



EUROPEAN COMMUNITY

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Development Fund

1

Spain

Seville

Spain

Seville



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Cathedral and Giralda
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Puente de la Barqueta

Text:
Antonio Silva

Translation:
Hilary Dyke

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INTRODUCTION

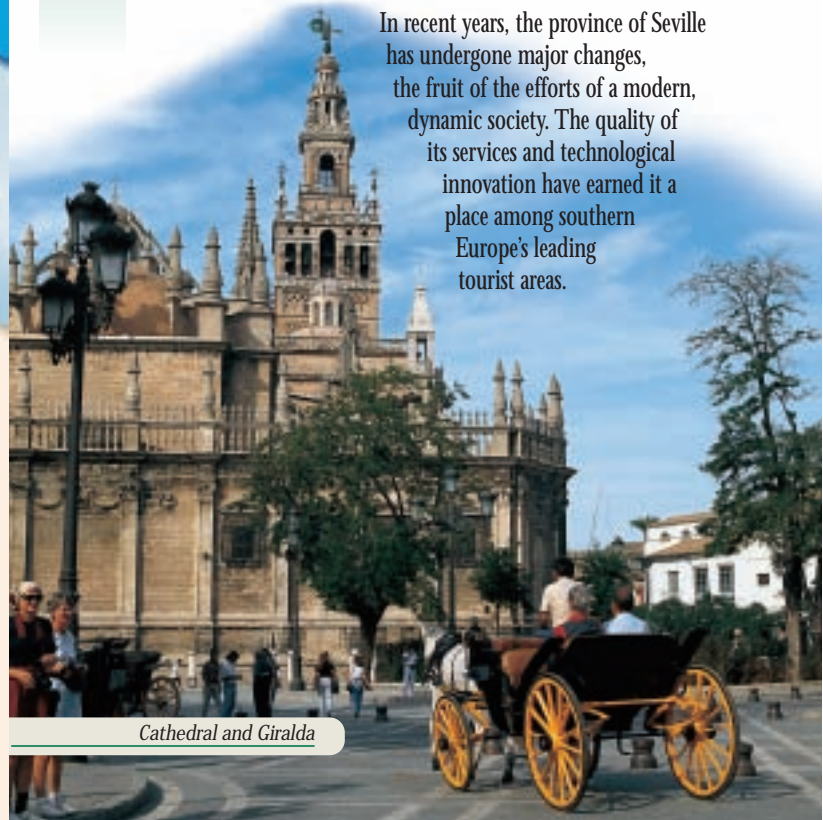
Because of the appeal of its province and the wide range of tourist activities available, Seville has become one of the most popular choices among visitors to Spain: a cultural melting pot, its towns and villages are like mosaics and columns on which the history of Tartessians, Iberians, Arabs and Christians is written and kept alive.

It is a lyrical destination, where six touristic regions bring into play a mixture of sunshine, nature, sports, poetry and flamenco, gastronomy and history.

With a surface area of 14,001 km², the province of Seville, the largest in Andalusia, is made up of 105 towns, including the capital.

The province boasts a vast natural and cultural heritage: about 14 percent of its surface area is classified as natural beauty spots; it is home to 14 historical sites and over 300 monumental groupings, not to mention its wealth of handicrafts, its *fiestas* and popular customs.

In recent years, the province of Seville has undergone major changes, the fruit of the efforts of a modern, dynamic society. The quality of its services and technological innovation have earned it a place among southern Europe's leading tourist areas.



Cathedral and Giralda



Doñana Park

Situated in the southwest of the Iberian Peninsula, it is part of the Autonomous Community of Andalusia. The capital, Seville, has a population of over 1,700,000.

The province, in the heart of Vega and La Campiña, on the banks of the River Guadalquivir, is a developed area stretching over El Aljarafe, the marshes (Marismas del Guadalquivir) and Doñana, towards the northern and southern mountain ranges (Sierra Norte and Sierra Sur).

In terms of climate, the province is situated within the Mediterranean zone. The average annual temperature is between 18 and 20°C and there is plenty of sunshine all year round (about 3,000 hours).

It is blessed with mild winters and dry, hot summers, with warmish temperatures in spring and autumn. Rain can be expected between early autumn and the first days of spring.

SOME HISTORY AND GEOGRAPHY

Seville possesses a rich history, equalled by few. Many were the civilisations to cross the river and settle in this, one of the peninsula's most fertile regions.

In the beginning, the city acted as both bridge and port. The early human settlements took root on a small plateau which had escaped the floods when the Guadalquivir River rose. When, at the time of their confrontation with the Carthaginians, the Romans invaded the peninsula, Seville was inhabited by the Turdetanos, the descendants of Tartessus. After the Battle of Ilipa, which marked the end of the war, the Romans built a settlement on the other side of the River Itálica (206 B.C.) to provide a place of rest for their legionaries.

This event was the beginning of what would be the swift and intense Romanisation of the

peninsula, which, in the process, took a great step forward in the economic, political and cultural fields. Seville was certainly no exception.

After the dissolution of the Western Roman Empire, the Visigoths came to settle on the Iberian Peninsula and during the reign of Leovigildo, political unity and independence were attained for the first time. In 711, the Moslems invaded almost the entire peninsula, calling it Al-Andalus, and took Seville, the largest major city, giving it the name of *Isbiliya*. They made it into the country's Islamic capital, the seat of the General Government of Al-Andalus and a port and military base from which to undertake expeditions.

However, in a matter of just 10 years, the Christians who had settled in the north of the peninsula started to advance, thereby commencing the period of the Reconquest. As a result, a process of miscegenation evolved and the city turned into a social,

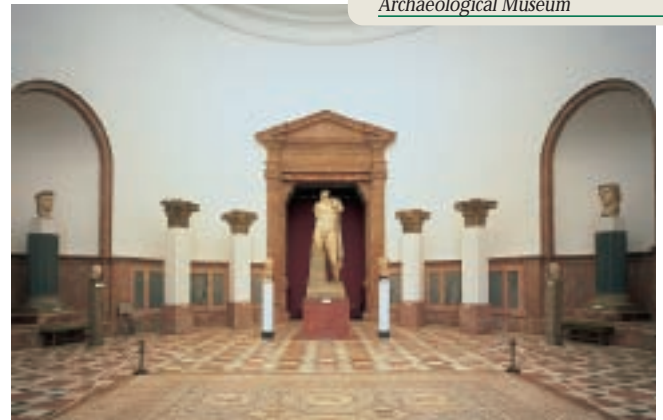
cultural and religious mosaic as Moslems, Jews and Christians lived side by side. From then on, times of war alternated with periods of peace while Seville gained further prestige with major works like the mosque, Mezquita Mayor, and the Giralda.

In the thirteenth century, while Moslem Spain was beset by a period of chaos, poor administration and internal conflict, Fernando III el Santo took the opportunity to launch his reconquest of Andalusia. The year of 1248 witnessed the start of the Christianisation process, in which Seville was to play a leading role.

The port, the point of convergence of goods shipped across the Atlantic and the Mediterranean, would enable Castile to form part of Europe's trade flow and, two centuries later, would be the scene of Columbus' departure when he set off to discover America.

Moving on to the seventeenth and early eighteenth centuries, Seville sank into a profound economic

Archaeological Museum





Isla de la Cartuja

crisis during which the city's growth came to a sudden halt. The crisis had several causes, including the transfer of the Indies fleet to Cádiz, the expulsion of the Moriscos (Moslems converted to Christianity), the outbreak of a plague in which half the population died and the loss of territories in Europe.

Later, as the nineteenth century and the Age of Romanticism dawned, the French arrived while the city, already socially depressed, was hit by another outbreak of plague. Fortunately, the tobacco industry appeared on the scene, along with a number of important reforms aimed at the economy, education and urban development. The factory, La Cartuja, was founded; the Triana Bridge was built; gas lighting was installed in public places; and the first April

Fair was held. By the middle of the century, the crisis was over and a new period of peace had begun.

The twentieth century came hand in hand with an extraordinary cultural period, featuring, amongst others, the Generation of '27 and, in 1929, the Latin American Fair. The city was replanned and revamped for the occasion.

In the latter half of the century, Seville, having earned its place as a key tourist destination, undertook a gradual modernisation process, considerably enhanced by the 1992 World's Fair, which was held in the Andalusian capital and gave it the cosmopolitan boost it needed. The year of 1992 also marked the 500th anniversary of Columbus' arrival in America and the start of the Voyages of Discovery, which would become the leitmotif of

Expo'92: the gathering of over 100 countries to display the progress made in science, technology, the arts and the humanities from 1492 to the present day, but with an eye to the future on the threshold of the twenty-first century.

HOW TO GET TO THE CITY

There are several convenient ways of reaching Seville, which is now not only a popular choice among tourists but also the gateway to the Autonomous Community of Andalusia.

The city is endowed with a first-class port on the only navigable river in Spain's inland, the Guadalquivir, along which freighters and cruise ships sail. For those wishing to travel by rail, the main station is Estación de Santa Justa, where the High-Speed Train and Talgo 200 Terminal is located. On these trains, the journey from Madrid to Seville takes just two and a half hours, while Córdoba is only 40 minutes away. The San Pablo International Airport is just 10 km away from

the city centre. Designed to handle up to 8,000,000 passengers a year, the airport runs regular flights to a number of Spanish and European capitals.

GETTING ROUND THE CITY

There is a municipal bus service, with terminals at Plaza Nueva, Plaza de la Encarnación, Archivo de Indias, Macarena, Puerta Osario, Pasarela-Prado de San Sebastián and Gran Plaza. Saver vouchers are on sale, covering three days and entitling the holder to change routes. Visitors might prefer the tourist voucher. Further information may be obtained on freephone 900 710 171.

If the visitor feels like a sightseeing tour of the city, he may opt for a horse-drawn carriage. Tours start at Parque de María Luisa, the cathedral, Plaza del Triunfo, Plaza Virgen de los Reyes and Torre del Oro.

Another option is to tour the city on the bus services run by Sevilla Tour and Servirama, both of which leave every thirty minutes from Torre del Oro, Plaza de España, Isla Mágica and Monasterio de la Cartuja. Tours round the city's leading sights last one and a half hours.

AVE, the high-speed train



Walks round the city

La Macarena

Our starting point is the central parish church, **Parroquia de San Pedro (1)**, in the square of the same name. Of Gothic-*Mudéjar* origin, it subsequently underwent considerable alteration. The frontispiece is dated 1624. It was at this church that painter Diego Velázquez was christened. On the main façade, there is a tile

depicting purgatory and in the frame, the author camouflaged a bird. It is said that the person who finds the bird will marry.

Next to the church we find the **Convent of Santa Inés (2)**, fronted by a peristyle.

The convent was built on the houses ceded by Doña María Coronel in the second half of the fourteenth century. Behind the railing running along the choir lies the glass case containing the mummified body of this lady, who was wooed by King

Pedro I. Close by is the
baroque organ
around which the



1. Parish Church of San Pedro
2. Convent of Santa Inés
3. Palacio de las Dueñas
4. Parish Church of Santa Catalina
5. Church, Iglesia de los Terceros
6. Convent of Santa Paula
7. San Marcos
8. Convent of Santa Isabel
9. Church of San Luis de los Franceses
10. Church of Santa Marina
11. The walls in La Macarena
12. Basilica. La Macarena
13. Andalusian Parliament
14. Parish Church of Omnium Sanctorum
15. Church of San Juan de la Palma

legend of Maese Pérez the Organist grew, to be popularised by Gustavo Adolfo Bécquer. Within the walls of the convent, the nuns sell a wide range of home-made confectionery.



Arch and basilica. La Macarena



Palacio de las Dueñas

At the end of Calle Doña María Coronel, we turn left and direct our steps towards the palace, **Palacio de las Dueñas** (3), the Seville residence of the House of Alba. The style of its construction reflects the transition from Gothic to Renaissance during the fifteenth and sixteenth centuries. The remarkable art collection kept in the palace's rooms may be visited by appointment. Poet Antonio Machado was born in the gardens, which inspired him to write one of his most popular poems: "Mi childhood consists in memories of a patio in Seville and a light-filled orchard where the lemon tree grows... ."

From Palacio de las Dueñas, we move on to the parish church, **Parroquia de Santa Catalina** (4), another *Mudéjar* temple, erected in the mid-fourteenth century. The frontispiece was taken from Santa Lucía, a church of the same style and period, and was added to Santa Catalina in 1930.

Continuing along Calle Sol, we find the church, **Iglesia de los Terceros** (5), once owned by the Franciscan monks of the Third Order. A seventeenth-century interior awaits us behind the frontispiece, which is somewhat reminiscent of Spanish America.

We now make for the **Convent of Santa Paula** (6), one of Seville's finest enclosed

convents. As we step in through the main door and cross the gardens, we are greeted by the church with its mixture of Gothic, *Mudéjar* and Renaissance features. The coffered ceiling above the nave is the work of carpenter Diego López de Arenas and dates back to 1623. As in so many other convents in Seville, there are two altarpieces dedicated to St. John the Evangelist and St. John the Baptist, with images by Martínez Montañés. The church's oldest sculpture is the Cristo del Coral, a late Gothic crucifix from the fifteenth century. While at the convent, the visitor is recommended to visit the museum, which covers several rooms on the upper floor, and then try the nuns' own confectionery. The variety of jams and quince jellies, made with fruit from the convent's orchard, is particularly tempting.

Close at hand stands the *Mudéjar*-style temple of **San Marcos** (7), whose tower brings to mind the *sebka* or rhombic decoration of the Giralda. Inside, it is worth pausing to admire two baroque sculptures. One is of St. Mark, after whom the church is named, and brings to mind the work of Juan de Mesa in the first thirty years or so of the seventeenth century.

The other, a recumbent Christ, bears a similarity to work produced in the latter half of the same century.

The small square behind San Marcos is the setting for the **Convent of Santa Isabel** (8). The church, with its caisson, a feature traditionally associated with convents, was designed by Alonso de Vandelvira in 1602. The relief found on the main frontispiece, where the Virgin's Visitation to her cousin, St. Elizabeth, is enacted, was worked by Andrés Ocampo in 1609. One of the most interesting altarpieces to be seen inside the church was designed by Juan de Oviedo and executed by Juan Martínez Montañés between 1610 and 1614; its niche contains the crucifix, *Crucificado de la Misericordia*, made by Juan de Mesa in 1622. Throughout the year,

Convent of Santa Isabel





Church of San Luis de los Franceses

the nuns of this convent run a workshop where they embroider gold thread on velvet, one of the local handicrafts commonly used in the decorations for Seville's Holy Week processions.

Now on Calle San Luis, we come across the **Church of San Luis de los Franceses** (9), a former Jesuit novitiate. The design of the church, one of the most representative examples of Seville's baroque architecture, is attributed to Leonardo de Figueroa. The visitor will be astonished by the wealth of features in its interior.

Opposite San Luis de los Franceses stands the **Church of Santa Marina** (10). The church's recent history has been plagued with unfortunate events in the form of fires and pillage. Reopened for worship only a short time ago, it is a *Mudéjar* construction of the fourteenth century, when its frontispieces and tower were designed.

Walking on along Calle San Luis, we reach the walls, **Murallas de la Macarena** (11) and the arch of the same name, which has become the district's emblem. This section of the walls is dotted by eight

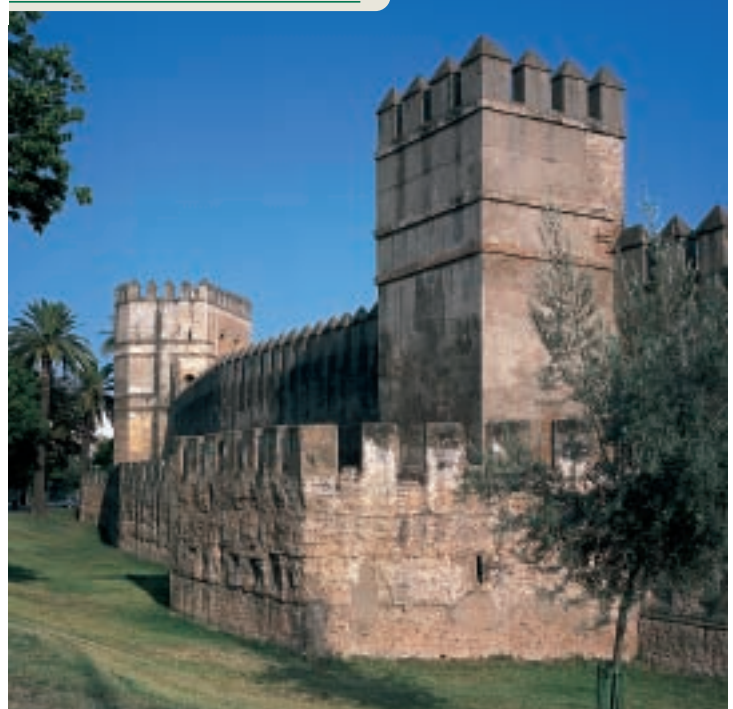
turrets, seven square and one, octagonal. Despite claims to its Roman origin, the wall dates back no further than the Almoravid Period. At the heart of the popular Macarena District stands the basilica, **Basilica de la Macarena** (12).

This contemporary construction was built by architect Aurelio Gómez Millán in 1949. It is the place of worship of Seville's very own Madonna, Macarena, known and venerated the world over. Of unknown authorship, the Macarena is carried in the Good Friday early morning procession, accompanied by 2,000 brothers dressed as Nazarenes.

Bullfighter Joselito el Gallo was a great devotee of this virgin.

Face to face with Basilica de la Macarena, we see the superb building of the hospital, Hospital de las Cinco Llagas. Also known as Hospital de la Sangre, the building houses the **Andalusian Parliament** (13). Its Renaissance quality is, for the most part, the work of Martín de Gainza, who drew his inspiration from the Hospital Mayor de Milán de Filarete, also used as a model for other hospital buildings in the New World. The church, now the scene of parliamentary sessions, was built by Hernán Ruiz II in the mannerist style.

The walls in La Macarena



Next, we walk in the direction of Calle Feria to visit the parish church, **Parroquia de Omnium Sanctorum** (14). This is one of the many examples of the *Mudéjar* temples erected in Seville in the fourteenth century. In the chancel, beneath a canopy depicting the Vatican's Basilica of St. Peter, the Virgin, Reina de Todos los Santos, is worshipped. This sculpture, the work of Roque de Balduque (sixteenth century), was altered considerably by Benito de Hita y Castillo in the eighteenth century.

Lastly, as we come to the end of this street, the church, **Iglesia de San Juan de la Palma** (15), comes into view. At this *Mudéjar* temple, which has been thoroughly remodelled, the saints of the brotherhood, Hermandad de la Amargura, are worshipped. The Madonna, one of the most expressive in Seville, is thought to have been made at the Roldán workshop in the early eighteenth century. The adjacent image of St. John the Evangelist, dating back to 1760, is the work of Benito de Hito y Castillo.

Andalusian Parliament



Barrio de Santa Cruz

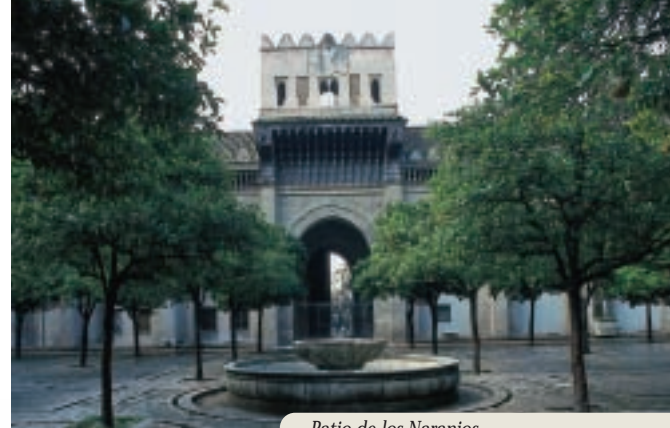


Plaza de Santa Cruz

We set off from the parish church, **Parroquia del Sagrario** (16), on Avenida de la Constitución. This temple marks Seville's transition from late mannerism to early baroque, as reflected on its classical, austere exterior. The remarkable high altarpiece depicts Christ's Descent from the Cross.

Next to Parroquia del Sagrario stands the cathedral, **Santa Iglesia Catedral** (17), erected on Seville's Almohade

mosque, or *jami*. As we gaze upon the majestic sight of its sheer architectural vastness, we are able to understand the words of the Chapter's members when, in 1401, they said that it was their intention to build a cathedral "... so big that, once it were finished, those who saw it would think we were mad". This Gothic temple is the largest in Spain and the third largest in Christendom, surpassed only by St. Peter's in Rome and St. Paul's in London.



Patio de los Naranjos

- | | |
|---------------------------------------|---------------------------------------|
| 16. Parish Church of Sagrario | 22. Patio de Banderas |
| 17. Cathedral | 23. Plaza de Santa Cruz |
| 18. Patio de los Naranjos and Giralda | 24. Convent of San José del Carmen |
| 19. Archbishop's Palace | 25. Murillo's House |
| 20. Archivo de Indias | 26. Hospital de Venerables Sacerdotes |
| 21. Reales Alcázares | 27. The Pinelo House |



Cathedral and Giralda

Patio de los Naranjos and Giralda (18), the city's symbolic feature, are all that remains of the Moslem mosque. Atop its slim brick structure, we can see the bell tower erected by Hernán Ruiz II in 1568. Crowning the imposing tower is a religious statue in the form of a woman in classical Roman dress, holding a shield in one hand and a palm leaf in the other. The statue is popularly known as *el giraldillo*.

The Giralda's bell tower is reached by climbing a series of ramps running round the tower's interior. Legend has it that the Arabs rode up there on horseback. On the first row of balconies, His Holiness John Paul II pronounced the Angelus during his visit to Seville in June 1993 on the occasion of the XLV International Eucharistic Conference. This was the Polish Pope's second journey



Cathedral interior

to Seville. The first was in November 1982, when he went to the city to beatify Sor Angela de la Cruz.

The vestry, Sacristía de los Cálices, the Royal Chapel, the main vestry and the chapter house are superb examples of architectural workmanship. The collection of sculptures is so great both in quantity and in quality that it can only be described as a full-scale display of Seville's school of imagery. We cannot fail to mention the Gothic carving of Virgen de los Reyes, the patron saint of Seville, at whose feet lies buried an urn containing the incorrupt body of Fernando III

el Santo. Twice a year, in the months of May and November, it is put on public view. The splendid high altarpiece, which took over 80 years to complete (1480-1560), is the finest instance of its kind in all Christendom. Works by Martínez Montañés, such as the Christ, Cristo de los Cálices, or the Immaculate Virgin known as *La Cieguecita* (the little blind girl), together with other noteworthy images by Juan de Mesa, Alonso Cano and so on, are all unmistakable examples of Seville's sculptural skills.

Just by the door, Puerta del Príncipe, we find the Sepulchre of Cristopher Columbus,

whose body had been buried in Santo Domingo and subsequently in Havana. Finally, after the loss of Cuba in 1898, it was brought to Seville Cathedral. Every year, on October 12, the foundation, Fundación Cristóbal Colón, places a floral offering on the tomb in a ceremony attended by a number of dignitaries. The mausoleum, made entirely from bronze, depicts the coffin being carried along by four heralds bearing the shields of the Kingdom of Castile.

Countless paintings are kept inside the cathedral, which is considered as the city's second leading art gallery. Art lovers should take the opportunity to contemplate pictures by Murillo, Zurbarán, Goya and

other painters, both Spanish and foreign. Nor should they miss the fresco of Nuestra Señora de la Antigua with its colonial associations and the clear influence of Siena's fourteenth-century architecture. The gold and silverware are equally interesting. Two first-class works awaiting the visitor's admiration are the monstrance, embossed between 1580 and 1587 by Juan de Arfe, and the urn of the king, Rey San Fernando, completed by Juan Laureano in 1719.

Opposite the cathedral, we can see the **Archbishop's Palace** (19), the residence of the Prelate of Seville. Behind its late baroque frontispiece lie two mannerist patios.

Archbishop's Palace





Archivo de Indias

Towards the back of the second one, we gain access to the rooms of the Archbishopric's General Archive, where ecclesiastic documents concerning the entire Archdiocese of Seville are kept. One of the palace's most striking features is its staircase, consisting of a single flight and three sections, similar to the one built at the Spanish Embassy in Rome, designed by Fray Manuel Ramos in the latter half of the seventeenth century.

Next to the cathedral is the **Archivo de Indias** (20), once the premises of a merchants' exchange. Started in 1584, it is one of Seville's most

representative instances of the mannerist style, clearly influenced by Herrera. In the times of Carlos III, this building was adapted to house the **Archivo de Indias**, the world's leading archive on the colonial period, where all the documentation concerning the government and administration of the New World is kept. The archive may be consulted by researchers and, from time to time, public exhibitions are held.

We now pass through Puerta del León in Plaza del Triunfo and make our way towards the **Reales Alcázares** (21), or Royal Fortress. After the Reconquest of Seville by Fernando III el Santo in 1248, the fortress's history was interwoven with the deeds of the Kings of Castile. Pedro I, known by some as "the Just" and by others, as "the Cruel", would leave a lasting mark on the former Moslem fortress when he transformed it into a luxurious *Mudéjar* palace. The building would undergo further refurbishment during the sixteenth century, including the installation of architectural and sculptural features in the impressive gardens, which were given curious names like the Garden of the Grotesque, the Garden of Dance, the Garden of the Labyrinth... In "the patios of



Reales Alcázares

dolls and maids" (Pacios de las Muñecas y de las Doncellas), as in the Ambassadors' Hall, we are transported to the world of *A Thousand and One Nights*. It is here, the seat of the Royal House in Seville, that the King and Queen stay when visiting the city.

Passing by the mounting block, we leave the fortress behind and find ourselves in **Patio de las Banderas** (22). This is the point at which the elbow-shaped street, Calle de la Judería, begins, leading us into the heart of the district, Barrio de Santa Cruz. We stop at nº. 2, Callejón del Agua, which runs parallel to the fortress gardens, to admire what can only be described as a classic among the patios to be found at Seville's mansion houses. Surrounded by columns and bursting with

pots of colourful flowers, this patio stirred the imagination of Washington Irving, in whose memory a stone plaque has been placed on the façade. Callejón del Agua takes us into Plaza del Alfaro, leading to the gardens, Jardines de Murillo. To one side lies **Plaza de Santa Cruz** (23), with a slim iron cross in the centre, known as Cruz de la Cerrajería. Turning

Callejón del Agua





Hospital de Venerables
Sacerdotes

into the narrow Callejón Mariscal, we reach one of Seville's most secluded squares, Plaza de las Cruces, or Square of the Crosses, so named because three crosses have been erected on as many classical marble columns. Next, we stroll along Calle Cruces as far as Ximénez de Enciso, where huge windmill wheels have been inserted into the left-hand plinth. On reaching Calle Santa Teresa, we visit the **Convent of San José del Carmen** (24), where valuable personal possessions of Santa Teresa de Ávila are kept, along with the manuscript of *Las Moradas* and her genuine portrait, painted by Fray Juan de la Miseria. Just opposite the convent stands the house where celebrated painter Murillo lived, **Casa de Murillo** (25), set in the atmosphere of the seventeenth century.

We retrace our steps to find ourselves facing the hospital, **Hospital de Venerables Sacerdotes** (26). Founded in 1675 by Canon Justino de Neve, the hospital is now used as the head office of the foundation, Fundación FOCUS, and is also the home of one of Seville's major engraving collections. The patio may be considered as one of the finest in Seville.

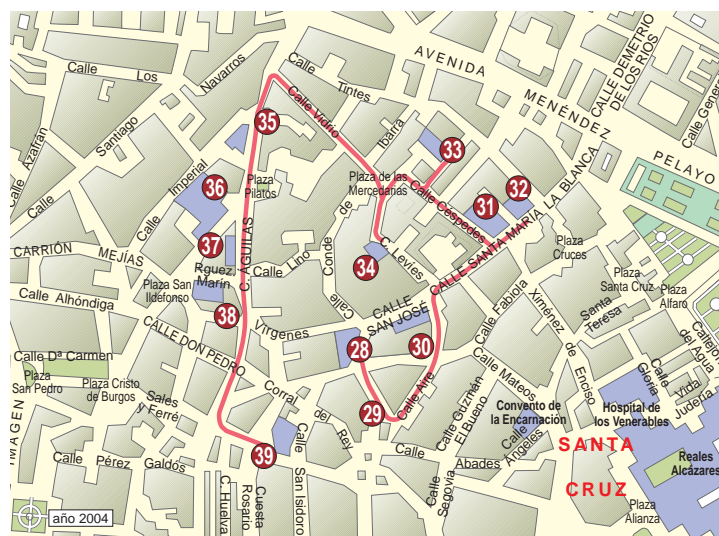
Our walk comes to an end at **Casa de los Pinelo** (27), the headquarters of Seville's Royal Academies: Bellas Artes de Santa Isabel de Hungría, Buenas Letras (fine arts and humanities) and medicine. This typical Seville mansion once belonged to the Pinelos, a Genoese family who took up residence in the city. According to tradition, this was the house where San Juan de Ribera, Archbishop of Valencia, was born.

The Jewish Quarter

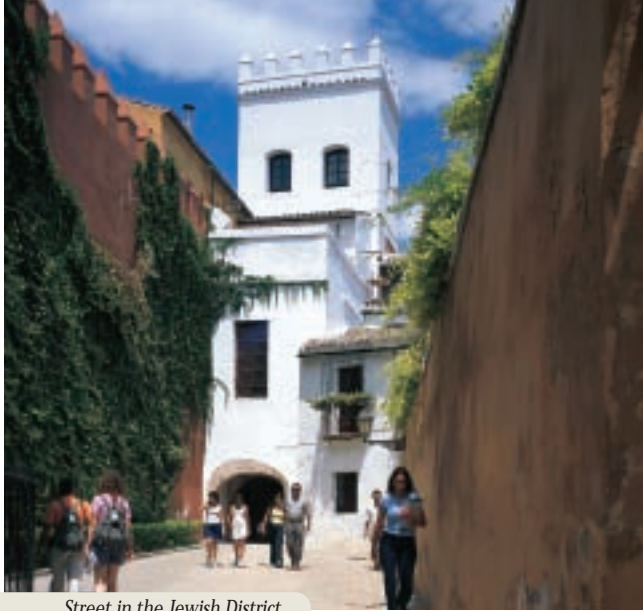
We shall start out at the parish church, **Parroquia de San Nicolás** (28). Built in the eighteenth century and consecrated in 1758, it is divided into five naves separated by marble columns. The silver front on the high altar is an excellent example of Seville's rococo-style silverware. Not far from the church, we turn into Calle Aire. On the corner of Calle Aire and Mármoles, we pause

to admire the famous three Roman columns, **Columnas Romanas** (29), which apparently once formed part of a temple dating back to the second century A.D., erected in the times of Hadrian or of his successor, Antoninus Pius.

On Calle José, we stop at the convent, **Convento de Madre de Dios** (30). This retreat for female coenobites has clear colonial associations in that the sepulchres and recumbent sculptures of Doña Juana de Zúñiga, widow of Hernán Cortés, and



- | | |
|-------------------------------------|-------------------------------------|
| 28. Parish Church of San Nicolás | 34. House of don Miguel Mañara |
| 29. Roman columns | 35. Church of San Esteban |
| 30. Convent of Madre de Dios | 36. Casa de Pilatos |
| 31. Altamira Palace | 37. Convent of Santa María de Jesús |
| 32. Church of Santa María la Blanca | 38. Temple of San Ildefonso |
| 33. Parish Church of San Bartolomé | 39. Parish Church of San Isidoro |



Street in the Jewish District

of their daughter, Doña Catalina Cortés, lie along the sides of the presbytery.

Further down Calle San José, we reach the palace, **Palacio de Altamira** (31), the former residence of the Duke and Duchess of Béjar and head office of the Culture Department of the Andalusian Regional Government. The origins of this palace go back to the fourteenth century, although its golden age would not arrive until the times of Teresa de Zúñiga in the early sixteenth century.

Next on our itinerary is the church, **Iglesia de Santa María la Blanca** (32), built on the site of an early Jewish synagogue. The temple's present layout is

as it was after reconstruction in 1662. It consists of three naves, divided by red marble columns. Its vaults are covered in ostentatious, multi-coloured plasterwork attributed to the Borja brothers. Among the many treasures guarded in its interior, of particular note are Murillo's *Sagrada Cena* and Luis de Vargas' *Piedad*.

Going back a little way, we turn into Calle Céspedes, in the heart of the District of San Bartolomé, which, together with Barrio de Santa Cruz, formed Seville's old Jewish Quarter or *Judería*. In recent years, thanks to a complex renovation process carried out in San Bartolomé, an important part of old Seville has been recovered.

Calle Virgen de la Alegría takes us to the parish church, **Parroquia de San Bartolomé** (33), a neoclassic building inaugurated in 1806. Wherever we go in the Jewish Quarter, we shall not find a street with a name as typically Hebrew as Calle Leviés. Here, we find the house, **Casa de don Miguel Mañara** (34), where the most famous member of the Brotherhood of Santa Caridad lived. For many, it is the most eloquent example of the typical Seville house: two storeys high, complete with mounting block, garden and, of course, a patio.

Our next stop is the **Church of San Esteban** (35), a *Mudéjar* temple whose architectural features indicate that it dates back to the latter half of the fourteenth century.

The exuberant plaster work decorating the sacrament chapel are of particular interest. On the high altar, canvases by Zurbarán are displayed. On Easter Tuesday, the departure of the brotherhood from this church is one of the most complicated and cumbersome feats in Seville's Holy Week.

Beside the church stands **Casa de Pilatos** (36), the residence of the Duke and Duchess of Medinaceli y Alcalá.



Casa de Pilatos



The sumptuous palace was built by Fadrique Enriquez de Ribera on his return from Jerusalem in 1519. Among the countless architectural and decorative elements imported from Genoa, it is worth mentioning the main entrance, the columns and the fountain in the main patio, worked by Antonio María Aprile de Carona and Pace Gazini. This patio is home to a collection of 24 busts of Roman emperors, sitting side by side with Charles V and Cicero. The tiled baths are the work of the Polido brothers, between 1535 and 1538. The building is open to visitors every day as indicated on the main door. Times vary from season to season.

Now on Calle Águilas, we find the **Convent of Santa María de Jesús** (37). The coffering above the chancel is a good example of the *Mudéjar* style of the end of the sixteenth

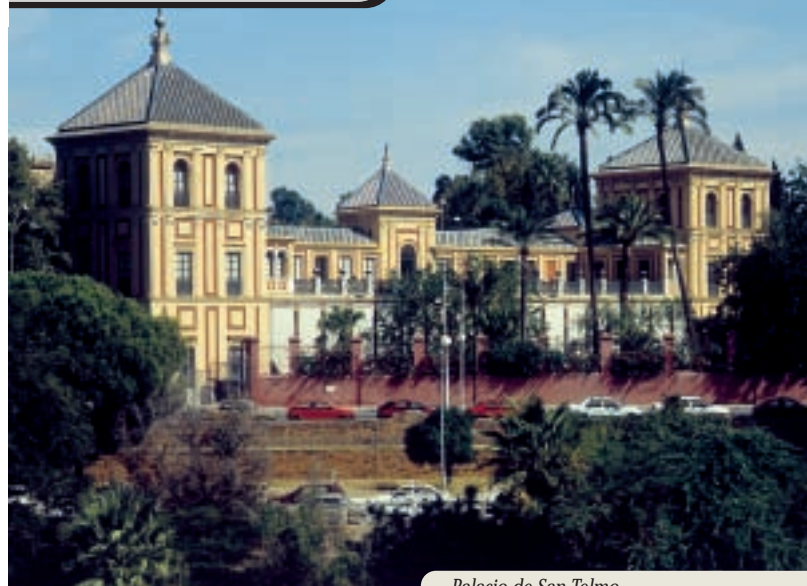
century. At this temple, long queues are formed every Monday by people wishing to worship a small image of San Pancracio, of whom they ask health, money and work. Taking Calle Rodríguez Marín, we arrive at the **Temple of San Ildefonso** (38), whose monumental frontispiece is flanked by two slender towers. The façade, of a colonial flavour, reminds us of the churches at the missions founded in the New World. Facing this parish church is the entrance to the Convent of San Leandro, where we can buy the delectable *yemas* (a sweet of sugar and egg yolk) made by the Augustinian monks.

On we go, now to the parish church, **Parroquia de San Isidoro** (39), with its striking turret-like façade. Dating back to the latter half of the fourteenth century, the church was restored just recently.

Convent of Santa María de Jesús



Parque de María Luisa



Palacio de San Telmo

Our point of departure is the palace, **Palacio de San Telmo** (40), which has been used for a wide range of purposes. Originally the seat of the university, Universidad de Mareantes, founded in 1682, it became a nautical training centre in 1788. In 1849, the Duke and Duchess of Montpensier made it their home and later donated it to the Archbishopric of Seville. In 1901, it was used as the Diocesan Seminary and lastly, in 1989, it was assigned to the Regional Government of

Andalusia, when what would seem to be its permanent function was established: the seat of the Presidency of the Autonomous Community. As we contemplate the palace's façade on Calle Palos de la Frontera, we are greeted by 12 prominent characters from Seville's history.

Making for Calle San Fernando, we are halted in our steps by the massive, stately building which was once the tobacco factory and is now the main building of



- | | |
|-------------------------------------|--|
| 40. Palacio de San Telmo | 45. Plaza de España |
| 41. Seville University | 46. Plaza de América |
| 42. Casino de la Exposición | 47. Royal Pavilion |
| 43. Municipal Theatre, Lope de Vega | 48. Provincial Archaeological Museum |
| 44. Parque de María Luisa | 49. Museum of Popular Arts and Customs |

Seville University (41). It is the largest industrial building to have been erected in Europe in the eighteenth century. The *cigar girls* who, in former times, worked on the factory floor, have been immortalised in celebrated paintings such as the one by Gonzalo Bilbao and in no less famous operas like Bizet's *Carmen*.

Continuing our walk through Glorieta de San Diego, we come to **Casino de la Exposición (42)** and the theatre, **Teatro Municipal Lope de Vega (43)**. Following the



Seville University



Casino de la Exposición

project presented by Anibal González, the two buildings were used as Seville's Pavilion for the 1929 Latin American Fair. With a seating capacity of 700, the premises are now used to house part of the Flamenco Art Biennial.

On Avenida de Isabel la Católica, we step inside the park, **Parque de María Luisa (44)**, one of the finest in Spain. It was donated to the

city of Seville in 1893 by the Duchess of Montpensier, the Infanta María Luisa Fernanda de Orléans. Originally, the gardens formed part of the Palacio de San Telmo. Here, the visitor will find it hard to resist the temptation to sit awhile amid the boundless, luxuriant vegetation.

From the park's entrance, we can see the two slender towers of **Plaza de España (45)**,



Parque de María Luisa

stretching up towards the sky. It is sheer delight to take a walk or a boat ride round the broad semicircle (200 m in diameter) by which the *plaza* is formed. It was designed by Aníbal González, Seville's best-known twentieth-century architect. The main building material is brick, decorated with ceramics. The visitor will be drawn by the huge tiled panels dedicated to the provinces of Spain.

Passing the second tower in Plaza de España, we turn right along Avenida de los Cisnes (lit.: *Avenue of Swans*), so called because, at the end,

there is a lake where we might stop to feed the swans and ducks as they glide across its surface. Next, we take Avenida de Hernán Cortés, where we are pleasantly surprised by the tall poplars, to reach Glorieta de los Hermanos Álvarez Quintero, the true creators of Andalusian *costumbrista* drama, consisting of the depiction of social and regional traditions. To the right lies the garden, Jardín de los Leones, with its pergolas and fountains, where water gushes forth from the mouths of stone lions. And now, we must find the energy to walk up to the top of Monte Gurugú, the crowning glory of Parque María Luisa.



Plaza de América

The final stage of our walk will take us along the avenues known as Pizarro and Bécquer. The prepossessing monument to Bécquer, the author of *Rimas y Leyendas*, was built by Lorenzo Coullaut Valera in 1911.

In Plaza de América (46), we have the opportunity to admire another instance of local architecture at the time of the colonies. Chosen as



Plaza de España

the setting for the 1929 Latin American Fair, the square is strewn with pigeons, a great attraction for small children, who while away the time feeding them with beans from the vetch plant, in accordance with local tradition. It is worth taking a look at three buildings, also by Aníbal González, which are highly representative of Seville regionalism. First, we have the Royal Pavilion, or **Pabellón Real** (47), historicist in style and Gothic in inspiration, now used as the head office for municipal services. Second, the building chosen in 1929 as the Fine Arts Pavilion.

Since 1942, it has been occupied by the archaeological museum, **Museo Arqueológico Provincial** (48), featuring, amongst other items of interest, the treasure known as *Tesoro del Carambolo*. Lastly, the *Mudéjar* Pavilion, now the popular arts museum, **Museo de Artes y Costumbres Populares** (49). In the ethnographic collections, the focus is on the decorative arts. For instance, we come across posters designed through the years by leading painters of the moment to announce Seville's spring *fiestas*.

Triana and the river



Torre del Oro

Royal Pavilion



This walk begins at the mint, **Casa de la Moneda** (50), where, after partial refurbishment works, a room for temporary exhibitions has been inaugurated.

Close at hand is the hospital, **Hospital de la Santa Caridad** (51), with the Church of Señor San Jorge. The idea of the hospital was conceived by a charity, a brotherhood founded in the sixteenth century “to bury the helpless poor”. At the entrance to the church, we see the tombstone of Miguel de Mañara, who played a key role in

encouraging the hospital's construction. The inscription reads: “Here lie the bones and ashes of the worst man the world has ever seen”. Art lovers will enjoy viewing works by Murillo, Pedro Roldán, Cristóbal Ramos and, last but not least, Valdés Leal, whose paintings, *Postrimerías*, reflect tenebrism in its purest form.

Next, we head for the tower, **Torre del Oro** (52), standing like a silent witness of the historical evolution of Seville, Triana and the Guadalquivir. Built in the thirteenth century,



- | | |
|----------------------------------|---|
| 50. The Mint | 57. Casa de las Columnas |
| 51. Hospital de la Santa Caridad | 58. Chapel, Capilla de los Marineros |
| 52. Torre del Oro | 59. Parish Church of Santa Ana |
| 53. Teatro de la Maestranza | 60. Parish Church of Nuestra Señora de la O |
| 54. Bullring | 61. Chapel, Capilla del Patrocinio |
| 55. Triana Bridge | 62. Andalusian Contemporary Art Centre |

Teatro de la Maestranza



it formed part of the Almohade defence system. The reason for its name (lit.; *Tower of Gold*) is uncertain. Some think that it is an allusion to the metallic gleam given off by a substance once used to cover tiles, while others associate it with the tower's function as a deposit for precious metals brought from Spanish America. Inside the tower, we may visit the Naval Museum, where important graphic and written documents on the city's naval history are kept.

Facing the museum is the theatre, **Teatro de la Maestranza** (53). Opened in 1991 as part of the city's preparations for Expo'92, it is Andalusia's leading opera house. Next to it stands the

Plaza de Toros (54), the bullring of the Real Maestranza, of worldwide renown. The beauty of its proportions and its perfect structure are what might have been expected of the enlightened spirit of which it was born. At the Bullfighting Museum, Museo Taurino, there is an exquisite display of the art's tradition in Seville, complete with the interesting artistic heritage of the Real Maestranza de Caballeria. When bullfighters have given an exceptional performance, they are carried through the main door, Puerta del Principe, on the shoulders of the most enthusiastic spectators.

From here, we move on to cross the Guadalquivir by the much-admired bridge,

Real Maestranza Bullring





Triana Bridge

Puente de Triana (55), also known as Puente de Isabel II, one of the few examples of iron construction to be found in the city, not far from the building, Edificio del Barranco, situated on the riverbank. The bridge was built in 1845 on the site formerly occupied by the pontoon bridge.

As we reach the end of the bridge, we catch sight of the chapel, **Capilla del Carmen** (56), commonly known as *The Lighter* on account of its peculiar structure. One of the symbolic features of the District of Triana, it was designed in pure brick between 1924 and 1928 by architect Aníbal González, who endowed it with a delicate, historicist aura. Plaza del Altozano is one of Triana's nerve centres. Here

stands the monument to one of the best-known bullfighters in the history of tauromachy: Juan Belmonte.

As we walk down Calle de la Pureza, we arrive at **Casa de las Columnas** (57), a prime example of academic civil architecture. The building is currently occupied by municipal offices.

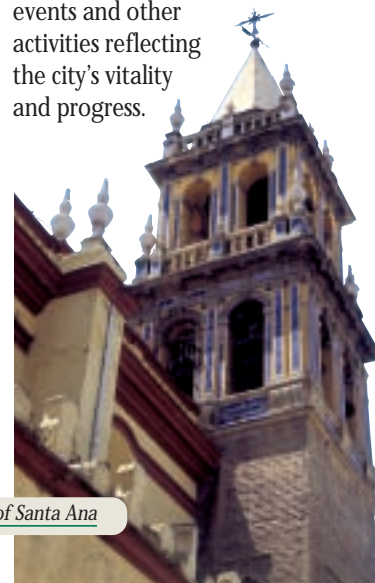
Further along, we come to the chapel, **Capilla de los Marineros** (58), where Esperanza de Triana is worshipped. Every day, hundreds of local people lie prostrate before her image. Another few steps and we see the parish church, **Real Parroquia de Santa Ana** (59), the first new church to be built after the reconquest of Seville by Fernando III el Santo

in 1248. In actual fact, it was founded by his son, Alfonso X the Wise, who dedicated it to Christ's Grandmother for having cured him of a disease in his eyes.

Leaving Calle Pureza, we make for Calle Castilla, where we are overawed by two of the images that are closest to the hearts of the people of Triana: **Nazareno de la O** (Pedro Roldán, 1685), worshipped at the parish church, **Parroquia de Nuestra Señora de la O** (60); and the ineffable **Cristo de la Expiración (El Cachorro)**, worshipped at the chapel, **Capilla del Patrocinio** (61). A stone's throw away from Nuestra Señora de la O, it is the culminating work of Seville's imagery. It was carved in 1682 by Francisco Antonio

Ruiz Gijón, who drew his inspiration from a gypsy who was about to breathe his last after a fight. One of the image's many curious features is the gaping mouth, through which it is possible to see down into the throat and thus appreciate the workmanship involved.

Now it is time to cross to Isla de la Cartuja and visit the contemporary art centre, **Centro Andaluz del Arte Contemporáneo** (62), where we can view over 500 works to gain an insight into the artistic trends evolving in Spain since the start of the last century: paintings, sculptures, tapestries and ceramics by artists like Joan Miró, Chillida and Saura. The museum also displays works by young artists, especially from Andalusia, and holds periodic exhibitions of avant-garde painting, conferences, events and other activities reflecting the city's vitality and progress.



Parish Church of Santa Ana

San Lorenzo, San Vicente and Alameda de Hércules



Museo de Bellas Artes

For this walk, our starting point will be Plaza del Museo, where the fine arts museum, **Museo de Bellas Artes** (63), is located. Spain's second leading art gallery after the Prado, it has been housed since 1839 in the old convent, Convento Casa Grande de la Orden Mercedaria de Sevilla.

Then we move on to the parish church, **Parroquia de San Vicente** (64), situated on the street named after this saint. One side of the church overlooks the quaint square known as Plaza de Teresa Enriquez. This lady is known as *The Madwoman of the Sacrament* because it was through her religious zeal that the *Hermanades Sacramentales* were founded.

From San Vicente, we stroll along to Plaza de San Lorenzo and the parish church, **Parroquia de San Lorenzo** (65), with its classical ceramic altarpiece bearing the image of the Almighty Lord, Señor del Gran Poder. Many valuable artistic treasures are safely guarded within the Church's walls. One of the oldest is



Parish Church of San Lorenzo



63. Fine Arts Museum
64. Parish Church of San Vicente
65. Parish Church of San Lorenzo
66. Temple of Nuestro Padre Jesús del Gran Poder
67. Palace of Santa Coloma
68. Convent of Santa Clara
69. Convent of San Clemente
70. Alameda de Hércules
71. Isla Mágica Theme Park

perhaps the mural of Virgen de Rocamador, dating back to the fourteenth century. The temple, **Templo de Nuestro Padre Jesús del Gran Poder** (66) is also in this square. Like a powerful magnet, it draws flocks of devotees, anxious to prostrate themselves at the feet of the Señor de Sevilla. The awe-inspiring figure of the Nazarene was sculpted by Juan de Mesa in 1620 and, now as then, on the inimitable morning of Good Friday, throngs of people kneel



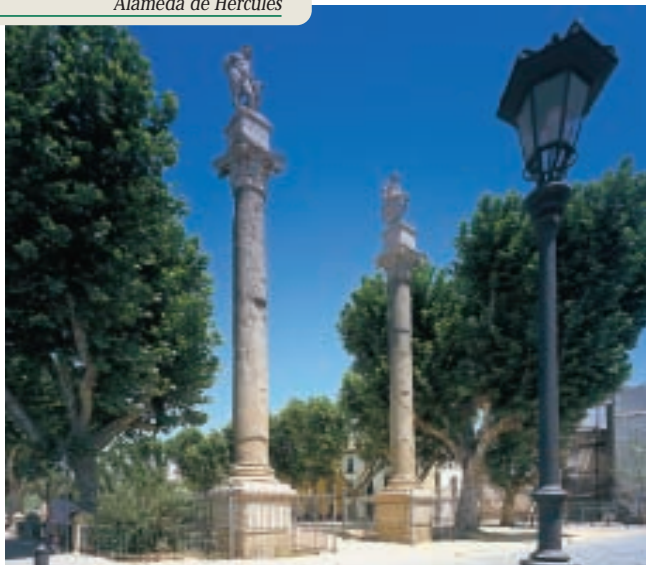
Nuestro Padre Jesús del Gran Poder

before it in prayer. Together with the Macarena, this is Seville's most renowned act of devotion.

On the neighbouring street, Calle de Santa Clara, we pause at n°. 21 to admire the palace, **Palacio de Santa Coloma** (67), a first-class example of civil architecture in seventeenth-century Seville.

Further on, we find the **Convent of Santa Clara** (68), founded in the Middle Ages. The church, of Gothic-*Mudéjar* style, was redecorated in the seventeenth century. At the end of Calle Santa Clara stands the **Convent of San Clemente** (69), run by Cistercian nuns. This building was restored by architects Fernando Villanueva and Rufina Fernández and formed part of the Seville Pavilion at the 1992 World's Fair. Tradition has it that it is the city's oldest monastery and, from the documents kept in the archive, according to which it was founded in the latter half of the thirteenth century, it is probably true. Lastly, it is worth mentioning that the queen, Doña María de Portugal, wife of Alfonso XI and mother of Pedro I, lies buried on the left-hand side of the presbytery.

Alameda de Hércules



From Santa Clara, we make our way towards the popular **Alameda de Hércules** (70), Seville's most outstanding Renaissance and baroque promenade. It was designed in 1574 by the Count of Barajas, who planted this old, swampy ground with leafy trees and fine fountains. At one end, he installed two columns from the Roman temple in Calle Mármoles, crowning them with sculptures of Julius Caesar and Hercules. The other two columns, finished off with lions bearing shields, were installed in the second half of the eighteenth century. Lastly, crossing the Guadalquivir by the bridge, Puente de la Barqueta, we arrive at the theme park, **Parque Temático Isla Mágica** (71).

The commercial district

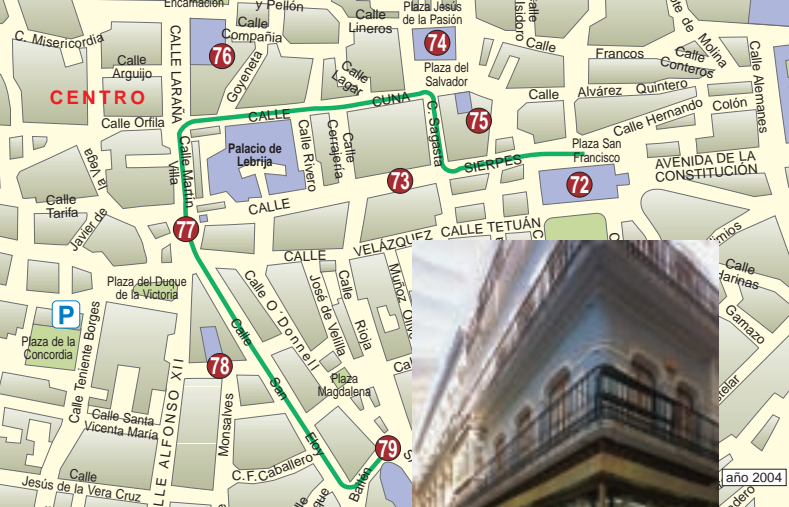


City Hall. Plaza de San Francisco

First we shall visit the City Hall or **Ayuntamiento** (72). The building's façade overlooks the neoclassic Plaza Nueva, a spacious square built on the site of the demolished convent, Casa Grande de San Francisco. Amid the hustle and bustle of shoppers and tradesmen, an equestrian statue of San Fernando by sculptor Joaquín Bilbao looks down at the world from the centre of the square. On the other side, we should not miss the plateresque façade of Plaza de San Francisco, one of the best examples of this style to be found in Spain. The extraordinary decoration was born of the fantasies of architect Diego de Riaño, who was in charge of the works from 1527 to 1534. Group

tours of the building are organised every afternoon. Information regarding times is available at the entrance. Those interested in art are recommended to visit the collection of paintings.

Just by the City Hall, Seville's most famous street begins: **Calle Sierpes** (73), where people are said to go walking, not so much to see as to be seen. Here, we have a choice of activities: an enjoyable stroll past a wide assortment of shops; eating a delicious sweetmeat at any of the renowned confectioners'; a spontaneous chat with a friend who happens to be in the same bar; or a visit to the Chapel of San José, a gem of baroque art.



- 72. City Hall
- 73. Calle Sierpes
- 74. Parish Church of Divino Salvador
- 75. Hospital de Nuestra Señora de la Paz
- 76. Church, Iglesia de la Anunciación
- 77. La Campana
- 78. San Antonio Abad
- 79. Parish Church, La Magdalena

Plaza del Salvador comes next, where the parish church, **Parroquia del Divino Salvador (74)**, reigns supreme, proud of the fact that it is also known as Seville's second cathedral. Erected on an old mosque, its spacious, solemn interior is lavishly bedecked in a splendid collection of eighteenth-century altarpieces.

Opposite stands the hospital, **Hospital de Nuestra Señora de la Paz (75)**, more commonly known as San Juan de Dios,

which has occupied this privileged position in the city since 1574, when the church's frontispiece was executed. Completely renovated in the eighteenth century, the church guards the tomb of the founding saint of the hospital's order.

Sauntering along Calle Cuna, we reach the church, **Iglesia de la Anunciación (76)**, in the form of a Latin cross. The transept is crowned with a handsome dome. At the altar on the left-hand side, devotees worship the remarkable Dolorosa del Valle. Thought to be the work of Córdoba-born Juan de Mesa around 1620, it is one of the

most expressive images to be seen in the Holy Week processions. In the crypt, we find the Pantheon of Distinguished People of Seville, where the bodies of famous names like Arias Montano, Lorenzo Suárez de Figueroa, Rodrigo Caro and Bécquer have been put to rest.

A few steps further on, crossing the legendary **Plaza de la Campana (77)**, the city's nerve centre, we step inside the **Church of San Antonio Abad (78)**, the seat of the Brotherhood of Silence, considered by many to be both mother and guiding light of Seville's brotherhoods. The sculpture of the Nazarene is thought to be the work of Francisco de Ocampo around 1609 to 1611, while the Virgen de la Concepción is a key work of Sebastián Santos (1954). The visitor might be interested

to know that, in the peristyle leading to the church's main door, there is a small image of St. Judas Thaddeus. Every day, hundreds of devotees congregate round the image to pray, usually leaving a donation.

Our walk comes to an end in the parish, **Parroquia de la Magdalena (79)**. Calle Méndez Núñez will take us to Plaza de la Magdalena, with its shops and businesses. Until the nineteenth century, the church of the same name was situated in the square. It was then moved to the neighbouring former Dominican Convent of San Pablo, whose history goes back centuries. A stone plaque on the façade reminds us that Fray Bartolomé de las Casas was ordained Bishop of Chiapas here in 1544. The interior is one of the most lavishly decorated in Seville.



Parroquia del Divino Salvador

Routes round the province

Carmona-Écija-Osuna-Estepa

Carmona's monumental heritage is the living memory of its history. In 1868, the burial site used by the Romans from the first to the fourth centuries A.D. was discovered. While in the town, we should visit the fort, *Alcázar de la Puerta de Sevilla*, of Carthaginian origin; the eighteenth-century convent, *Convento de las Descalzas*; and *Plaza de Abastos*, built in 1842. At *Prioral de Santa María*, our attention is drawn by the liturgical calendar from the Visigoth Period, engraved on one of the columns in *Patio de los Naranjos*.

Proud of its artistic heritage, *Écija*, the engaging "city of towers", overlooks *Valle del Genil*. Of special note are the

Peñaflor Palace. Écija



Carmona

Churches of Santa Bárbara, San Gil, Santa Ana and San Juan, along with the *Palaces of Peñaflor, Valdehermoso and Benamejí* and the convent, *Convento de las Teresas*, not forgetting the remains of the *old Arab wall*.

Osuna's history is closely linked to the lineage of the dukes after whom the town is named. The visitor will see evidence of this lineage at a number of places in the town as he walks round. It is worth visiting the *Collegiate Church*, founded by Juan Téllez Girón, at the side of the *Ducal Pantheon* and the *Museum of Sacred Art*, housed in a former hospital. *Torre del Agua*, now housing the *Archaeological Museum*, bears witness to the Moslems' stay in the area. Other points of interest include the *Chapter House Granary* and the superb

buildings overlooking *Plaza de San Fernando*. From Osuna, on to *La Lantejuela* to admire the *inland rivers* and thence to *Estepa*, home of *mantecados* (a type of bun) and other traditional, local sweetmeats. Sightseers might like to visit the *Convent of Santa Clara* and the *Gothic Church of Santa María de la Asunción*.

La Campiña

Utrera, Marchena and Alcalá de Guadaira are the main stops on this route. The A-376 road takes us to *Utrera*, the birthplace of the *Álvarez Quintero brothers*, to whom a museum has been dedicated. The visitor is strongly recommended to visit the Gothic-Renaissance *Church of Santa María de la Mesa* and the *Shrine of Nuestra Señora de Consolación*. On our way to Marchena, we stop off at the town of *Arahal* to visit *Templo de la Magdalena*. In *Marchena*, we must not miss *the walls, Plaza de Arriba* and the *Mudéjar Church of San Juan Bautista*. Our last stop will be *Alcalá de Guadaira*, where we take a look at the *Mudéjar*

Gothic Shrine of Nuestra Señora del Águila, Casa Pósito, the *Church of Santiago*, the *Convent of Santa Clara* and the *Mudéjar windmills* perched on the banks of the *River Guadaira*.

Sierra Norte

On this route, we cannot fail to visit *Cazalla de la Sierra*, a town situated in the foothills of Sierra Morena. Renowned for its anisettes, *Cazalla*, with its whitewashed houses and patios bursting with flowers, will delight any visitor, who should take the opportunity to visit the church, *Iglesia de la Consolación*. Not far away is the fifteenth-century monastery, *Monasterio de la Cartuja de la Inmaculada Concepción*. Continuing along the route, we enter the town of *Real de la Jara*, situated at the very end of the Seville part of Sierra Norte. From here, we drive on to *Guadalacanal*, declared a *historical-artistic site*, nestling between *Sierra del Agua* and *Sierra del Viento*. Then, in *San Nicolás del Puerto*, the visitor might take a walk to the birth of the river,



Real de la Jara



Guadalcanal

Rivera del Huéznar, and the hillock, *Cerro del Hierro*. The route concludes at **Constantina** with its picturesque districts like *La Morería* and the church, *Iglesia de la Encarnación*; **Las Navas de la Concepción**; **Alanís**, with its *Gothic altarpiece* in the *Parish Church of Nuestra Señora de las Nieves*; and **La Puebla de los Infantes**.

Vía de la Plata

When following this itinerary, which translates literally as *the Silver Route*, the visitor will be astonished by the number of sights to be seen, starting with the village of **Santiponce**, where we find the monastery, *Monasterio de San Isidoro del Campo*, the zealous guardian of the

carving of San Jerónimo and the fourteenth-century altarpiece, both by Martínez Montañés. Not far from Seville, Santiponce is also worth visiting for the *Roman ruins of Itálica*. Going back 2,200 years in history, this Roman town, founded by General Scipio, was the birthplace of Roman Emperors Trajan and Hadrian. The area open to the public includes part of the district built by Hadrian, a theatre in the old part and a modern park constructed round an amphitheatre, one of the largest in the Roman Empire, with a capacity for 25,000 spectators. The ruins are open at the same times as museums, as established each year by the Culture Department of the Andalusian Government.

Driving into Sierra de Sevilla, we approach **El Ronquillo** to take the road to the lakes, *Los Lagos de Serrano*. Passing the *Cala Reservoir*, we reach **Castilblanco de los Arroyos**. Just before **Villaverde del Río**, we might stop at the hermitage, *Ermita de las Aguas Santas*.



Roman ruins. Itálica

El Aljarafe

With the passage of time, most of these villages, situated in the immediate vicinity of Seville, have grown into dormitory towns, speckled with medium to large housing estates.

Here, the sightseer should find the time to go to the town of **Tomares** to visit the *Church of Nuestra Señora de Belén*, in the primitive *Mudéjar* style. Nearby is **Bormujos**, which sprung up round an Arab farmstead. In **Bollullos de la Mitación**, we stop at the *Church of San Martín* and the two hermitages: *Cuatrovititas* and *Roncesvalles*. In **Espartinas**, we observe the curious *Mudéjar* architecture of the monastery, *Monasterio de Loreto*. Noteworthy palaces will be found in the towns of **Olivares** and **Castilleja de la Cuesta**. Other places of interest include **Benacazón**, **Pilas** and **Villamanrique de la Condesa**.

This route is also known as *Camino del Rocío* on account of its proximity to the shrine

of the same name and the huge number of people who set off from the towns to take part in the fascinating pilgrimage.

The visitor might like to take a slight deviation from the route to visit the *National Park of Doñana*, a mosaic of ecosystems. With a surface area of 500,720 hectares, this natural space is endowed with a variety of environments which enhance its ecological wealth.


There are three major environmental segments: the marshes, the shifting dunes and the stable sandbanks, which, in turn, have resulted in a wide variety of milieus, populated temporarily or permanently by large colonies of birds and mammals, one of the park's major assets. This Mediterranean landscape has two salient features: its seemingly infinite flatness and its state of constant change as each season comes and goes. Doñana is Europe's principal eco-reserve.



Rocío Pilgrimage

Cultural activities

Museums



Museo de Bellas Artes. Since 1839, the Fine Arts Museum has occupied the

building which was once the convent, Convento Casa Grande de la Orden Mercedaria de Sevilla. Of mediaeval origin, it was completely renovated by architect Juan de Oviedo in 1602. The refurbished museum, consisting of 15 rooms, will give the visitor a full insight into Seville's pictorial school from Gothic down to the early artistic trends of the twentieth century. Naturally, the stars of the show are Zurbarán and Murillo, together with the seventeenth-century genius of Spanish and European painting, Valdés Leal. The tour of this remarkable museum is completed with a walk round the sculpture and decorative art displays.

Museo de Artes y Costumbres Populares. The Museum of Popular Arts and Customs is housed in the *Mudéjar* Pavilion. In its ethnographic collections, the focus is on the decorative

arts. Here, we find displays of gold and silverware, ceramics, embroidery, furniture, musical instruments, traditional arts and crafts and so on. Unfortunately, the museum does not enjoy the renown it deserves.

Museo Arqueológico. The Provincial Archaeological Museum has been housed in the Fine Arts Pavilion since 1942. The displays take us on a journey through time, from the Prehistoric Era down to the Middle Ages. Among the pieces of greatest interest we find the treasure, *Tesoro del Carambolo*, a superb example of Tartessian culture, and the sculpture of Hermes, brought from Itálica. It is one of the finest classical statues to have been discovered in Spain.

Museo de Arte Contemporáneo. At the Contemporary Art Museum, over 500 works are on display, giving an overall view of the artistic trends evolving in Spain since the early days of the twentieth century: paintings, sculptures, tapestries and ceramics by artists like Joan Miró, Chillida and Saura. The museum also finds room for young artists, especially Andalusian, and holds periodic exhibitions of avant-garde painting, conferences, events and other activities reflecting a dynamic, progressive spirit.



Theatres

Teatro de la Maestranza.

Built on the former premises of the Maestranza de Caballería, this theatre was designed by architects Aurelio del Pozo and Luis Marín, who, using the new infrastructure provided on the occasion of the 1992 World's Fair, erected a modern, spacious building, endowing it with all the necessary features and fittings to ensure excellent acoustics at all types of performance.

Since its inauguration, the theatre has been the scene of performances by the cream of the world's opera singers.

One of the theatre's fundamental purposes is to stage productions related to the city, such as *The Barber of Seville* or *The Marriage of Figaro*, while gradually broadening its scope to include works by leading twentieth-century and other contemporary authors.

Another major event held at Teatro de la Maestranza is the Flamenco Art Biennial, organised by Seville City Hall. Every other year, prominent figures from the world of Flamenco, an Andalusian art of universal renown, are brought together under the theatre's roof.

In addition, the theatre organises a series of about 40 concerts a year, performed by the Royal Symphonic Orchestra of Seville.

Teatro Lope de Vega. Built by architect Vicente Tráver y Tomás as the seat of the Seville Pavilion for the 1929 Latin American Fair, Teatro Lope de Vega has the traditional form of what is known as an Italian-style theatre; i.e., a stage and an auditorium arranged on several storeys (stalls, boxes, dress circle and the gods), with seating capacity for 1,100 people.

In 1986, architect Víctor Pérez Escolano set about refurbishing the theatre and two years later,

it was reopened with a concert performed by the London Philharmonic Orchestra. From that time onwards, the theatre started to play a greater role in the city's life, offering the public a highly varied programme of classical music, jazz, New Age and Flamenco, the fruit of an all-out effort to enhance local cultural activities.

Teatro Central. Under the auspices of the Andalusian Government's Cultural Department, this theatre is used to stage interactive shows and events, where authors share their experiences, work methods, convictions and uncertainties with the audience by organising workshops and holding open debates.

Thus, with the basic idea of providing a public service, the theatre has a programme of activities which sets it apart from other theatres in the city. Its aim is to act as a tool with which to broaden the citizen's awareness of the theatre world and encourage the participation of professionals with original, stimulating ideas. With this view in mind, the theatre's activities are arranged in the following cycles: the Flamenco Cycle, *Viene del Sur*; the Jazz Cycle; the Contemporary Music Cycle; and the Theatre and Contemporary Dance Cycle.

Leisure and shows

Sport

The city of Seville has a long tradition in both competitive and basic sports. Top competitions in all the Olympic sports except baseball have been held there. Rowing and canoeing, showjumping, football and basketball are all extremely popular. For some years, Seville has been preparing its candidature for the Olympic Games. To this end, a Sports Promotion Office has been set up at City Hall, where staff are working on the Olympic Project, competing with other cities for the staging of major events. The city has three, large-capacity football stadiums. The newest was inaugurated in 1999 for the World Athletics Championship.

Gastronomy

Seville's gastronomy is a vivid reflection of its entire history. As a result of the strong Arab influence, certain dishes, such as *gazpacho*, of Semitic

origin, may be seen throughout the provinces of Andalusia and even in the rest of Spain.

Gradually, *gazpacho*, one of the finest dishes in our cuisine, changed as new ingredients were brought from Spanish America in the seventeenth century and savoured by the population.

Naturally, Seville's choice of dishes is not limited to *gazpacho*. Here we also find Seville salad, made with curly endive instead of with lettuce; *menudo*, a variation on the classic tripe dish; bull's tail; pork fillets done in lard; veal Seville-style, larded with olives and cooked in white wine; the famous *pringá*, a mixture of veal, spiced sausage, black pudding and fat bacon; *soldaditos de pavia*, consisting of oblong pieces of hake or cod dipped in flour and fried in olive oil; spinach with chickpeas, one of the oldest recipes, handed down through the generations and considered to be the supreme dish in Seville's gastronomy; and cod with tomatoes, a typical Holy Week dish.

As for dessert, the best sweetmeats in both city and province are those made at the enclosed convents, particularly the *yemas de San*



Gazpacho

Leandro, delectable morsels consisting of a mixture of egg, pumpkin and syrup, still made in the traditional way. The city is also renowned for its *torrijas*, pieces of bread soaked in milk and fried, and its *buñuelos*, light fritters filled with cream. The visitor will be astonished by the number of confectioners' and bakeries lining the streets of Seville, ready to cater for the city's sweet-loving inhabitants.

While confectionery in the city is rich and varied, the outlying villages have culinary specialities of their own: macaroons in Utrera, tarts and *cortadillos* in Castilleja de la Cuesta; sponges in Alcalá...; not forgetting other delights such as quince jelly, candied pine nuts and honey-coated fritters.



Typical tavern

When it comes to eating, the people of Seville prefer variety to quantity and, given the benevolent climate, they love “nibbling” in the bars and taverns. This custom, which is commonly known as *tapeo*, has earned Seville great renown and is a source of fascination to those visiting the city.

Practised in all four corners of Seville, *tapeo* is quite compatible with full-scale meals and the two co-exist in perfect harmony, the one complementing the other. As a result, the catering sector is one of the most dynamic in Seville’s economy, bringing quality and expertise; and, of course, the things that everyone wants: wealth and employment.

Shopping and handicrafts

Another major characteristic of the city of Seville is its long-standing trading tradition, developed and fostered down through the centuries.

As far as handicrafts are concerned, Seville stands out for its ceramics and pottery. The District of Triana is the place to go for artistic ceramics, a craft first appearing in the Arab Era. The Spanish-Moslem ceramists developed the art of glazing and its application on facades, flooring, plinths and ceilings.

Today, Seville still boasts a good number of establishments

where it is possible to buy countless handicrafts, produced with the same care and dedication as centuries ago. Shoppers will be spoilt for choice by the exquisite *mantillas*, embroidery, lace and leather goods, the essence of Seville’s deepest-rooted tradition. There is also a range of semi-industrial crafts (crochery, coffee and tea sets, decorative plates and so on), made by La Cartuja, a firm established in 1839 by Carlos Pickman.

Nevertheless, the most truly *sevillano* arts and crafts are still the ones associated with the city’s Holy Week processions, to which we owe the survival of a number of handicrafts which would otherwise be inconceivable in the modern world: gold embroidery, silversmithing, woodwork, imagery and candle-making.

Aside from its handicraft tradition, over the last few years, Seville has

turned into a fashion centre, with local designers of the calibre of Victorio y Lucchino and Toni Benítez, both members of ADEMOS (the Fashion Association of Seville). There is also an Andalusian Fashion Association, known by the initials, CAM. The two associations have recently been joined by top-drawer houses such as Adolfo Domínguez, Roberto Verino and Loewe. Proof of the boom is to be found in the many shops situated in the city’s the up-to-the-minute shopping centres.

At the same time, the traditional flea markets are still held on certain days of the week, a golden opportunity to hunt for anything from second-class articles and valuable antiques to stamps and handicrafts in general.



Ceramics. La Cartuja



Popular traditions and “fiestas”

For many reasons, Seville and its province are something more than just another tourist destination: in this corner of Spain's geography, history and traditions live on in a time of their own; always contemporary while blending the realities of yesterday and today.

There are festivities all year round in the province of Seville. Every year, each of the 104 villages celebrates its saint's day, holds a fair or organises a pilgrimage..., not forgetting Holy Week. Full of local colour, all these captivating events will arouse the interest of the visitor, heightening the enjoyment of his stay.

Most of the province's fairs and *fiestas* take place from April to October. A good number of Flamenco Festivals of some renown are also held, mainly in the summer, while February is the time for carnival; May, *Cruces de Mayo*; June, the festivity of Corpus Christi; and January, the Procession of Twelfth Night.

As there are so many villages all over the province holding so many fairs and *fiestas*, it would be impossible to describe them all, or even to provide a summary of the main ones: they are all of interest, they are all full of tradition and beauty; there is nothing artificial about them. They all give the visitor the

chance to join in the fun and enjoy the hospitality of the people of Seville.

In the city, a combination of external factors, such as the climate and the broad cultural spectrum which has forged Seville's character since its foundation, is still reflected today in the form of its *fiestas*, some of which are known and admired all over the world; for instance, Holy Week and the April Fair.

Unquestionably, Holy Week is Seville's grand *fiesta*, unique in its aesthetic and spiritual intensity. In the days between Palm Sunday and Easter Sunday, nearly 60 brotherhoods take to the streets to re-enact the Passion of Christ.

Although many of the brotherhoods were founded by people of note or ecclesiastic congregations, their origin dates back to the first guild meetings of the sixteenth century; hence the tradition of starting out at their own particular church to join a procession of penitence in which all districts and social groups are represented.

www.hermandades-de-sevilla.org

One of the salient features in Seville's Holy Week is the involvement of the *sevillanos*

themselves, either as part of the processions or as spectators, adopting a different attitude in accordance with the theme of the procession, with unfailing respect for the brotherhoods.

Seville's brotherhoods are active all year round, holding solemn ceremonies of devotion to their respective images of Christ and the Virgin Mary. They also do a lot of charity and social work.

In most cases, the brotherhoods have two *pasos* (huge, mobile altars borne on the penitents' shoulders): one depicting Christ and the other, the Virgin, placed beneath a canopy. The procession makes its way along the streets of the city to Plaza de la Campana, where the “official itinerary” begins. Passing City Hall, the procession ends at the cathedral. So that everything runs smoothly, the brotherhoods must strictly abide by the times set by the General Board of Brotherhoods of Seville, the brotherhoods' highest governing body.

Many of Seville's Holy Week images are admired and revered beyond the bounds of the city. Instances which immediately come to mind are

the Virgen de la Esperanza Macarena and Señor del Gran Poder. Their respective brotherhoods bear them along the streets in the procession held early in the morning on Good Friday. Moreover, some of the images worshipped by Seville's brotherhoods are true works of art, born of the hands of artists like Martínez Montañés, Juan de Mesa, Ruiz Gijón, Bautista Vázquez el Viejo and Francisco de Ocampo.

Two weeks later, the **April Fair**, of more recent origin, takes place. It was conceived in the mid-nineteenth century by two councillors (curiously, a Basque and a Catalan) as an agricultural and cattle fair, consisting of just three stalls. Although the idea was to boost trade, it was not long before the stalls outnumbered the livestock, making the fair into Seville's greatest social event. Its rural origin, reflected today in the typical Andalusian figure on horseback, wearing a short jacket and a broad-rimmed hat, blends in harmoniously with the signs of urban progress.

This social event is swathed in two entirely different atmospheres: the morning fair and the night fair.

At the morning fair, which, incidentally, does not start until about three o'clock in the afternoon, the *sevillanos*, who are not to be hurried, calmly turn up for lunch on horseback or in pony carts. The meal, a relaxed affair, usually lasts until the early evening.

In contrast, at the night fair, there are no horses or pony carts as, in accordance with municipal regulations, they must be removed from the fair's enclosure by eight o'clock in the evening. At night, the atmosphere is livelier and, for some years now, there has been a predominance of young people. At both fairs, some sing and dance while others savour the tasty dishes and refreshing wines, all made locally.

The stalls at the April Fair may be public or private. Public ones include those set up by the various municipal districts. Here, like the stalls belonging to the local football associations, brotherhoods, employers' associations, political parties and other societies, admission is free. Private stalls belong to groups of friends, relatives or associations and collectives, where admission is limited.

As one famous Seville writer once put it, "for a period of seven days, the *sevillano* moves to the enclosure of the April Fair. His stall becomes his home."

THEME PARKS

Isla Mágica, Spain's first theme park to be located in a city centre, re-creates the city of Seville as it was in 1492, the year of the Discovery of America. It is situated on one of the plots of land used for the 1992 World's Fair. Visitors to the park, the only one in the world to be built in the heart of a city, will be greeted by pirates, castaways, rogues, archduchesses and a host of other characters. *Corral de las Comedias*, *Fiesta Caribeña*, *Fábula del Tiempo* and *Fragata* are just a few of the treats in store for visitors of all ages.

The park also features attractions like *Quetzal*, *Iguazú*, *El Tren de Potosí*, *El Vuelo del Halcón* and the hair-raising roller-coaster, *Jaguar*. The free-fall tower, over 60 m high, known as *El Desafío*, is one of the most popular attractions.

The auditorium is the scene of live performances and television programmes. As far as catering is concerned, meals and refreshments are available all day.

José H. Gálvez, s/n,
Isla de la Cartuja,
41092 Seville
% 902 161 716
www.islamagica.es





BADAJOS 217 km

JÁEN 242 km

GRANADA 256 km

MÁLAGA 219 km

HUELVA 94 km

CÁDIZ 125 km

- Motorway
- Expressway
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- Primary basic network road
- Secondary basic network road
- Local road
- Railway
- High-speed train
- Parador/State Hotel
- National Park
- Nature Park
- Golf course
- Camp site
- Nautical sports centre
- Airport
- World Heritage Site

CARTOGRAFÍA: GCAR, S.L. Cardenal Silva, 35
Tel. 914 167 341 - 28002-MADRID - AÑO 2004
www.infonegocios.com/gcar

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La Macarena

1. Parish Church of San Pedro
2. Convent of Santa Inés
3. Palacio de las Dueñas
4. Parish Church of Santa Catalina
5. Church, Iglesia de los Terceros
6. Convent of Santa Paula
7. Church of San Marcos
8. Convent of Santa Isabel
9. Church of San Luis de los Franceses
10. Church of Santa Marina
11. Walls, La Macarena
12. Basilica. La Macarena
13. Andalusian Parliament
14. Parish Church of Omnium Sanctorum
15. Church of San Juan de la Palma

Barrio de Santa Cruz

16. Parish Church of Sagrario
17. Cathedral
18. Patio de los Naranjos and Giralda
19. Archbishop's Palace
20. Archivo de Indias
21. Reales Alcázares
22. Patio de Banderas
23. Plaza de Santa Cruz
24. Convent of San José del Carmen
25. Murillo's house
26. Hospital de Venerables Sacerdotes
27. The Pinelo House

The Jewish Quarter

28. Parish Church of San Nicolás
29. Roman columns
30. Convent of Madre de Dios
31. Altamira Palace
32. Church of Santa María la Blanca
33. Parish Church of San Bartolomé
34. House of don Miguel Mañara
35. Church of San Esteban
36. Casa de Pilatos
37. Convent of Santa María de Jesús
38. Temple of San Ildefonso
39. Parish Church of San Isidoro

Parque de María Luisa

40. Palacio de San Telmo
41. Seville University
42. Casino de la Exposición
43. Municipal Theatre, Lope de Vega
44. Parque de María Luisa
45. Plaza de España

46. Plaza de América
47. Royal Pavilion
48. Provincial Archaeological Museum
49. Museum of Popular Arts and Customs

Triana and the river

50. The Mint
51. Hospital de la Santa Caridad
52. Torre del Oro
53. Teatro de la Maestranza
54. Bullring
55. Triana Bridge
56. Chapel, Capilla del Carmen
57. Casa de las Columnas
58. Chapel, Capilla de los Marineros
59. Parish Church of Santa Ana
60. Parish Church of Nuestra Señora de la O
61. Chapel, Capilla del Patrocinio
62. Andalusian Contemporary Art Centre

San Lorenzo, San Vicente and Alameda de Hércules

63. Fine Arts Museum
64. Parish Church of San Vicente
65. Parish Church of San Lorenzo
66. Temple of Nuestro Padre Jesús del Gran Poder
67. Palace of Santa Coloma
68. Convent of Santa Clara
69. Convent of San Clemente
70. Alameda de Hércules
71. Isla Mágica Theme Park

The commercial district

72. City Hall
73. Calle Sierpes
74. Parish Church of Divino Salvador
75. Hospital de Nuestra Señora de la Paz
76. Church, Iglesia de la Anunciación
77. La Campana
78. Church of San Antonio Abad
79. Parish Church of La Magdalena

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-  Tourist Information Office
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-  Car Park
-  Police
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