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.
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 20ºC 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...
Expo’92: the gathering of over 100 countries to display the progress made in science, technology, the arts and the humanities from 1492 to today, 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.
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 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.

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
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, 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.

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.

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

Face to face with Basílica 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 Gaínza, 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 manerist style.

The church, now the scene of parliamentary sessions, was built by Hernán Ruiz II in the manerist style.

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, Basílica 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.
We set off from 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 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 Hita y Castillo.

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.

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 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...
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.
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.

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 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...
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...
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.

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 Zuñiga 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.
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...
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 project presented by Aníbal 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),
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.

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
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.

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,
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 Caballería. When bullfighters have given an exceptional performance, they are carried through the main door, Puerta del Príncipe, on the shoulders of the most enthusiastic spectators.

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 called 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 Caballería. When bullfighters have given an exceptional performance, they are carried through the main door, Puerta del Príncipe, on the shoulders of the most enthusiastic spectators.

From here, we move on to cross the Guadalquivir by the much-admired 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 culmination 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.
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 Enríquez. This lady is known as The Madwoman of the Sacrament because it was through her religious zeal that the Hermandades 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 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 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 nº. 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 Sevilla 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, 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.

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).

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.
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 frontpiece 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.
Sierra Norte

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 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, Igleisa 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.

La Campana

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.

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.

Routes round the province

Carmona-Écija-Osuna-Estepa

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

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 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.

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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.

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: Cuatrovitas 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, Plas 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.
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 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.

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,
Sport and shows

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 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.

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.
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.

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 Víctorio 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.

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 (crockery, coffee and tea sets, decorative plates and so on), made by La Cartuja, a firm established in 1839 by Carlos Pickman.

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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.

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.

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...
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 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
GENERAL INFORMATION

International dialling code  % 34

Tourist Information
TURESPAÑA
www.spain.info

Turismo Andaluz
% 955 034 100
www.turismosevilla.org

Delegación de Turismo y Deportes de la Junta de Andalucía
Trajano, 17
41001 Sevilla
% 955 034 100

TOURIST INFORMATION

Avenida de la Constitución, 21 B
41001 Sevilla
% 954 221 404
  ) 954 229 753

Aeropuerto de San Pablo
Autopista de San Pablo
41007 Sevilla
% 954 449 128
  ) 954 449 129

Estación de Santa Justa
Avenida Kansas City
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Plaza del Triunfo, 1-3
41004 Sevilla
% 954 210 005
  ) 954 210 858

Naves del Barranco
Arjona, 28. 41001 Sevilla
% 902 194 897
  ) 954 229 566

Cazalla de la Sierra
Plaza Mayor
% 954 883 562

Constantina
Avenida de Andalucía
% 955 881 297

Écija
Plaza de España, 1
% 955 902 933

Guadalquivir
% 955 912 717

Ensanche
% 955 912 717

Marchena
Las Torres, 40
% 955 846 167

Osuna
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  ) 954 478 720
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TRANSPORT

AENA (Spanish Airports and Air Navigation)
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www.aena.es

ADIF-RENFE  % 902 240 202
International information
% 902 242 402
www.renfe.es
www.adif.es

Bus Stations
Plaza de Armas
% 945 908 040
El Prado de San Sebastián
% 954 417 111

Road info
% 900 123 505
www.dgt.es

USEFUL TELEPHONE NUMBERS

Emergencies  % 112

Medical emergencies  % 061
Civil Guard  % 062
National Police  % 091
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Citizen Information Service  % 010
Post Office  % 902 197 197
www.correos.es