, it shows a group of angels and saints.

To finish, we come to the pulpit. It was originally built by Simón de Pineda. It's not a common pulpit. It's made of mahogany wood and its upper part is cast in iron and bronze. If we get closer, we will manage to see an ugly figure with a strange face, created by Roldán. The end of his body resembles a dragon's tail.

This is because this figure represents the demon, also known as the dragon according to biblical sources. As the Bible says, the dragon would be crushed by Christ. Nowadays, the pulpit represents the church crushing the dragon or the false beliefs that the beast spreads.

## **4.2 EVENING SHIFT : WALKING TOUR. MAIN SPOTS OF SEVILLE AND VISIT TO THE ALCAZAR. STROLL AROUND SANTA CRUZ QUARTER.**

### **4.2.1 University of Seville. former Tobacco Factory.**

This building has belonged to the University of Seville since 1959, holding the Faculties of Science and Letters.

Nowadays, it only houses the Faculties of Letters: the Faculties of Geography and History, and Philology.

However, in the 18th century it was the Royal Tobacco Factory of Seville, considered as the first tobacco factory built in Europe at the time. Three quarters of Europe's cigars were manufactured here.



**Figura 4.14: Fachada de la Universidad de Sevilla**  
*Fuente: [www.sizet.com](http://www.sizet.com)*

It took 16 years to build by three military engineers who designed the factory as a kind of fortress. They built a moat and several watchtowers; even, it is said that there used to be a drawbridge in order to protect the tobacco monopoly.

At the beginning, there were employed over 700 men, split into different groups, some to separate the plants, some to roll the cigars, some to pack them and over 1000 men to chop the tobacco.

However, in the mid-19th century the factory decided to employ women, because they were less demanding with the job, they were paid lower salaries and mainly because they had delicate hands and bigger thighs to roll the cigars quicker.

So, at the time, some 3,000 women were working here and they became the symbol of the Royal Tobacco Factory of Seville. They were known as "las cigarreras". One of the most famous ones was Carmen. In fact, that public figure inspired the French author Prosper Mérimée to create his famous gypsy heroine, Carmen.

The short story he wrote tells the tragic tale of a sensual and wild woman who turns her affection from a soldier to a bullfighter, and then she is murdered by her lover.

Then, Bizet based his famous opera on that drama that established Carmen as the prototypical example of Spanish Romance.

Now, we're going to focus on the main entrance. As we can see, it is a Baroque style portal with many details related to the activities of the Tobacco Factory.

There are two busts: to the left, Christopher Columbus, and to the right, Hernán Cortés, Conqueror of Mexico. He is considered to be the first smoker in Europe.

We can also see two native Indians from the Americas, one of them is smoking the pipe of peace.

The rest of the details are related to the production of tobacco. For example, the stone mills used to mash the tobacco, and here the tobacco leaves that were rolled to be turned into cigars.

In the middle, we can see a royal coat of arms with the name of Ferdinand VI, the king who ordered the construction of the building.

At the top, there's a statue blowing a trumpet, with bronze wings, which represents Fame, the goddess of rumours, gossip and the pride of fame.

To the right is the former chapel, used nowadays by university students.

To the left is the former prison, where workers caught smuggling tobacco were kept.

#### **4.2.2. Alfonso XIII Hotel**

This is the Alfonso XIII Hotel, the most luxurious hotel in the city. It was built for the Iberian-American Exposition at the beginning of the 20th century.

For its time, it was the most modern construction and one of the biggest hotels in Europe, with almost 360 rooms. Nowadays, it has only 150.

The architectural design is unique, combining different styles: Mudéjar, Renaissance and Baroque. Everything is decorated with arches, columns, crystal lamps and a set of embroidered carpets made in the Royal Factory of Tapestries. The floors are made of marble and parquet and almost all the walls are decorated with tiles.

A word of caution should be said about the price of the rooms. The cheapest one costs 175 euros and the most expensive one is the Royal Suite, which costs 2,300 euros.

#### **4.2.3 Puerta Jerez**

This is the main meeting point for most "sevillanos", the name given to the inhabitants of Seville. It is named like this because, in Moorish times, the city was enclosed by walls and right here there was a gateway called "Xerez Gateway" that overlooked the route towards the village of Xerez.





**Figura 4.15: Puerta Jerez**

*Fuente: [www.mirinconcitoandaluz.wordpress.com](http://www.mirinconcitoandaluz.wordpress.com)*

One of the most beautiful elements is the Fountain of Híspalis, the name of Seville in Roman times. For this reason, it's also known as the fountain of Goddess Híspalis. It was built for the 1929 Iberian-American Exhibition by the architect Brackembury.

From this place spring some of the main streets of the city. On the right, we can get to the main network of bus stops. In front of us is the main avenue that leads to the town hall and shopping area. On the left, the street that takes us to the river and Triana's quarter.

#### **4.2.4 Chapel of Saint Mary of Jesus**

This was the chapel of the first University in Seville, founded by Maese Rodrigo de Santaella with the support of the Catholic Kings in 1506.



**Figura 4.16: Capilla Santa María de Jesús**

*Fuente: [www.leyendasdesevilla.blogspot.com](http://www.leyendasdesevilla.blogspot.com)*

Originally, it was a college to improve the knowledge of the clergy. The only studies provided here were Arts, Theology, Philosophy, Law and Logic. The first students were a small group of twenty. To enrol in the college, there were hard entrance requirements, so the number of students was always restricted to 20 to 25.

This educational institution closed down in 1920. As we learnt a few minutes ago, the University of Seville was established in the former Tobacco Factory in 1959.

It was the modern university, with no hard entrance requirements and with a much wider range of studies. Nowadays, it is the third biggest university in Spain according to the number of students.

#### 4.2.5 Royal Alcazar

Now, we'll visit the Alcazar, one of the most important monuments in Seville, and one of the oldest, which was declared World Heritage Site by UNESCO in 1987.

This fortress is more than 1,000 years old. It was the royal residence for Moorish governors from the 10th century to 1248, the year of the Reconquest of the city, and subsequently the royal residence for the Christian Kings up to the present.

Adb Al Ramón III, the first caliph of Cordoba, ordered the construction of the first Alcazar at the beginning of the 10th century.

By that time, the Alcazar was just a small fortress, with only 2 hectares. However, nowadays the Alcazar covers 11 hectares, with 7 hectares of gardens. This is because over the centuries the kings that conquered the city decided to extend the original castle by adding new halls, palaces and courtyards, sometimes reusing and renovating the existing ones.



**Figura 4.17: Fachada Alcázar**  
*Fuente: Elaboración propia*

This is exactly what we'll see during our visit, a fortress made of different palaces with a superb blend of Christian and Moorish artistic features.

#### 🚩 Lion's Courtyard

We are now standing at the Lion's Courtyard, named thus because, according to a legend, this was the place where the presents from other countries were placed. It is also said that one day a Middle Eastern embassy sent some exotic presents, among them there were cages with lions inside.

From here, we can see two traces of the former fortress. On the left, the oldest wall of the Alcazar, dating from the 10th century, that is, the original one. In front of us, the wall which was added in the 12th century.

But the most outstanding feature of this courtyard are these two trees. They came from Brasil and Argentina and they are known as "the tree of the wool" or also as "drunk stick".

"The tree of the wool" refers to the fact that in Argentina there are lots of flocks of sheep, and it's said they usually scratch their backs over the trunk, leaving small pieces of wool between the thorns.

And the second label, "drunk stick" is used to name the tree because its trunk resembles a bottle of wine.

#### 🚩 Hunting's Courtyard

Now, we will place ourselves just in the middle of the courtyard. The name of this spot is Hunting's Courtyard. It is called like this because in the Middle Ages the kings used to gather together on this square with their ladies, their hunt teams and their knights, and then they would all go to their private hunting area.

From the centre of this courtyard, we can clearly see the three palaces that compose the fortress.

On the left, the Gothic Palace, built in the 13th century.

In front of us lies the Mudejar Palace or Peter I's Palace, which was built in the 14th century and finally, on the right, we can see the building that houses the House of Trade of Indies.



**Figura 4.18: Patio de la Montería( Alcázar de Sevilla)**

*Fuente:www.commonswikimedia.org*

#### 🚩 House of Trade

The House of Trade was founded by the Catholic Kings in 1503 in order to control the monopoly of trade with the Americas. What's more, many important trips by ship were organized there such as the first voyage around the world. So, this institution had an important role to play in the organization of all the boat trips to the Americas and the design of alternative routes to discover new lands.

After the discovery of America, especially from the 16th to the 17th century, Seville lived its golden age. However, everything changed in 1717, when the river became non-navigable, so the operations of the port of Seville were moved to Cadiz.

Now, let's get into the building.



## ✚ The Admiral's Hall

This hall is named "The Admiral's Hall". Nowadays, it's used for meetings, conferences and sometimes to host music concerts. Also, it's the place used to receive official visits.

Around us there is an important collection of paintings. They are copies. The original ones are kept at the High Palace in Madrid.

The most outstanding picture is the biggest. It was painted by Virgilio Mattoni in 1887. It shows the last days of King Ferdinand III.

King Ferdinand III was a very important king for this city, because he was actually the reconqueror of Seville in 1248. He is popularly known as "Ferdinand the Saint"; in fact, he is one of the patron saints of Seville. This religious status of him is due to the fact that his body, after more than 700 years, is still mummified. It seems to be a natural mummy and there is no scientific explanation for this curious circumstance. If you feel curious about all this, you should know that the mummified king can be seen every 30th of May at the Royal Chapel, inside the Cathedral of Seville, because every year the Cathedral of Seville keeps alive the traditional rite of opening up the silver sarcophagus with the king's mummified corpse.



**Figura 4.19: Cuadro "Las postrimerías del rey Fernando III"**  
*Fuente: [www.museodelprado.es](http://www.museodelprado.es)*

The painting near the piano is that of Francisco de Asís, the husband of Isabel II.

The rest of the portraits show several kings and queens of Spain.

To our right, there are the portraits of the last king of France, Luis Felipe de Orleans and his wife Emilia. Next to them are Ferdinand VII and his fourth and last wife Cristina de Nápoles y Borbón.

These four portraits belong to the parents of the Dukes of Montpensier, Antonio de Orleans, the son of Luis Felipe and Cristina, and Maria Luisa Fernanda, the daughter of Ferdinand VII and his wife Cristina.

The Dukes of Montpensier stayed here in Seville and they had their own big private gardens. However, after the death of Antonio de Orleans, the Infant Maria Luisa decided to give away most of her private gardens to the city. At the beginning of the 20th century, these gardens became a new public park, and many renovations were undertaken on them for the 1929 Iberian American Exhibition.



Closely connected to this Exhibition is the painting we can see at the end of the hall.

Painted by Alfonso Grosso in 1931, it represents the inauguration of the 1929 Iberian American Exhibition.

In the middle, you can see King Alfonso XIII and his wife, Queen Victoria Eugenia von Battenberg.

#### 🚩 Audience Hall

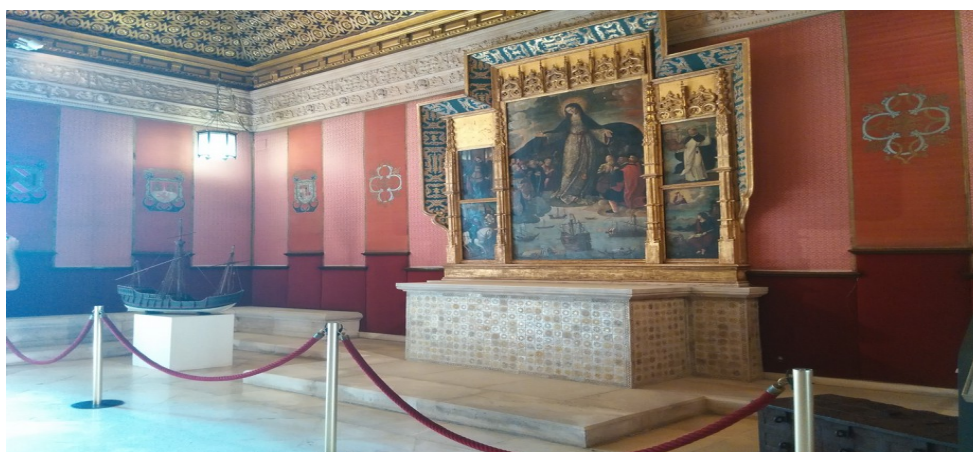
We have just entered the so-called Audience Hall, the place where Columbus was received by the Catholic Queen, Isabel I, after his second trip to the Americas.

There are many things that stand out in this hall. First, we will take a look at the magnificent ceiling, which is the original one dating from the 16th century. It is made of cedar wood and is covered with gold leaf. It embraces both Moorish and Renaissance elements.

Then, all around us, there is a tapestry with a collection of coat of arms of the most important admirals from the times of the Reconquest of Seville to the discovery of the Americas. The most important one is that of Christopher Columbus. Inside Columbus' coat of arms we can see the symbol of the two former kingdoms, Castile and Leon, the anchor, and finally these tiny blue spots on the left corner which stand for the islands of the new continent that were discovered by Columbus.

There is a phrase surrounding the shield saying "Columbus gave a new world to Castile and Leon".

Now, on the right side, we can see a very peculiar painting. It is a kind of altar painted by Alejo Fernández in the 16th century.



**Figura 4.20: Sala de Audiencias. Detalle Altar de Alejo Fernández**

*Fuente: Elaboración propia*

It represents the Virgin of Navigators, also known as the Virgin of Buenos Aires. It is in fact an allegory of the discovery of the Americas.

In the middle of the composition, we can see the Virgin offering shelter and support to all the sailors situated under her cloak.

There are also some famous sailors represented in the painting such as Christopher Columbus, the Pinzon Brothers, Americo Vespucio, and some friends of Columbus.

Also, we can see the figure of King Charles V with Elcano and Magallanes. Charles V was the king who supported and funded the first boat trip around the world.

Next to the painting, on the left, we can see a model of the ship of Columbus, the Nao Santa María; on the right, there is a treasure chest.

#### Peter I's Palace

This is the most important palace inside the Alcazar. The Christian king Pedro I of Castile ordered its construction in 1364.

However, as you may have already noticed, this is no common façade. It combines Christian and Moorish elements due to the joint participation in its construction of Moorish artisans, carpenters and architects from Granada, Cordoba, Toledo and Seville.

For this reason, the main façade is quite similar to a Moorish palace.

#### Hall of the Palace

The first thing we find here is the hall. It is small hall divided into three spaces by these two rounded arches.

It is astonishing that there should be no windows at all, so the natural light is very poor. The entrance seems to be very big as compared with the total dimensions of the hall. These are typical features of Islamic architecture. The main purpose of all this was to preserve the private life in the palace, separating the public life and the private one.

The ceiling is the original one, dating from the 14th century.

Attached to the wall are some columns which were brought directly from ruins of Roman and Visigoth temples.

This space will lead us out to two different courtyards. On the right, we can get access to the very heart of the private life, a small courtyard and other small bedrooms. On the left, we come out to the centre of public life, the most spacious courtyard inside the Alcazar.

#### Maiden's Courtyard

This courtyard is the most beautiful one. It is mainly characterised by walls decorated with numerous handmade tiles, the abundant natural light and the rich blend of different architectural styles.

It is quite singular because it is the only low-level courtyard preserved in Spain, and for this reason it has been declared as a World Heritage Place.



**Figura 4.21: Patio de las Doncellas**  
Fuente:Elaboración propia

The place is called Maiden's Courtyard because, according to a legend, in the 11th century the Christian king Mauregato asked military help from the Almohad king Al Mutamid, so they both established an alliance. If Mauregato won the battle, he had to send 100 maidens to Al Mutamid.

The first year, Mauregato sent 100 young maidens, but the second year, he was smarter and sent a bouquet of flowers. But not a common one, it was a bouquet with 100 flowers, "maiden flowers". Regarding the alliance, it wasn't written whether the maidens had to be "women" or "flowers", so Al Mutamid couldn't complain.

Another important construction element here is the pond. Unfortunately, it is not the original one. It is a restoration made in 2004. They tried to restore the pond back to the way it could have looked in the 14th century. The original one had a fountain in the middle and much more vegetation, plenty of trees and flowers, even there were water jets sprouting from right and left walls because the overall architectural set was intended to represent Paradise. However, in the 16th century, as the fountain and the water jets stopped working, the floor was covered. Then, King Charles V commissioned the building of the upper section for his own wedding part. He also ordered these 52 Renaissance marble columns to be brought from Italy and laid out on the courtyard.

Now, I will show you a very curious detail, the ceramic tiles. There is a lot of hard work and patience behind their making. This was a former technique called "tiling technique", which consisted in cutting the ceramic tiles into small and tiny pieces and then putting them in place one by one. This craft vanished because it involved really hard work and turned out to be too expensive.

#### 🚩 Ambassador's Hall

This hall is named "Ambassador's Hall". It occupies the central part of the Alcazar. Its design is a square because it obeys the architectural principles of the Islamic Cubba, which means a square-shaped room representing the Earth. It is also enclosed by a half-orange shaped vault which symbolizes Heaven. Both low and upper parts stand for the Universe.

All these architectural elements are closely linked to the use that this hall used to be put to. In the 11th century, the times of King Al Mutamid, this place was used as the throne hall and it received the name of "Pleiades Hall". Remember that Pleiades is a constellation, for this reason the vault is made of wood and crystal, in an exuberant attempt to imitate the vision of millions of stars.



**Figura 4.22: Detalles de las pechinas y bóveda del Salón del Trono**  
*Fuente:www.nationalgeographic.com*

Then, in the 14th century, King Peter I used this hall with the same purpose, as the throne hall.

But the most astonishing feature is probably the decoration. As you may have realized, all the walls of this hall are covered with Mudejar elements: plenty of Moorish inscriptions, friezes with decorative elements such as the shells, symbol of wealth and life; and, of course, the pendentives which lend support to the vault, following the same design as the Muqarna style in Granada.

In the upper part, we can see four cast iron balconies and a collection of portraits. They were added in the 16th century. The portraits belong to the kings of Castile and Leon, from the Visigoths kings, Recaredo and Recesbinto to Felipe III, in the 17th century. Each one has its own coat of arms, its portrait and the reign years.

#### Dolls' Courtyard

Now, we are at the most cosy courtyard, the "Dolls' Courtyard". This courtyard was the centre of the private life and it leads right to the intimate rooms. It displays a blend of artistic elements. First, if we take a look at the columns, we can see that they are all very different from one other. They are made of various kinds of marble: white, dark green, black, dark grey, etc..

The columns were brought from the ruins of a Moorish Palace near Cordoba.

The upper part was added in the 19th century, following a Romantic design. To complete the design of stucco work, there were carried some copies of moulds used to do the decoration of La Alhambra.

And finally, as a curiosity, let me tell you that the courtyard is named this way because there are two little faces hidden in one of the arches.

Now I would like you participate in a little guessing game, could anyone tell where they are? I can give you some clues.....





**Figura 4.23: Patio de las Muñecas**  
Fuente: *Elaboración propia*

#### ✚ Felipe II's Hall

This is the longest hall inside the Alcazar. It is named Felipe II's Hall or Half Orange Hall, because of the shape of its ceiling. It is made of mahogany wood and tries to imitate the classic world architecture. It was used for summer banquets and hosting important meetings.

On the right, we can see a steel gate with Mudejar elements and a popular symbol in the middle. It is the "Star of David". You can ask yourself, why? Why did King Peter I decide to place this star here?

Mainly because the good relations held between the Jewish and Christian peoples at the time. He was tolerant with the Jewish quarter; in fact, Peter I had a Jewish man as his personal counsellor, doctor and Court administrator. That man was Samuel Leví.

But that tolerance toward the Jewish people didn't last long. There were many struggles between Christian and Jewish soldiers, until eventually, in 1482, the Jews were expelled from Seville.

#### ✚ Galley Courtyard

This is the so-called Galley Courtyard. This name comes from the shape that the hedges used to display back in the 11th century. By that time, the hedges were cut imitating galleys and animals, and there were also some water jets between the flowers and plants.

The water jets stopped working so they were replaced by orange trees, myrtle hedges and acanthus.

The only remaining original element is the structure of the courtyard. As a curiosity, I can tell you that this was inherited from Persian architecture. They used to design the courtyards as squares divided into four parts, representing the four Earth elements; Water, Fire, Earth and Wind.

Another important detail is the trees we find attached to the walls. Believe or not, they are orange trees. This kind of garden technique is unique. It is used only in the Alcazar.

Also remarkable is the marble column placed in the middle of the courtyard. They make up a monument dedicated to the Almohad king Al Mutamid. He became very popular for his poems. He was a singular king because he fell in love with one of his maidens. He was so bewitched by her that he used to give her great presents. History says that one day he noticed she was very sad, looking to the hills in front of the Cordoba Mosque, and he asked her why she was so worried. She told him that she missed the snow-capped mountains that she used to see when she was younger. So, Al Mutamid came up with a great idea to make her happy. He ordered to plant cherry trees all along the mountains. When they bloomed, it seemed there was snow all over them.

#### 🚩 Mercury Pond

This is the Mercury Pond. It is named like this because, as you may see, there is a bronze statue erected in the middle that represents Mercury, the god of trade.

The pond was built in the 16th century and initially it was used as a water tank to keep and supply the water to the other ponds and fountains of the Alcazar. In fact, nowadays, it is used to provide water to the lower courtyards. Given that this pond is situated in the upper section of the fortress, the underground pipes carry the water from the upper to the lowest parts.

The most outstanding element here is the gallery we can see just in front of us. It was built by the Italian architect Vermondo Resta in the 17th century. This kind of galleries are known as “loggias”, which are galleries that have rounded arches. It is also interesting to reflect for a minute on the kind of materials used. The place is decorated with volcanic rocks, for this reason, it's known as the Gruttresco Gallery. Gruttresco comes from Italian “grotto” (cave).



**Figura 4.24: Galería del Gruttresco**  
*Fuente: Elaboración propia*

Another relevant detail are the frescos used to decorate the front part. They exhibit some gods and goddesses from Parnassus Mount, such as Neptuno (also named Poseidón), the god of seas and oceans.

To the right, we can see a singular fountain. Behind it, there is a hidden mechanism that makes music by using the water jets and the air; that is to say, it is a hydraulic organ. It was designed in the 17th century, and nowadays, there is only one person from Britain that can fix any mechanical problems which may arise with it. It continues to work well; in fact, every hour it plays two melodies, lasting around 10 minutes.

#### 4.2.6 . Santa Cruz Quarter

This used to be the Jewish quarter of Seville. It was home to the second most important Jewish community in the 13th century, after the communities settled in Toledo.

Santa Cruz is a maze of narrow streets and small squares. From the 13th to the 15th century, this quarter was separated from the city. It was walled and there were steel gates like this. So this quarter was something of a big city within a city. In fact, they had their own rules and habits. What is more, the Christian kings were very tolerant toward the community and they even used to support them. However, due to some religious struggles which took place in the year 1391, Christian soldiers ransacked the quarter, so the Jewish population was reduced and the rest got dispersed around the city.

Over the years the social tension was rising until 1483, when Jewish people were expelled from Seville. Five years later, the Court of The Holy Inquisition was founded by the Catholic Kings.

Much later, at the beginning of the 20th century, due to the celebration of the 1929 Iberian American Exhibition there was a redevelopment of the quarter. King Alfonso XIII ordered to renovate some squares and parks of the city. For this reason, most of the Jewish quarter is almost new.

#### 🚩 Doña Elvira's Square

This is Doña Elvira's square . It takes its name from a famous event which happened in the 14th century. A young beautiful woman called Doña Elvira de Ayala lived in one of the houses that surround us. She is said to have been the founder of the "Corral de Comedias", which was a kind of open-air theatre. By that time, the traditional houses used to have a communal courtyard. They used to place a small stage in the middle of the courtyard, and terraces were spread on both sides of it.



**Figura 4.25: Plaza de Doña Elvira**  
Fuente: [www.forocoches.com](http://www.forocoches.com)

From the 15th to the 17th century many important theatre plays by Lope de Vega, Miguel de Cervantes and Tirso de Molina were performed in this square, the former courtyard.

The most famous one was *Don Juan Tenorio* by Tirso de Molina, which tells the story of a handsome and seductive man who is very well-known for his love affairs with lots of women. After a bet with his friend, he promises to conquer a novice from a convent and, more surprisingly perhaps, also his own friend's lover. After seducing both women, many love troubles and quarrels happen in the course of the story and, of course, the play ends tragically.

As you can see, this square is a very romantic place surrounded by those benches decorated with tiles, where you can sit and close your eyes while you are listening to the burbling of water from the fountain.

And when springtime comes and the trees bloom, it's a magical moment because there's a sweet scent of orange blossom pervading the whole square.

Another interesting detail is the kind of tree planted here. This is the traditional orange tree of Seville, one of its eternal symbols. It is a tradition inherited from the Roman and Moorish civilizations.

It is a very useful tree. It offers shelter in the summer, it blooms in the spring and it produces bitter oranges in the winter. The oranges are used to make marmalade. The nuns from the city convents usually pick them up during the winter, and then they sell the pots of jam they manufacture themselves following a very traditional method.

#### 🚦 Hospital of Venerables

It was founded by Justino de Neve in the 17th century and it was used as a hospital to host and take care of aged priests.

Inside of it there is on display a collection of paintings by great painters from the 17th century such as Valdés Leal and Murillo .



**Figura 4.26: Hospital de los Venerables**

*Fuente: Elaboración propia*

Nowadays, it is the seat of Abengoa's Foundation, which is in charge of organizing important cultural exhibitions and musical concerts inside the former chapel.



### Reinoso Street

The popular name of this street is Street of the Kiss. It is the narrowest street in the centre of the city. As you can see, the balconies are so close to each other that you can shake hands and kiss your neighbour.

### Jamerdana Street

The name of this street is Jamerdana. This word comes from the Arabian word "Jamardana". It is known that in this street there was a flea market that sold cattle intestines and other useless parts of meat. Also, according to the Spanish dictionary, Jamerdana refers to the place where all the useless parts of cattle are thrown into.

### Santa Teresa's Street

Here we can see the house where the painter Murillo lived. He was one of the most popular painters in the 17th century and he became a very famous artist in Spain and all around the world. There are Murillo's paintings in Washington, belonging to the Widener Collection, and others in New York, belonging to the Frick Collection.

However, he died in 1682 due to a fall from a scaffold while he was painting one of the vaults inside the Cathedral of Cadiz. As he left an important artistic legacy, his death led many cultural institutions to build monuments and museums dedicated to him. The former house of Murillo in Seville was converted into a museum dedicated to his memory and work in 1982, 300 years after his death.

Nowadays, it is the seat of the Andalusian Institution of Flamenco.

### Murillo's Gardens

They are named Murillo's Gardens in honour to Murillo, because as we have seen, he lived very near here. However, from the 10th to the 20th century, this small park was part of the Alcazar's orchards. In 1911 they were turned into a public park.

Alfonso XIII ordered the renovation of great part of the city because Seville was appointed as the seat of the Iberian American Exhibition in 1929, and the city had to be "well dressed" for that special occasion.

The most outstanding features of this park are these two trees. They are a kind of Ficus trees called Ficus Macrophylla, known popularly as Giant Ficus or the tree of the lianas. They are tropical trees that can live around 400 hundred years and they can reach almost 60 metres high. However, the variety planted in Spain can only reach 25 metres.



**Figura 4.27: Ficus Macrophylla, árbol de las lianas**  
Fuente: [www.tripadvisor.es](http://www.tripadvisor.es)

This one here is said to be the youngest tree, being over 120 years old.

Then, in the middle of the park, we can find a monument, 23 metres high, dedicated to Christopher Columbus.

The Lion's Fountain is named like this because parents used to scare their children by telling the story of the greedy lion. According to that story, at night, the lion in stone became a real lion, and he was very thirsty and hungry. So he jumped down from the top of the column to get some water to drink. And he needed to feed himself, so it wasn't advisable to stay around at night. If children didn't come back home early, the lion would eat them.



**Figura 4.28: Fuente de los Jardines de Murillo**  
Fuente: [www.viajeros.com](http://www.viajeros.com)

At the top, we can see the lion carved in stone. One of the lion's claws is stepping on the earth globe, the symbol of the Spanish Empire after the discovery of America.

In the middle, there is a ship representing the Nao Santa María, the first ship where Columbus travelled to the new continent.

Finally, at the bottom, there is a medallion of Columbus, and the royal coat of arms of the Catholic Kings.

In Seville there are three monuments dedicated to the Admiral Christopher Columbus: his tomb inside the Cathedral, a statue in marble at the Monastery of La Cartuja, and Columbus's Egg, situated in San Jeronimo's Park.

#### Roman Aqueduct

This wall is one of the few remains of an old Roman aqueduct, reused by Almohads in the 12th century. At that time, the water came from a natural source situated in Alcala de Guadaíra, a village which is 12 km away from Seville.

The aqueduct was in use until the 19th century, and it was eventually demolished in 1912. There are only three remains of the former aqueduct in the city.

#### Rosina's Balcony

This balcony is quite popular in Seville because it is linked to one famous opera, *The Barber of Seville*. This balcony reminds us of the scene of Rosina talking to her lover, the Count Almaviva, when he climbed through a balcony to abduct Rosina.

There are over 128 operas set in Seville. In fact, Seville is the city which has been used for setting more opera scenes in the world. Thanks to that, Seville was declared City of Music by UNESCO in 2006.

The most popular operas set in Seville are "The Barber of Seville" by Gioachino Rossini, *The marriage of Figaro* by Wolfgang Amadeus Mozart (which is actually considered the second part of *The Barber of Seville*, *Carmen* by Georges Bizet, *Don Giovanni* by Mozart, which is based on the historical legend of Don Juan Tenorio, and finally *Fidelio* by Ludwig van Beethoven.

#### Legend of Susona

These houses used to be part of the former Jewish quarter of Seville. The Jewish were quite integrated in the city, but there were many quarrels against them at the end of the 13th century. Those constant attacks on them were the spark that made Jewish people fight back.

Right here lived a humble Jewish family. The father was called Diego Susón. He had the idea to cook up a plot to attack the Christian soldiers. But his daughter, Susana Ben Basó, or Susona, as she used to be named, was in love with a young and handsome Christian soldier. So when she heard about that plot, she immediately went to tell his heart lover her father's plan. She didn't want his lover to be murdered by his father.



**Figura 4.29: Calle de la Muerte**  
*Fuente: Elaboración propia*

The young soldier, without any mercy, went to tell the situation to the mayor of the city. As a result, the mayor ordered to execute most Jewish people.

After that horrible massacre, she converted to Christianity and found shelter in a convent. In her last will, she wrote that her head had to be placed on her doorpost as a warning signal for all young women who fell in love, so that nobody would lose their head for loving someone. After her death, that was exactly what happened, her head was there for over 300 years. Then, it was replaced with a ceramic piece with a brown skull. For this reason, the name of this street is Death Street.

## **CAPÍTULO 5**

### **CONCLUSIONES**

La realización del trabajo de fin de grado ha tenido doble objetivo; por un lado, facilitar una guía sencilla a modo de esquema para futuros profesionales en el sector. Y por otro lado: la puesta en práctica, a modo personal, de una guía base sintetizada que me permita revisar y repasar la información precisa. Esta herramienta es fundamental para el guía, puesto que tenemos que traducir y elaborar esquemas en tantos idiomas como tengamos acreditados.

En mi caso, sería muy provechoso traducir este mismo esquema en francés, que es otro de los idiomas con el que habitualmente trabajo.

Puede también ser un punto de partida para el diseño de otras rutas. Por ejemplo, rutas por el barrio de San Bartolomé, o rutas por otros barrios que quizás no sean tan conocidos y populares.

El trabajo del guía no es enseñar siempre lo mismo, es más bien abrirse a un sinfín de posibilidades distintas, y aunque en la mayoría de los casos el programa viene dado y organizado por las agencias, también es muy importante tomar la iniciativa y desarrollar nuevas ideas, añadiendo algo innovador y creativo. Y en definitiva, es así como nos diferenciamos unos guías de otros. Por eso, mi objetivo era y sigue siendo partir de un esquema básico al que he ido añadiendo anécdotas, curiosidades. Todo eso lo da la experiencia, pero sigo destacando que esta guía es una herramienta muy útil.

Por otro lado, me gustaría compartir un vídeo realizado con la aplicación online PowToon que está disponible en You Tube, cuyo enlace se encuentra en el listado de webs consultadas de la bibliografía. Se encuentra bajo el nombre de : Guided Tour around Seville.

# Bibliografía

---

## **Listado de libros consultados**

- Bueno Manso, Francisco. (1997): " Jardines de Sevilla. El Parque de María Luisa: Su historia, su poesía, sus plantas". Editorial Robinia.
- Bueno Manso, Francisco; Nieves Barón, Ana. (1999). " Jardines de Sevilla. Jardines de los Reales Alcázares de Sevilla: Plantas, Historias y Leyendas." Editorial Robinia.
- Burgos Belenchón, Antonio. (1991). "Guía Secreta de Sevilla". Ediciones 29.
- Greus, Jesús. " Así vivieron en el Al-Andalus. La historia ignorada". Editorial Anaya.
- Martínez Velasco, Julio.(1993): " Leyenda de Susona". Editorial Castillejo.
- M. Borrás Gualis, Gonzalo. (1994) : "El Islam. De Córdoba al Mudéjar". Colección Introducción al Arte Español. Sílex Signos.
- Núñez Guardé, J. Agustín. (2001). " Sevilla de cerca. Nueva guía visual de Sevilla". Edilux.
- Ortiz de Lanzagorta, José Luis( 1988). "Las cigarreras de Sevilla". RC Editor. J. Rodríguez Catillejo S.A.
- Ros, Carlos.(2005). " Leyendas de Sevilla". Colección Buenaire. Rosalibros.
- Sánchez Mantero, Rafael. (1992) : " A short history of Seville". Sílex Signos.
- Salas, Nicolás.(2008). " Santa Cruz. Es un barrio que hay en Sevilla". Emasesa Metropolitana.
- Valdivieso, Enrique. (1998). " Guide of La Santa Caridad".Guadalquivir Ediciones.

## **Listado de webs consultadas**

- [www.andalunet.com](http://www.andalunet.com)
- [www.redjuderias.org](http://www.redjuderias.org)
- Alma Mater Hispalense: " La cara oculta de Maese Rodrigo", [personal.us.es, http://personal.us.es/alporu/historia/maese\\_oculto.htm](http://personal.us.es/alporu/historia/maese_oculto.htm). ( Consultado: 12/01/16)
- El Hedonista (2014): "Hotel Alfonso XIII: Sevilla, historia y lujo", [elhedonista.com](http://elhedonista.com), 13 de noviembre de 2014, <http://bolsamania.com/elhedonista/hallazgos/hoteles/alfonso-xiii-sevilla-35750/>.(Consultado: 22/12/15).

## **Diccionarios online:**

[www.linguee.com](http://www.linguee.com)

[www.etymonline.com](http://www.etymonline.com)

[www.oxforddictionary.com](http://www.oxforddictionary.com)

## Anexos

---

A continuación se presenta un glosario de términos, entre los cuales se encuentran: tipo de edificaciones, elementos decorativos, adjetivos descriptivos y por último phrasal verbs. El listado de palabras ha sido extraído del trabajo de fin de grado.

### **Kind of buildings**

- **Aqueduct:** Acueducto.

*Ing:* A bridge or viaduct carrying a waterway over a valley or other gap.

- **Bullring:** Plaza de toros.

*Ing:* An arena where bullfights are held.

- **Church:** Iglesia.

*Ing:* A building used for public Christian worship.

- **Convent:** Convento.

*Ing:* A Christian community of nuns living together under monastic vows.

- **Fortress :** Fortaleza

*Ing:* A military stronghold to protect against attack.

- **Hospital:** Hospital.

*Ing:* An institution providing medical and surgical treatment and nursing care for sick or injured people.

- **Palace:** Palacio.

*Ing:* A large and impressive building forming the official residence of a ruler, Pope, archbishop....

- **Pavilion:** Pabellón.

*Ing:* A temporary building, stand, or other structure in which items are displayed at a trade exhibition.

- **Royal Shipyards:** Astilleros, Reales Atarazanas.

*Ing:* An enclosed area of land where ships are built and repaired.

- **Skyscraper:** Rascacielos.

*Ing:* A very tall building of many storeys.

- **Tower:** Torre

*Ing:* A tall narrow building, either free-standing or forming part of a building such a church or castle.

### **Decorative elements**

- **Altarpiece:** Altar.

*Ing:* A painting or other work of art designed to be set above and behind an altar.

- **Arch:** Arco.

*Ing:* A curved symmetrical structure spanning an opening and typically supporting the weight of a bridge, roof, or wall above it.

- **Bench:** Banco.

*Ing:* A long seat for several people, typically made of wood or stone.

- **Bust:** Busto.

*Ing:* A sculpture of a person's head, shoulders and chest.

- **Coat of arms:** Escudo ( de armas).

*Ing:* The distinctive heraldic bearings or shield of a person, family, corporation, or country.

- **Column:** Columna .

*Ing:* An upright pillar, typically cylindrical, supporting an arch, entablature or other structure . Sometimes, it can stand alone as a monument.

- **Decorative border:** Bordillo.

*Ing:* A decorative strip around the edge of something. A strip of ground along the edge of a lawn or path for planting flowers or shrubs.

- **Fences:** Vallas

*Ing:* A barrier, railing, or other upright structure, typically of wood or wire, enclosing an area of ground to prevent or control access or escape.

- **Frieze:** Friso.

*Ing:* A broad horizontal band of sculpted or painted decoration, especially on a wall near the ceiling.

- **Glazed tile:** Cerámica vidriada, panel cerámico.

*Ing:* A thin square slab of glazed pottery or other material for covering floors, walls, or other surfaces.

- **Orchard:** Huerto

*Ing:* A piece of enclosed land planted with fruit trees.

- **Painting:** Cuadro

*Ing:* A painted picture.

- **Pediment:** Frontón.

*Ing:* The triangular upper part of the front of a classical building, typically surmounting a portico.

- **Pendentive:** Pechina.

*Ing:* A curved triangle of vaulting formed by the intersection of a dome with its supporting arches.

- **Pilaster:** Pilastra.

*Ing:* A rectangular column, especially one projecting from a wall.

- **Relief:** Relieve.

*Ing:* A method of moulding, carving, or stamping in which the design stands out from the surface, to a greater ( high relief) or lesser ( low relief) extent.

- **Sarcophagus :** Sarcófago.

*Ing:* A stone coffin, typically adorned with a sculpture or inscription associated with the ancient civilizations or also associated with a king, queen or priest.



- **Sculpture:** Escultura.

*Ing:* The art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster.

- **Sebka:** Sebka

*Ing:* It's a feature from the Almohad architecture. It's usually made of brick or plaster. It's made up of a network of lozenges.

[www.diccionariohistoriadelaarte.blogspot.com.es](http://www.diccionariohistoriadelaarte.blogspot.com.es)

- **Stage:** Escenario.

*Ing:* A raised floor or platform, typically in a theatre, on which actors, entertainers, or speakers perform.

- **Statue:** Estatua.

*Ing:* A carved or cast figure of a person or animal, especially one that is life-size or larger.

- **Stucco work:** Estuco.

*Ing:* Fine plaster used for coating wall surfaces or moulding into architectural decorations.

- **Terraces :** Gradadas.

*Ing:* A flight of wide, shallow steps providing standing room for spectators in a stadium, soccer ground.

- **Vault:** Bóveda.

*Ing:* A roof in the form of an arch or a series of arches, typical of churches and other large, formal buildings.

### **Useful adjectives to describe monumental spots and paintings**

- **Astonishing:** Sorprendente.

*Ing:* Extremely surprising or impressive; amazing.

- **Gloomy:** Sombrío, tenebroso.

*Ing:* Dark or poorly lit, especially so as to appear depressing or frightening.

- **Lush:** (Of vegetation): Frondoso.

*Ing:* growing luxuriantly.

- **Muggy:** (Of the weather). Bochornoso.

*Ing:* unpleasantly warm and humid.

- **Outstanding:** Destacable, notable, llamativo.

*Ing:* Clearly noticeable.

- **Remarkable:** Extraordinario, llamativo.

*Ing:* Worthy of attention; striking.

- **Spooky:** Espeluznante, fantasmagórico.

*Ing:* Sinister or ghostly in a way that causes fear and unease.

### **Useful phrasal verbs**

- **Take over:** Asumir el control de algo, relevar o sustituir ( a un rey).

*Ing:* Assume control of something.

- **Drive up:** incrementar, impulsar, potenciar...

**Ing:** increase.

- **Settle down:** asentarse

**Ing:** to start to have a quieter way of life, living in one place.

- **Go through:** pasar por, atravesar ( generalmente por una mala situación).

**Ing:** Undergo (a difficult period or experience).

- **Sweep away:** borrar, arrasar.

**Ing:** to get rid of something completely

- **Cook up** ( a plot): Maquinar, urdir, tramar.

**Ing:** Concoct a clever or devious story, excuse, or plan.

- **Fight back:** Contraatacar .

**Ing:** to resist strongly or attack somebody who has attacked you before.

- **Jump down:** Contestar ( reaccionando a un comentario)

**Ing:** Respond to what someone has said in a sudden and angrily critical way.