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Architectural and Cultural Tourism Guide to Seville Province

Patrimony

Architectural and Cultural Tourism to Seville Province



Andalucía

Santaella Palace Dome (Ójija)

Architectura and Cultural
Tourism Guide
to Seville Province

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from the province of Seville

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Fernando Rodríguez Villalobos
President. Seville County Council



The link between Culture and Tourism has given rise to Architectural and Cultural Tourism, which combines knowledge of monuments and historical sites and insight into the natural history of the territory.

The province of Seville boasts magnificent cities and towns whose Roman, Arab, Mudéjar or Baroque remains represent enormous assets for our tourism's architectural and cultural segment. This publication aims to make known the cultural excellence of Seville province for leisure and tourism purposes.

A genuinely significant legacy in which the architectural heritage of Sevillian municipalities stands out for its abundance and relevance in the Andalusian context. With over 300 buildings declared Assets of Cultural Interest, our province is one of the most popular Andalusian destinations for visitors attracted by its heritage and culture. This publication seeks to encourage visitors to discover this heritage and gain insight into the history of this territory, its culture and traditions.

An experience that only a unique destination like the province of Seville can provide.

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The Province of Seville

Located in the south of southern Europe, in Spain, it is one of the eight provinces of the autonomous community of Andalusia. It has a population of close to two million inhabitants, distributed across an area of slightly over fourteen thousand square kilometres, home to one hundred and four municipalities and the city of Seville, the capital of Andalusia.

This southern province of the Iberian Peninsula opens to the sea through marshlands and the majestic River Guadalquivir and its tributaries, including the Genil, Corbones, Guadaira, and Viar. It stretches along the Baetic depression, crossing the province east to southwest. Its unique location, with excellent communication to the Atlantic Ocean, Mediterranean Sea, Europe and other Andalusian provinces, is noteworthy. Its substantial maritime, air, land and rail infrastructures contribute to its robust development.

The Vega del Guadalquivir is home to significant agricultural and agro-industrial activity, given the extraordinary fertility of the lands bathed by the River Guadalquivir. The industrial production is concentrated around the capital and its metropolitan area and in various municipalities with over twenty thousand inhabitants. Regarding the service sector, tourism is the main economic driver in Seville. Its fauna and flora, rich architectural and cultural heritage, dwellings, cuisine, fairs and traditions, and above all, its people are the legacy of the different cultures that have passed through this millenarian province, shaping the present character of Seville.



The province of Seville is one of the most popular tourist destinations owing to its comprehensive and attractive offer. The **Aljarafe** provides visitors with an ideal setting to learn about the Tartessian, Roman and Arabic past whilst experiencing the contagious joy of its people and wines. The **Via de la Plata**, **Sierra Norte** and **Sierra Sur** unveil the secrets of its mountains amidst rivers, roads, bridges, reservoirs and vegetation. It offers many outdoor leisure activities and exquisite mountain cuisine, featuring game meat prominently. The **Guadalquivir-Doñana** corridor showcases impressive Sevillian market gardens and rice fields that





encapsulate the flavour of crayfish and *pescado* (fish), marshlands, rockrose and rosemary. Last but not least, the elegant **La Campiña** with its beautiful cities – smaller sisters of Seville, also bathed by the waters of the River Guadalquivir–, embodies the essence, architecture and charm of centuries.

The influence of the Great River on the province of Seville is apparent since time immemorial. Indeed, Statius wrote to Dionysius:

*The Betis is a river in Iberia with two mouths,
in the middle of which, like an island,
stands the aforementioned Tartessus,
so-called because Betis
was called Tartessus by the ancient people.*

Similarly, Jerome Münzer wrote in 1494:

*This mighty and navigable river, which rises three or four cubits in times of high water,
and then it carries somewhat salty water, but when the tide goes out, the water becomes very sweet.*



• San Bartolomé Parish Church and medieval castle, El Real de la Jara. • River Guadalquivir, Seville.



• *La Campiña, Osuna.*



The charm of the peoples living in the province stems from this communion between land, water and work. The valley is sandwiched between Sierra Morena and the Baetica mountain ranges in Cádiz and Ronda. The contrast of landscapes, flora and fauna, in an area of barely 100 kilometres, includes the marshlands surrounding the mouth of the River Guadalquivir, known to the Romans as the Ligustinus Lake. These marshlands within Doñana National Park are the basis of its outstanding rice fields. The wildlife in this area includes juniper, heather, stone pine, cattail, cork oak, as well as mongoose, common partridge, Iberian lynx, flamingo and imperial eagle. The wide variety of migratory birds that follow the African and European routes has created one of the most impressive spaces to watch and enjoy nature.

• *Santa María Church, Ecija.*

The Sierra offers yet another exceptional natural setting with holm oaks, cork oaks, strawberry trees and large bushes in the higher mountain areas. The scrubland comprises rockrose, rosemary, thyme and colourful, aromatic flowers. “Dehesas” and olive groves have transformed another part of the Sierra, creating environments with highly diverse flora and fauna. The “dehesa” is home to various livestock and wildlife, including bulls, Andalusian horses, pigs, owls, blackbirds and genets that feed on the grass and acorns found in its pastures. Another unique agricultural ecosystem in the area is the olive groves. The olive tree, including the domestic wild variety, is the leading tree crop in Andalusia. Olive oil, olives, mills, and olive-growing “haciendas” are well-known worldwide. The “hacienda”, modelled on the Roman villae, is typical in the Andalusian countryside. Since the seventeenth century, it has been at the heart of the large estates dedicated to producing olives, vineyards, cereals, livestock, etc. Highbrow urban architecture has put an end to this type of popular construction. The farms that only grow grains are known as “cortijo”. Towns across the province are populated with tree groves, parks and gardens, pots with colourful flowers and, of course, bitter orange trees, as well as American tree species, palm trees, ficus, and magnolias. The unique *Sevillian patio* provides insight into the local version of a garden.



• *San Isidoro del Campo Architectural Complex, Santiponce.*

A Walk through its History



*Historical timeline, Antiquity,
Andalusí Footprint, Gothic-Mudejar Period,
Renaissance and Baroque Period, 19th and 20th Centuries,
Universal City: Exhibition of 1929 and Expo '92
Industrial Heritage and Cradle of Celebrities.*

The influence of ancient *Hispalis* or *Isbiliya* is inextricably linked to the remarkable geography and history of the province. Its origins are lost in the mist of times, though they can be traced back 3,000 years. Its history dates back to the mysterious, enigmatic and advanced Tartessus, which was later conquered by the Roman Empire that had a highly notable and influential impact. The wisdom of the Visigoth Saint Isidore of Seville shone between the Roman and Islamic civilisations. Islam had a powerful and meaningful social and cultural influence on the region due to its culture, duration, and developments in all fields. The transformation into a Christian society is no less influential or lasting, thanks to the excellent work of their kings, who maintained and created unique lifestyles, architecture and religion. Most Christians who lived in its towns and cities came from diverse backgrounds, coexisting with minorities, including Jews and Mudejar Muslims. The Discovery of America made Seville the seaport and gateway to the Indies in the 15th century: the *Great Spanish Babylon*. This part of Spain became, yet again, the centre of the World, visited by kings, painters, literati, etc. A proverb of the time says: *Who has not seen Seville, has not seen wonder*. The Empire was consolidated in the seventeenth and eighteenth centuries. The nineteenth century was known as the Romantic period when social and industrial changes took place. This transformation sped up during the last century after the dictatorship and the advent of democracy and autonomy, particularly from 1929 to 1936 and 1975 to the early 21st century. These global changes mirror the Andalusian province's current situation faithfully.



- *Saint Gregory of Osset*, Alcalá del Río (page 12).
- *Late Roman Necropolis*, Osuna. • *Church of Our Lady of the Assumption*, Huévar del Aljarafe. • *Castle*, Alcalá de Guadaira.

The capital and its province sit halfway between the Mediterranean Sea and the Atlantic Ocean. This land of ancient civilisations is rich in nuances and contrasts: stately and popular, solemn and carefree, open and jealous of its privacy, demure and boisterous, rural and maritime, monumental and somewhat neglected.

The traveller will always discover new secrets or insights into what many others have already seen. The awe-inspiring antiquities and monuments and friendly, picturesque customs create a rich tapestry of experiences that will always seem different, depending on the route, climate, time of day, season, etc. It is a province worth repeatedly visiting, with a diverse range of experiences that are forever changing, just like life itself.



• Shrine of Our Lady of Cuatrovitas, Bollullos de la Mitación.



• *Town Hall, Lora del Río.*

Cronología histórica

4300-2500 BCE ● **Neolithic Culture**

3000-1000 BCE ● **Metals Culture.**
Dolmens. **Valencina de la Concepción (1)**



2000-1500 BCE ● Dissemination of the **Bell-shaped Vase Culture**

900 BCE ● Beginning of **Phoenician** colonisation

650-600 BCE ● Heyday of **Tartessus.**
El Carambolo (2)



550 BCE ● **Turdetan Culture**

348-237 BCE ● **Punic Influence**
Carthaginian Dominance

206 BCE ● Rome defeats Carthage at **Ilipa Magna** (Alcalá del Río).
Italica is founded (3)



45 BCE ● Battle of **Munda** (Llanos de Lantejuela). Caesar defeats the Pompeians

19 BCE ● The Roman **Baetica** province is established (4)



98-138 CE ● The **splendour** of Baetica.
Trajan and Hadrian's empires.

426 ● The **Vandals** loot Seville (5)



533 ● **Byzantine** presence

579 ● **Saint Hermenegild** revolts against Liuvigild (6)



712 ● Seville and its territory under **Muslim rule (7)**

844 ● The **Vikings** attack Seville and its surroundings

1031 ● The kingdom of **Abbadid taifas** is established (8)



1091-1125 ● The **Almoravids** conquer Seville and build various **fortifications**

1147 ● The **Almohads** take over

1198 ● The **Giralda** is completed (9)



- 1248 ● **Ferdinand III** conquers Seville
- 1350 ● The reign of **Pedro I** begins (10)
- 1354 ● Powerful **earthquake**
- 1391 ● **Revolts** against the Jews
- 1470 ● Clashes between **aristocratic factions**
- 1492 ● End of the **Reconquest**. **Discovery of America** (11)
- 1503 ● Monopoly on the trade with the **Indies** (12)
- 1570 ● **Felipe II** visits Seville
- 1587 ● **Cervantes** lives in Seville



- 1614 ● **Expulsion** of the Moors
- 1649 ● The **great plague**
- 1729 ● **Felipe V** sets up court in Seville
- 1810 ● **José Bonaparte** enters Seville
- 1820 ● **General Riego's** proclamation at Las Cabezas de San Juan (13)
- 1859 ● The Seville-Córdoba **railroad** line opens
- 1868 ● The uprising against **Isabel II** spearheaded by the Military Juntas in Seville and Málaga begins
- 1929 ● **Ibero-American Exhibition** (14)
- 1936 ● **Civil War** breaks out



- 1982 ● Constitution of the first **Parliament of Andalusia** (15)
- 1992 ● **Universal Exhibition**. Opening of the **AVE** high-speed railway (16)
- 1999 ● **World Athletics** Championship
- 2015 ● The 10th uninterrupted **Socialist Parliament** opens at the **Parliament of Andalusia**



- **Dolmen de la Pastora** (1), Valencina de la Concepción.
- **Treasure of El Carambolo** (2).
- **Drawing of Italica** (3) and **sculpture of Trajan** (4), Santiponce.
- **Nuestra Señora de Aguas Santas** (5), Villaverde del Río.
- **Funeral headstone** (6), Salteras.
- **Iron Castle** (7), Pruna.
- **Puerta de Sevilla** (8), Marchena.
- **Model of the Giralda** (9), Sevilla.
- **Sculpture of Pedro I** (10), Santiponce.
- **Archivo de Indias** (11), Sevilla.
- **Sculpture of Cristóbal Colón** (12).
- **San Juan Bautista Church** (13), Las Cabezas de San Juan.
- **Poster of the 1929 Exhibition** (14).
- **Parliament of Andalusia** (15).
- **Expo'92** (16).



Antiquity

A tour of different sites will take you back from prehistory to Islam, passing through the Tartessian, Iberian, Phoenician, Roman and Visigoth periods. The well-preserved dolmens, caves, museums, archaeological pieces, memorial stones, and funeral stelae, amongst others, are scattered across various Sevillian municipalities and surrounding areas. Over centuries, multiple human settlements and cultures have shaped the current topography of the province.

The ancient province of Seville is one of the few select territories to host some of the most ancient cities in the Iberian Peninsula. Its origin dates back to **Tartessus**, the mythical kingdom whose opulence and refinement fascinated the ancient civilisations. Phoenician and Greek ships ventured into the kingdom's domains alongside the *River Betis or Guadalquivir*, in the western edge of the Mediterranean Sea, looking for precious metals to embellish awe-inspiring wonders, such as *Solomon's Temple*. Archaeological finds from the 8th century BCE discovered near Seville include the fabulous *Treasure of El Carambolo*, a rich trousseau of solid gold pieces.

Following the Tartessian period, several civilisations passed through the area, including the **Turdetans**, **Iberians and Punic**, until the expulsion of the Carthaginians and expansion of **Roman** power by Scipio the African. The founding of *Italica* in Santiponce as the seat of the aristocratic power that produced two of Rome's most extraordinary emperors, *Trajan* and *Hadrian*, is highly symbolic

The many artworks, monuments, remains, and items scattered across the province of Seville attest to the endurance and importance of the Empire. Until the Barbarian invasion in the 5th century, *Hispalis* and its province thrived through trade, becoming the most relevant city in Hispania.



• *Treasure of El Carambolo*, Seville.



The rise of the **Visigoth** kingdom marked the darkest centuries in history between the periods of prosperity under Roman and Muslim rule. However, the province and its capital retained some of their power despite the general decline. Above all, the province of Seville stood out as a cultural hub, especially under Bishop *Saint Isidore*, the younger brother of *Saint Leander*, also a bishop. The wise *Saint Isidore* turned Seville into a leading think tank in the Western world, wielding considerable cultural influence in medieval Europe.

Prime examples of *Antiquity* in the province of Seville include Sierra Norte: **Almadén de la Plata**, *Cueva de los Covachos*, Roman Marble Mine, La Traviesa Necropolis, Membrillo Dehesa Site, composed of funerary buildings from *Casas de los Alacranes* Necropolis, and Membrillo Dolmen at Cortijo el Berrocal which also has a Visitors' Centre where the *Viar* Fossilised Log is kept; **Guadalcanal**, *Corcovada* stone.

VIA DE LA PLATA: **Aznalcóllar**, Castle, Dehesilla Tower, Roman Aqueduct; **Gerena**, Fuente de los Caños, Roman road, palaeo-Christian basilica and necropolis; **Guillena**, Villa de Guillena Interpretation Centre.

ALJARAFE: **Albaida del Aljarafe** with remains of ancient brick kilns, Archena Fountain and Salobre Fountain, popularly known as the Pilar; **Castilleja de Guzmán**, late Roman cistern; **Salteras**, late medieval Visigoth tombstone; **San Juan de Aznalfarache**, Archaeological Heritage Interpretation Centre; **Santiponce**, Italica Archaeological Complex, Roman theatre and minor therms; **Seville**; **Valencina de la Concepción**, Dolmen de la Pastora and Matarrubillas Dolmen.



• El Negrón, Gilena. • Casas Cuevas Archaeological Complex, Peñaflor. • Roman milestone, Guillena. • Late medieval Visigoth tombstone, Salteras.



GUADALQUIVIR-DOÑANA: **Alcalá del Río**, Town, declared an Asset of Cultural Interest (BIC), Angorrilla Archaeological Site and Ilipa Magna Roman Wall Interpretation Centre; **Dos Hermanas**, Herberos Tower, on the tell of the Ibero-Roman city of Orippe, declared a BIC; **Lebrija**, Roman Lebrija in the Youth Centre; **Lora del Río**, Castle and Sanctuary of Setefilla; **Peñaflor**, Casas Cuevas Archaeological Complex, which is part of the Eastern Necropolis of Celti, and El Higuerón cyclopean dam; **Villanueva del Río and Minas**, Mulva-Munigua Sanctuary; **Villaverde del Río**, Nuestra Señora de Aguas Santas.

LA CAMPIÑA: **Alcalá de Guadaíra**, remains of the Bronze Age town at Patio de Silos del Castillo; **Carmona**, the Museo de la Ciudad in the Casa Palacio Marqués de las Torres, Roman mosaics in the Town Hall's central courtyard; an underground sanctuary, a Roman Amphitheatre and a Necropolis next to San Felipe Church; **Ecija**, Tartessian, Turdetan and Roman remains in the Reales Alcázares, Municipal History Museum in the Benamejé Palace, Archaeological Museum of Santa María Parish Church and a Roman pond in Plaza de España; **Estepa**, Tartessus Interpretation Centre, in particular the large orientalised wall; **Fuentes de Andalucía**, Cerros de San Pedro, Obúlcula, declared a BIC and Fuente de la Reina; **La Luisiana**, Roman baths; **Mairena del Alcor**, Roman bridge; **Marchena**, Cerro de Montemolín; **Osuna**, Late Roman Necropolis, Quarries and Torre del Agua Archaeological Museum; **Utrera**, Puente de las Alcantarillas.



SIERRA SUR: **Casariche**, Roman quarry at Cerro Bellido and «José Herrera Rodas» Roman Mosaics Museum Collection; **Gilena**, Antoniana I Cave and Gilena Museum Collection at El Negrón Archaeological Site; **Herrera**, Thermal Complex (BIC); **Montellano**, Molino Pintado; **Morón de la Frontera**, palaeo-Christian Basilica.



- Museum of the Necropolis, Carmona. • Matarrubilla Dolmen, Valencina de la Concepción. • Palaeo-Christian Basilica, Gerena.
- La Travesía Necropolis, Almadén de la Plata.



• *Thermal Complex, Herrera.* • *Late Roman cistern, Castilleja de Guzmán.* • *Roman quarry (Cerro Bellido), Casariche.*



• *Sanctuary of Mulva-Munigua, Villanueva del Río y Minas.*



• Roman bridge, Mairena del Alcor. • Roman baths, La Luisiana. • Roman theatre, Santiponce.



The Andalusí Footprint

There was a time when the Iberian Peninsula was under Islam. It was the time of al-Andalus, eight centuries of interplay and conflicts between the Muslim and Christian cultures, a unique phenomenon in medieval Europe. The lengthy Muslim rule, which lasted until their expulsion, left a profound Islamic imprint in the province of Seville, visible in the layout and architecture of many towns and cities.

The capitulation before Muza's Muslims kicked off a period of over five centuries that left a deep imprint in all fields of science and the province's geographical features. Decades of continuous rebellions and disasters ensued, including the surprise attack in the River Guadalquivir in 844 by a Viking fleet, who had just pulled off the same feat in Lisbon.

Following the peaceful decades of Caliphate rule, the new millennium gave way to turbulent times which it capitalised. The Ibn Abbad dynasty (Abbadites), a refined and enlightened court ruled by the poet king *al-Mutamid*, turned Isbilya and its province into the most powerful Taifa Kingdom in *Al Andalus*. However,



• *Don Fadrique or Torremocha Tower, Albaida del Aljarafe.* • *Dehesilla Tower, Aznalcóllar.*



• *Patio de las Doncellas*, Real Alcázar, Seville.



• Giralda, Seville.

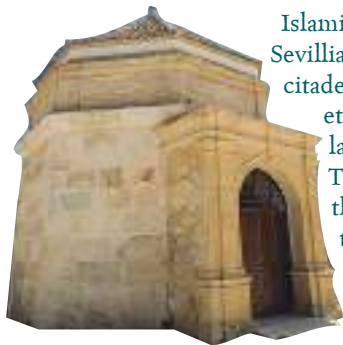
those days of glory gave way to the military power of the Moroccan empires. The *Almoravids* and, later, the *Almohads* became the new lords of al-Andalus. Isbiliya and its province were at the heart of their realms in the Iberian Peninsula. The capital was Spain's most-populated city until the 17th century with over eighty thousand inhabitants. Its towns and capital city strengthened its basic urban and defensive structure, including its urban core and citadels, towers, mosques, and baths. The *Giralda*, considered the most slender tower of the Muslim world, was its most universal icon.

Roman culture, like Islamic culture, has left an indelible mark across the province, unmistakable in the remains of its magnificent cities. The fertile countryside, the River Guadalquivir and its large deposits encouraged massive trade in goods, including olive oil, and the exchange of products hitherto unknown in southern Europe.

The al-Andalus culture was primarily urban in Andalusia. It was the most Islamised territory, with over sixty major cities compared to only seven large urban centres in Christian Spain.



• Alcázar de la Puerta de Sevilla, Carmona.



Islamic cities are characterised by several elements that can also be found in many Sevillian towns, including a wall with towers and gates and, often, a towering citadel. Within the walled area, the *medina* contained the mosque, baths, markets, etc. Winding, narrow streets, alleys, and walkways are sandwiched between large blind walls, with gates leading to the residential area closed at night. This description of a town is familiar to many Andalusian municipalities and, therefore, in the province of Seville. Many of these features have endured in the Sevillian geography:

LA CAMPIÑA: **Alcalá de Guadaira**, Castle and Alcázar Real; **Carmona**, Alcázar de la Puerta de Sevilla, Alcázar de Arriba or Alcázar del Rey don Pedro, Puerta de Córdoba and Patio de los Naranjos at Santa María Priory; **Écija**, Reales Alcázares and Almoravid wall; **Estepa**, remains of the mosque and Ochavada Tower; **Fuentes de Andalucía**, Hierro Castle; **Marchena**, wall, Puerta de Sevilla, Puerta de Morón and Puerta de Carmona; **Osuna**, Torre del Agua; **Utrera**, Alcaz Tower.

GUADALQUIVIR-DOÑANA: **Alcalá del Río**, Peñón del Alcázar or Peñón de la Reina; **Aznalcázar**, Puerta del Arquillo de la Pescadería; **Dos Hermanas**, Doña María Tower, declared an Asset of Cultural Interest (BIC), and Hacienda de Quinto; **Peñaflor**, Almenara Castle, Peñaflor Castle Toledillo Castle; **Villaverde del Río**, medieval castle.

VÍA DE LA PLATA: **Aznalcóllar**, remains of the Castle and Dehesilla Tower.

SIERRA NORTE: **Alanís**, Castle and Fuente de las Pilitas; **Constantina**, Castle.

ALJARAFE: **Albaida del Aljarafe**, Don Fadrique or Torremocha Tower; **Palomares del Río**, Arab baths, declared a BIC; **San Juan de Aznalfarache**, curtain walls; **Sanlúcar la Mayor**, Tower of San Pedro Church, declared a BIC, and Almohad walls, **Seville**, Giralda, Patio de los Naranjos, Courtyard of El Salvador Church, Abdelaziz Tower, Torre de la Plata, Torre del Oro, Real Alcázar, Patio de Banderas, cross-shaped garden at the former Casa de Contratación, Baños de la Reina Mora...

SIERRA SUR: **Pruna**, Hierro Castle.



• Loreto Tower, Espartinas.

• Arab baths, Palomares del Río.



• Loreto Tower, Espartinas. • Hacienda La Motilla, Huévar del Aljarafe. • Guzmanes Tower, La Algaba. • Nuestra Señora de Villadiego Shrine, Peñaflores.

The warring factions built numerous fortifications and castles across the province of Seville during the long years of the Christian reconquest. Most of these structures were built over ancient Roman and even Iberian buildings, which ultimately changed the physiognomy of many walled cities.

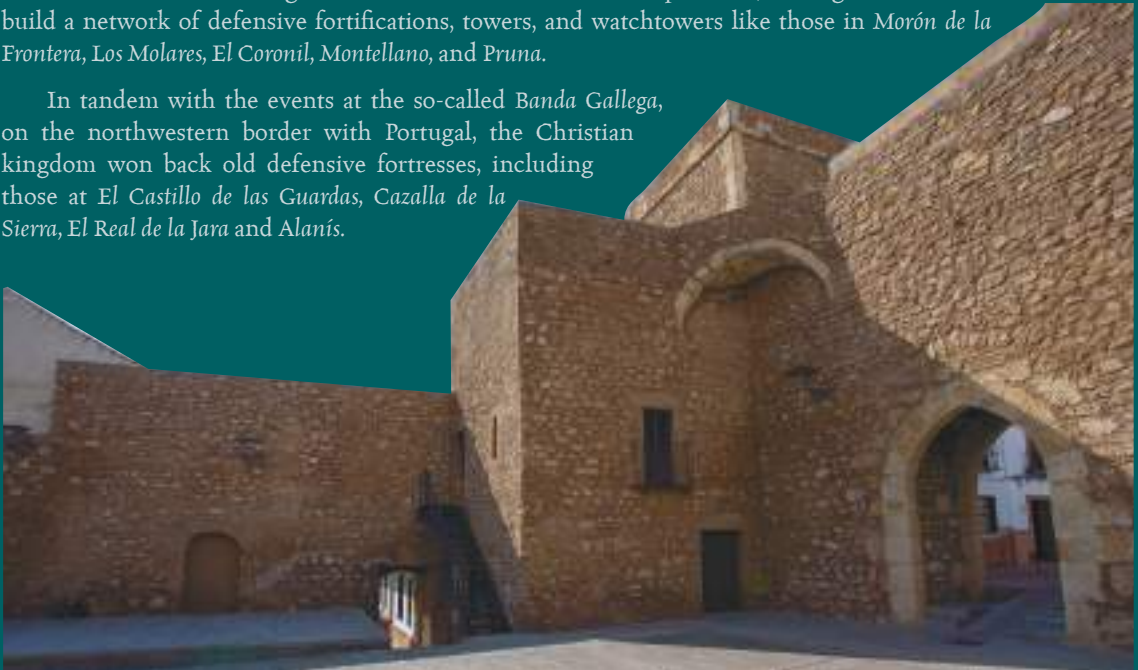
The Muslims pioneered this type of urban wall cities in border areas, along with brick fortresses and rural towers. The first Christian settlers in these territories consolidated this trend, multiplying the number of fortifications, reinforcing the existing ones, and building new stone fortresses and towers.

The defensive needs of al-Andalus towns stemmed from their prime location. Thus, the larger cities had a walled perimeter and fortified citadels within the walls to house the authorities and military garrison.

The Almoravids and Almohads built large enclosures in the 12th and 13th centuries, including those at *Alcalá de Guadaíra, Écija, Marchena, Fuentes de Andalucía, Constantina* and *Guadalcanal*.

The defiant Nasrid kingdom was located to the east of the province, forcing the first Moors to build a network of defensive fortifications, towers, and watchtowers like those in *Morón de la Frontera, Los Molares, El Coronil, Montellano, and Pruna*.

In tandem with the events at the so-called *Banda Gallega*, on the northwestern border with Portugal, the Christian kingdom won back old defensive fortresses, including those at *El Castillo de las Guardas, Cazalla de la Sierra, El Real de la Jara* and *Alanís*.



• Castle, El Coronil.



The Gothic-Mudejar Period

In the mid-13th century, Gothic Art, a new style of medieval Christian art, emerged under the rule of King San Fernando. This style was dominant during two centuries until the new Renaissance style gradually replaced it in the 16th century. This style is a cornerstone of Andalusian and Sevillian architecture. However, like many other styles found in this territory, it can only be understood in the broader context of the Mudejar style. An artistic expression of Christian Spain, strongly influenced by Muslim converts (mudejar), who used architectural elements with Islamic or Spanish-Muslim roots.

During the Gothic period, Islamic art coalesced with vaults or domes on squinches ornamented with varied strapwork, creating an extravagant repertoire inspired by the “primary pillars” of Spanish-Muslim art. This style, featuring creative ornaments, diverse materials and chromatic fantasy, was used profusely in religious works and noble palaces.



The Mudejar period may be construed as a complex artistic phenomenon that combines Spanish-Muslim art and a variety of Christian styles. It was used primarily in religious architecture. For instance, the Christians often built parish churches over mosques, modifying their structures. The enduring cultural interplay was enriching in the long run, especially when it resulted in unique and stunning buildings. The ornamentation, which was initially understated, developed into extraordinarily creative forms of expression, as shown by the Mudejar works scattered across Seville province.

When Alfonso X ascended the throne in 1252, on the death of his father, Saint Fernando, he ordered the

• Waterwheel, Umbrete. • Castilleja de Talhara Shrine, Benacazón.



construction of a *Gothic palace* alongside the Alcázar palace, which had been gradually expanded with lounges and rooms since the time of the caliphate. The so-called *Pedro I Palace*, built around 1364-66, is the ultimate expression of a functional and artistic medieval-mudejar building.

The early Gothic works scattered across Seville and its province exemplify the years spent assembling professional crews of skilled master masons and bricklayers. In these difficult early days of improvised adaptation of Islamic buildings, the Castilian kings and the Catholic Church in Seville, who supported the construction of parish churches, played a paramount role.

Santa Ana Parish Church (1276) in Seville's Triana suburb embodies the Gothic architectural values advocated by Alfonso X. It was the first important Gothic-Mudejar building and the trendsetter for all other parish churches. This initially fortified building had an exceptional stone vault and brick walls and pillars made with the abundant clay soil in the groundwater table. The Gothic aesthetics favoured by Santa Ana's master builders drove the full-scale introduction of this Christian style and a better alignment of the predominant Islamic artistic style with it.

The Mudejar style gradually gained traction across the province, leading to the emergence of the so-called Sevillian parish style. The *Real Alcazar*, the



- *Purísima Concepción Church*, Gerena. • *San Pablo Church*, Aznalcázar.
- *Former Hospital de la Misericordia*, currently *Santísimo Cristo de la Misericordia Church*, Arahal. • *Dome of Ambassador's Hall*, Real Alcázar, Seville.



traditional seat of Sevillian political power, is a prime example of the different pace at which Mudejar aesthetics were introduced. The existing qubba-style halls and rooms were preserved, including the Ambassador's Hall, remodelled in the 14th century. Indeed, the construction of this room dates back to the time of the Taifa Kingdoms. The interiors are profusely ornamented with intricate strapwork, endless bows, and multi-pointed stars. The great pillars of Spanish-Muslim art, featuring creative embellishments, diverse materials and chromatic fantasy, inspired these ornaments.

The Gothic-Mudejar period offers one of the most fascinating itineraries with remarkable Alphonse-Gothic monuments, including churches with one or three naves and Gothic stone porticos at the west end. It also sometimes has towers and arcades on the sides and apses with ribbed vaults and brick pillars and walls. Prime examples of this style include:

SIERRA NORTE: **Alanís**, Nuestra Señora de las Nieves Parish Church; **Cazalla de la Sierra**, Nuestra Señora de Consolación Parish Church, San Francisco Convent, Nuestra Señora del Carmen Church and Monastery of Cartuja de la Inmaculada Concepción; **Constantina**, Santa María de la Encarnación Church and Nuestra Señora del Robledo Shrine; **El Pedroso**, Nuestra Señora del Espino and Cristo de la Misericordia shrines, and Nuestra Señora de la Consolación Church; **El Real de la Jara**, San Bartolomé Parish Church and medieval castle; **Guadalcanal**, former Santa Ana

• Inmaculada Concepción Church, Brenes. • Church of La Concepción Convent, Osuna.

Church, currently Sierra Morena «Santa Ana» Interpretation Centre, a national monument, Santa María de la Asunción and San Sebastián churches and the Almona; **La Puebla de los Infantes**, Santiago and Nuestra Señora de las Huertas churches, Castle and Santa Ana Shrine; **San Nicolás del Puerto**, San Sebastián Church and San Diego Shrine.

VÍA DE LA PLATA: **Aznalcóllar**, Zawiya; **El Castillo de las Guardas**, San Juan Bautista Parish Church; **El Garrobo**, Purísima Concepción or Inmaculada Parish Church; **Gerena**, Purísima Concepción Church; **Guillena**, Nuestra Señora de la Granada Parish Church.

ALJARAFE: **Almensilla**, Nuestra Señora de la Antigua Church; **Benacazón**, Santa María de las Nieves Parish Church, Castilleja de Talhara and Gelo shrines; **Bollullos de la Mitación**, Nuestra Señora de Cuatrovitas Shrine, declared a BIC; **Bormujos**, Nuestra Señora de la Encarnación Parish Church; **Camas**, Nuestra Señora de Guía Shrine; **Carrión de los Céspedes**, San Martín Church; **Espartinas**, Loreto Tower,



• Statue of Saint Anne, Santa Ana Convent Church, Dos Hermanas. • Santiago Church, Écija. • Nuestra Señora de las Nieves Parish Church, Alanís.

BIC, and Nuestra Señora de la Asunción Parish Church; **Gines**, Nuestra Señora de Belén Parish Church; **Huévar del Aljarafe**, Nuestra Señora de la Asunción Church and Hacienda La Motilla; **Palomares del Río**, Santa María de la Estrella Parish Church; **Salteras**, Virgen de la Oliva Chapel and Santa María de la Oliva Parish Church; **Sanlúcar la Mayor**, three churches declared BIC: San Pedro del Castillo, Santa María and San Eustaquio; **Santiponce**, San Isidoro del Campo Architectural Site; **Umbrete**, Waterwheel.

GUADALQUIVIR-DOÑANA: **Alcalá del Río**, San Gregorio de Osset Shrine, Mudejar Tower and Santa María de la Asunción Parish Church; **Alcolea del Río**, San Juan Bautista Parish Church; **Aznalcázar**, San Pablo Church; **Brenes**, Inmaculada Concepción Church; **Burguillos**, San Cristóbal Mártir Parish Church; **Cantillana**, San Bartolomé Church; **Coria del Río**, San Juan Bautista Shrine and Santa María de la Estrella Parish Church, declared a BIC; **Dos Hermanas**, Nuestra Señora de Valme Shrine, Santa Ana Convent Church, Gothic statue of Saint Anne and San Sebastián Church; **La Algaba**, Santa Maria de las Nieves Church and Guzmanes Tower, declared a BIC; **La Puebla del Río**, Nuestra Señora de la Granada Church; **Alanís**, Nuestra Señora de las Nieves Church; **Lebrija**, San



• Nuestra Señora del Carmen Shrine, Cazalla de la Sierra. • Nuestra Señora del Espino Shrine, El Pedroso.

Benito Shrine, Nuestra Señora de la Oliva Church, declared a BIC, Nuestra Señora del Castillo Shrine, also declared a BIC, and the statue of Virgen del Castillo; **Lora del Río**, Nuestra Señora de la Asunción Parish Church and Sanctuary of Virgen de Setefilla; **Peñaflor**, Nuestra Señora de Villadiego Shrine; **Villanueva del Río y Minas**, Santiago el Mayor Church.

LA CAMPIÑA: **Alcalá de Guadaíra**, Nuestra Señora del Águila, Santiago and San Sebastián churches; **Arahal**, Former Hospital de la Misericordia, currently Cristo de la Misericordia Church; **Carmona**, Santa María de la Asunción Priory, Santiago, San Pedro, San Bartolomé, San Felipe or San Blas churches, Santa Clara, Concepción and Madre de Dios convents, San Mateo and San Antón shrines, Hospital de la Caridad, a palace that houses the Museo de la Ciudad and Mudejar Thematic Centre, and Alcázar del Rey don Pedro, currently a Parador hotel; **Écija**, Santiago, San Gil, Santa Bárbara, Mayor de Santa Cruz, and San Francisco churches, San Pablo y Santo Domingo Convent Church, San José «las Teresas» Convent, Filipenses Convent, Humilladero del Valle Shrine (currently San Juan de Ávila Parish Church) and Palma Palace-Museum; **El Viso del Alcor**, Santa María del Alcor Parish Church; **Estepa**, Santa María



• Santa María de la Mota Church, Marchena. • San Sebastián Church, San Nicolás del Puerto.



• *Santa María Church, Sanlúcar la Mayor.*

Church and Torre del Homenaje (Keep); **Fuentes de Andalucía**, Santa María la Blanca Parish Church; **Los Molares**, Santa Marta Church and castle; **Mairena del Alcor**, Duques de Arcos Palace, Mairena Castle/Luna Castle, declared a BIC, San Sebastián Shrine, Nuestra Señora de la Asunción Church; **Marchena**, Santa María de la Mota, San Juan Bautista, and Santo Domingo churches, San Lorenzo and Veracruz chapels, and San Andrés Convent; **Osuna**, Santo Domingo Church, Concepción and San Pedro convent churches, University and Collegiate Church; **Utrera**, Santiago el Mayor and Santa María de la Mesa parish churches, Purísima Concepción «Carmelite» Convent Church, Sanctuary of Nuestra Señora de Consolación, declared a historic-artistic monument, Ocho Caños Fountain and Torre del Homenaje (Keep).



• Window, Nuestra Señora de la Granada Church, La Puebla del Río. • Sierra Morena «Santa Ana» Interpretation Centre, Guadalcanal.

SIERRA SUR: **El Coronil**, castle, *Nuestra Señora de Consolación* Parish Church and the modest *Morisco Well*; **Montellano**, *Cote Castle*; **Morón de la Frontera**, *San Miguel Arcángel Church*, declared a BIC, and historic-artistic monument, *Santa Clara Centre* and castle; **Pedrería**, *Santo Cristo de la Sangre Shrine*.

The tour of the capital, **Seville** is extensive with abundant examples of Gothic-Mudejar works: *Santa Ana*, *San Gil*, *Santa Marina*, *San Julián*, *San Vicente*, *San Lorenzo*, *San Isidoro*, *Omnium Sanctorum*, *San Esteban*, *San Román*, *Santa Catalina*, *San Andrés*, *San Pedro*, *San Marcos*, *San Juan de la Palma*, *San Nicolás*, *Santa María la Blanca churches*, *Cartuja* and *Real Alcázar*.



- *Santa María de la Asunción Parish Church*, Alcalá del Río. • *San Juan Bautista Parish Church*, Alcolea del Río.
- *San Bartolomé Church*, Cantillana. • *Santa María de la Estrella Parish Church*, Coria del Río.



• Sanctuary of Nuestra Señora de Consolación, Utrera.



• Oliva Church, Lebrija.

The Renaissance and Baroque Periods



Trade with America fuelled an economic and commercial boom and made Seville the driving force and patron of great artists and new architectural styles. Three architectural styles -Plateresque, Purist and Mannerism- characterised the Spanish Renaissance, which flourished in the 16th and 17th centuries. Seville's Baroque period stretched from the late 17th century until well into the 18th century. A period of widespread prosperity in farming communities led to the construction of many new buildings with their own personality.

Plateresque ornaments and Renaissance classicism appeared in many Sevillian buildings in the first third of the 16th century, also spreading across the province. The Duke's most significant contribution to **Osuna** was the introduction of the new European and Spanish architectural concepts, elevating the city to the rank of ducal capital. The same is true for Sierra Norte's economic expansion in this century. It saw a proliferation of styles unusual in other areas of the province, including the use of sail vaults supported by large pillars with attached columns. Many monuments in the region combine Gothic, Renaissance and Baroque styles, particularly in specific elements or features, including porticoes and towers. One of the most notable is a portico in Utrera shaped as a triumphal arch riddled with reliefs under a large tower-façade. Constantina also has a temple with an excellent Renaissance portico superimposed on the Gothic-Mudejar façade.

The emergence of exceptional sculptors, such as Jerónimo Hernández, Vazquez El Viejo, and above all, Juan Martínez Montañés, led to a bonanza in unparalleled works of art across the province and in the capital. Equally extraordinary are the paintings, including medieval works such as the *Virgen de la Antigua* or the murals of San Isidoro del Campo, which combine Italian, French and Mudejar trends. It also brought about a revolution and boom for Sevillian painters, such as Alejo Fernández, Pacheco, Pedro de Campaña, Francisco de Zurbarán and, of course, Bartolomé Esteban Murillo and Diego de Velázquez.



• Archbishop's Palace, Umbrete.

The period of widespread commercial and economic splendour throughout the province also attracted works and artists from across Europe, bringing together the local workforce and foreign creativity. Indeed, there are plenty of examples of this merging throughout the 16th, 17th, 18th and even 19th centuries. They are immediately apparent in the iconic towers, bell gables, and stately homes that populate the towns, conveying a sense of artistic elegance. Seville's *Giralda* had a massive influence, just like how art was made in the capital.

The Baroque style, which still maintained many Renaissance stylistic elements, evolved from the early 17th century to the last decades of the 18th century. The Baroque period reached its heyday not until the late 17th century and the first third of the 18th century. Baroque architecture continued to use columns and other elements of the classical order but shunned its geometric and proportional inflexibility. Instead, it uses original and fantastic ornamental motifs of flexible, polychrome plaster to frame the spaces where paintings and ornaments are placed. All this creates a space that provides powerful visual stimuli.



• Nuestra Señora de los Remedios Church, Estepa. • San Juan Bautista Church, Las Cabezas de San Juan.

Altarpieces contributed decisively to the morphological, chromatic and devotional structure of Andalusian baroque churches. The churches that populate our cities and towns have a variety of profiles and formats mirrored in the altarpieces. The supporting elements of the wooden frame may be columns enriched with fluted decorative motifs or undulating shafts –the so-called *Solomonic column*- later replaced by a fantastic column shaped like an inverted, truncated cone known as the *estipite*. All the towns included in this itinerary boast high-quality examples of such buildings, proving that Sevillian master artisans were frequently commissioned to build these great works. The altarpieces had a space known as *camarín*, a small chapel above the altar, adding a distinct Andalusian flavour to similar constructions in Latin America.

This abundance of artworks is mirrored in the rich, sensory stimuli of embroidered liturgical robes, gorgeous sacred vessels, monstrances, crosses, censers, choral books, etc., for worship within the temples and outdoor religious processions and acts of worship. These features were also replicated in civil buildings,



• Santa María la Blanca Church, La Campana. • San Francisco Church, Fuentes de Andalucía.



contributing to the progressive enrichment of the classical models until they achieved magnificence and ornamental richness typical of the Baroque. The construction of estates, barns, wineries, while extremely interesting, are scarcely known. Their remarkable gravitas is consistent with the various medieval buildings from Roman and Spanish-Muslim times. Some of which exemplify the most eye-catching and striking plastic and chromatic practices of the Baroque period.

The following municipalities are home to prime examples of *The Renaissance and Baroque periods*:

SIERRA NORTE: **Cazalla de la Sierra**, *Nuestra Señora de Consolación Parish Church*; **Constantina**, *Santa María de la Encarnación Church*.

ALJARAFE: **Umbrete**, *Nuestra Señora de Consolación Church* and *Archbishop's Palace*.

GUADALQUIVIR-DOÑANA: **Las Cabezas de San Juan**, *San Juan Bautista Church*, declared a BIC; **Lebrija**, *Oliva Church* and the former *Cilla del Cabildo*; **Lora del Río**, *Town Hall or Chapter House*, *Casa de los Leones*, *Casa de la Virgen* or *Casa de Montalbo*, *Nuestra Señora de Setefilla* and *Nuestro Padre de Jesús Shrine*; **Peñaflor**, *San Pedro Apóstol Church*, declared a BIC, *San Luis del Monte Convent*, *Nuestra Señora de la Encarnación Shrine* and *Santos Mártires Shrine*.

LA CAMPIÑA: **Carmona**, *El Salvador Church*, *churches of Santa Clara*, *Descalzas* and *Madre de Dios Convents*, *façade of Hospital de la Caridad* and *San Pedro Church*; **Écija**, (declared an Historic-Artistic Site in 1966), *Descalzos*, *Santo Domingo*, *Santa María*, *San Juan* and *Carmen churches*, *Peñaflor Palace*, *Benamejé Palace*, *Municipal History Museum*, *Pareja*, *Alcántara*, *Santaella* and *Palma palaces*; **Estepa**, *Nuestra Señora del Carmen*, *Nuestra Señora*

• *San Pedro Church*, Carmona. • *Purísima Concepción Parish Church*, La Luisiana.



de los Remedios, and San Sebastián churches and Torre de la Victoria (BIC); **Fuentes de Andalucía**, Santa María la Blanca Church, Encarnación Monastery or San Francisco Church and Baroque Interpretation Centre at the former San Sebastián Church; **La Campana**, Santa María la Blanca Church; **La Luisiana**, Casa de Postas, Purísima Concepción Parish Church and Virgen de los Dolores Church; **Marchena**, San Juan Bautista, San Agustín, and San Sebastián churches, San Andrés Convent, Nuestro Padre Jesús Chapel at San Miguel Church, Casa Fábrica, Concepción Convent, Plaza Ducal and its Palaces; **Osuna**, San Pedro Street, Marqués de la Gomera Palace, Merced Convent and Cilla del Cabildo, Cepeda Palace, Concepción Convent, altarpieces at Santa Catalina Convent and Encarnación Convent, San Agustín Church, Collegiate Church and University; **Utrera**, former olive oil mill towers, porticos of noble mansions, including the mansion of Conde de Vistahermosa, Santa María de la Mesa Parish Church and Nuestra Señora de los Dolores and San Francisco churches.

• San Miguel Arcángel Church, Morón de la Frontera. • San Juan Bautista Church, Marchena. • Santa María de Mesa Church, Utrera.



• Santaella Palace, Écija. • Casa de Pilatos, Seville. • Marqués de la Gomera Palace, Osuna.

SIERRA SUR: **Morón de la Frontera**, *San Miguel Arcángel Church*, declared an Asset of Cultural Interest.

The three foremost Renaissance buildings in **Seville**, are the *Town Hall*, the *Hospital de las Cinco Llagas*, current seat of the Andalusian Parliament, and the *Archivo de Indias*. Other interesting building are *Casa de los Pinelo*, *Palacio de las Dueñas* and *Casa de Pilatos*. Prime examples of Baroque architecture are the *Museum of Fine Arts*, *Hospital de la Caridad*, *Convento de los Terceros*, current headquarters of EMASESA, *Hospital de los Venerables*, *El Salvador* and *San Luis churches*, *San Telmo Palace*, former *Tobacco Factory*, seat of the University, various convents including *Santa Clara*, and *San Buenaventura*. It is with good reason that over one hundred religious buildings were built in the 17th and 18th centuries. Worthy of note is *San Luis de los Franceses Church*, an outstanding example.

Stately mansions and palaces owned by the wealthiest families, who made their fortune in trade during the Golden Age, can be found across the province and its capital. Despite the passage of time and many trials and tribulations, one can still see the mix of art and architecture that characterised the innovative, bourgeois society that contributed so much to these towns.



• *Palacio de las Dueñas*, Seville.

The 19th and 20th Centuries

The lack of a single predominant trend and, much less, a single style characterised the 20th century. All arts, including architecture, underwent rapid transformations, which resulted in a vast and heterogeneous field of experiences. The combination of progress and gradual departure from an academic style created a school of modern architecture and urbanism that encompassed historicism, regionalism and industrial buildings, far removed from the formal 19th century architecture.

The end of Baroque and Neoclassicism ushered in the **19th century**, which consisted mainly of buildings with clearly defined profiles but few decorative features. The *Puerta de Córdoba* (Carmona), *Santa María Magdalena Church* (Arabal) and *Santa María Church* (Écija) are prime examples of this neoclassical architecture. As for industrial constructions, the *mining operations* in Villanueva del Río y Minas and the *railway viaduct* in Coripe are worthy of mention.

Overall, the **20th century** can be divided into two periods. Modern avant-garde styles coexisted with the late historicist and nationalist experiences in the first period, combining local aesthetics and highlighting the increasingly popular neo-Mudejar trend. It reached its maximum splendour at the 1929 Ibero-American Exhibition in Seville. Known as «Sevillian regionalism», it was widely disseminated across the province.



• La Harinera, Alcalá de Guadaira. • Town Hall and Plaza de San Juan de Letran, Paradas.

Although there was a push towards more significant consolidation and dissemination of existing and new architecture during the second period, there were also signs of decline and a move toward more complex avant-garde concepts.

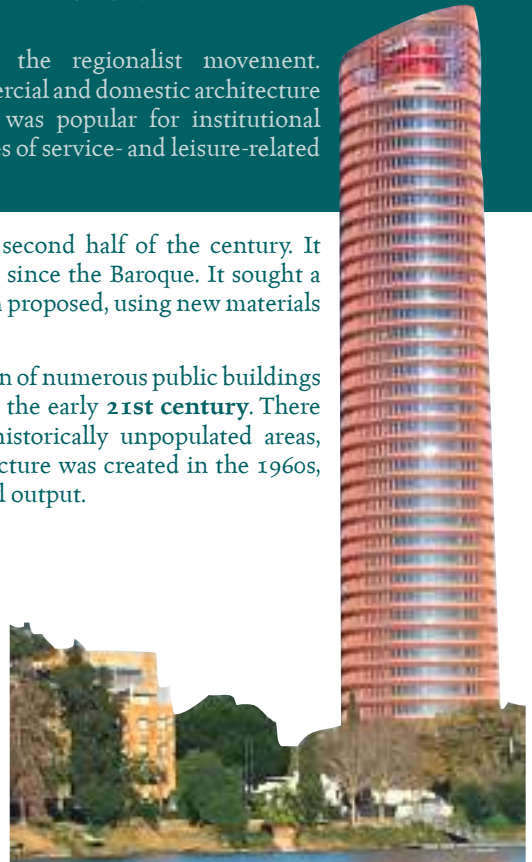
In that century, Seville went from relying on strong academic inertia, which prevented its full integration into the avant-garde movements, to being at the forefront of contemporary European architecture, as the events of 1929 and 1992 show.

In the first half of the century, Andalusia's social, political, and geographical situation contributed to delaying the significant changes in architecture.

The Ibero-American Exhibition institutionalised the regionalist movement. Meanwhile, modernism was the basis for bourgeois commercial and domestic architecture at the turn of the century, and revivalist architecture was popular for institutional buildings. But perhaps, the best and most creative examples of service- and leisure-related architecture can be found in theatres and cinemas.

An architecture for the new times emerged in the second half of the century. It focused on modernity, reclaiming the spatiality forgotten since the Baroque. It sought a stronger link between the need to be satisfied and the form proposed, using new materials and new constructive solutions.

The societal needs at that time enabled the construction of numerous public buildings in the new architectural style. This trend continued until the early **21st century**. There were even proposals to build new towns to colonise historically unpopulated areas, such as Esquivel in Seville. The Seville School of Architecture was created in the 1960s, spearheading the development of Andalusian architectural output.



• Cerro de los Sagrados Corazones, San Juan de Aznalfarache. • Torre Sevilla or «Torre Pelli», Seville.



Universal City: 1929 Exhibition and Expo'92

The capital of Seville hosted two international exhibitions in the last century: the Ibero-American Exhibition in 1929 and the World Exhibition in 1992. Both greatly impacted the city, leading to profound architectural and urban transformations, which can still be seen and admired. Whilst the city spread to the south in 1929, in 1992, it crossed the river and expanded towards Isla de la Cartuja.

The city's first urban modernisation in the 20th century revolved exclusively around the **Ibero-American Exhibition of 1929**, which created new ties and strengthened old ones with the south of the American continent. Meanwhile, the world exhibition hosted in Barcelona was architecturally the opposite of the mestizo and indigenous concepts and features highlighted by the Ibero-American pavilions.

Many of the buildings, monuments and urban infrastructures created can still be visited, including the famous Plaza de España, the regionalist-style masterpiece by Aníbal González, the Museum of Popular Arts and Customs (former Mudéjar pavilion), Archaeological Museum (Fine Arts pavilion), Seville's Science House-Museum(Peru





pavilion), Alfonso XIII Hotel, Lope de Vega Theatre, and Casino de la Exposición. There are also green spaces, such as María Luisa Park, Prado de San Sebastián, Paseo de las Delicias and Paseo de la Palmera.

Seville had been trying for several years to organise an exhibition showcasing the relationship between the city's history and the New World, which dates back to the 15th century. The **World Exhibition of 1992** took place on the 500th anniversary of this relationship, under the motto «The Age of Discovery».

Seville was chosen to organise a world exhibition in 1992 to showcase political and generational changes, a significant challenge for a very new European democracy. However, the main challenge was to modernise the south of Spain, using Seville to bring together the rest of the country. It sought to transform and build an extensive road, air, and, above all, rail network, with the AVE high-speed train as its cornerstone.

Not only was Andalusia transformed, but also the city underwent a profound urban and social change. Instead of looking inward, with outdated infrastructures and a failing industrial sector, the country's Socialist government designed a project to expand the capital and enable the province and its inhabitants to take its rightful place by history and culture. The Exhibition took place at Isla de la Cartuja, a venue particularly suited because of its geographical location and historical ties with the Discovery. Christopher Columbus prepared his first trip to the New World here. The Expo'92 Master Plan focused on an island situated between the two branches of the River Guadalquivir. It refurbished the historic, Carthusian monastery of Santa Maria de las Cuevas and its gardens, and built multiple buildings, including the Navigation pavilion, Auditorium, and Nature pavilion. It also built several bridges, like the Alamillo, Barqueta, Cachorro, and Quinto Centenario and recreational spaces, such as Lago de España, Bioclimatic Sphere, and Americanos and Guadalquivir gardens. In short, the Expo featured over one hundred pavilions of different countries in a bid to foster integration and entertainment.



Industrial Heritage

In recent years, the towns near Seville have developed technology- and innovation-based industrial investment projects that have gained international relevance due to their size and uniqueness. This required a distinctive approach to diversify our territory beyond a tourist destination. It sought to diversify the traditional Sevillian industrial fabric based on heritage, agri-food, livestock, handicrafts, energy and industry. The sectors would have the opportunity to disseminate their production methods and experiment directly with their products and services.

Generally, there are two types of industrial tourism: visits to major civil works (for instance, a reservoir) or production centres. On the one hand, the latter includes tours of closed facilities that belong to the so-called **industrial heritage** and, on the other hand, visits to active productive industrial tourism or techno-tourism companies. There are also differences depending on whether the venue is located in a rural or urban area.

Industrial tourism covers all productive sectors, the main ones being: **agri-food**, possibly the most widespread with several major *wineries* (Alanís, Cazalla de la Sierra, Constantina, Lebrija, Umbrete, Villanueva



• Cal de Morón Museum, Morón de la Frontera. • Industrias Sombrereras Españolas, ISESA, Salteras.

del Ariscal...), *olive oil* (Coripe, Dos Hermanas, El Viso del Alcor, La Puebla de Cazalla, La Puebla de los Infantes, La Rinconada, Marchena, Pruna), *Iberian pork cold meats and products* (Almadén de la Plata, El Real de la Jara, Las Navas de la Concepción), *cheeses and dairy products* (Castilblanco de los Arroyos, Castilleja del Campo), *vegetable products* (Alcolea del Río, Arahál, Burguillos, Los Palacios y Villafranca, Mairena del Alcor), *bread*s (Alcalá de Guadaíra, La Algaba, Peñaflor, La Luisiana), *mantecados, sweets, olive oil flat cakes and honey* (Aznalcázar, Castilleja de la Cuesta, Estepa, Huévar del Aljarafe, Espartinas, Écija, El Madroño), *spirits* (Carmona, Fuentes de Andalucía, Utrera); **energy and industry** (Burguillos, Casariche, Gerena, Los Molares, Salteras, San Juan de Aznalfarache), where renewable energy companies are gaining prominence. They provide tours of their production centres, where R&D is carried out; **livestock** (El Castillo de las Guardas, Gerena, and Morón de la Frontera), where Spanish horses and *fighting bulls* are bred. One can also see different types of *carriages*; **crafts** (Aznalcóllar, Castilleja de la Cuesta, Gelves, Lebrija, Lora del Río, Osuna, Sevilla), including *mosaics, carpets, ceramics, pottery, ironwork, flamenco dressmaking, tiles, fur and leather, gold and silverwork, and embroidery*; and **industrial heritage**(Alcalá de Guadaíra, Almadén de la Plata, Estepa, Fuentes de Andalucía, La Puebla de Cazalla, Morón de la Frontera, Sanlúcar la Mayor, Seville), a tour of the industrial legacy left by the business community over the years. This enables the recovery of iconic buildings, including flour mills, silos, haciendas, railway stations, and fish markets.



In short, a fun and enriching tour of companies to understand better the industrial heart of Seville province, which beats with renewed strength to overcome these difficult economic times.



• *Tableware. La Cartuja de Sevilla, Salteras.* • *Bodegas F. Salado, Umbrete.* • *Quesos Los Vázquez, Castilleja del Campo.*

Cuna de personajes

670 a.C. ● Rey **Argantonio** (Tartessos)

53 ● Emperador **Traiano** (Itálica)

76 ● Emperador **Adriano** (Itálica)



268-270 ● Santas **Justa y Rufina**



1091 ● **Avenzoar** (Peñaflor)

1163 ● **Abu Yaqub Yusuf**

1334 ● **María Coronel** (Sevilla)

1400 ● Fray **Diego de Alcalá**
(San Nicolás del Puerto)

1441 ● **Elio Antonio de Nebrija**
(Lebrija)



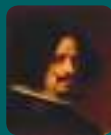
1547 ● **Mateo Alemán** (Sevilla)

1573 ● **Rodrigo Caro** (Utrera)

1579 ● **Vélez de Guevara** (Écija)

1598 ● **Diego López de Arenas**
(Marchena)

1599 ● **Diego Velázquez** (Sevilla)



1617 ● **Bartolomé E. Murillo**
(Sevilla)



1622 ● **Juan Valdés Leal** (Sevilla)

1652 ● **La Roldana** (Sevilla)

1699 ● **Juan Ruiz Florindo**
(Fuentes de Andalucía)

1828 ● **Adelardo López de Ayala**
(Guadalcanal)

1836 ● **G. A. Bécquer** (Sevilla)



1846 ● Santa **Ángela de la Cruz**
(Sevilla)

1865 ● **Amante Laffón**
(Huévar del Aljarafe)

1871-1873 ● **Serafín y Joaquín Álvarez Quintero** (Utrera)



1874-1875 ● **Manuel y Antonio Machado** (Sevilla)

1875 ● **Aníbal González**
(Sevilla)



1876 ● **Coullaut Valera**
(Marchena)



1879 ● **El Pinales** (Estepa)

1898 ● **Vicente Aleixandre**
(Sevilla)



1880 ● **Juan Talavera y Heredia**
(Sevilla)

1883 ● **Diego Martínez Barrio**
(Sevilla)



1887 ● **Pastora Imperio** (Sevilla)



1890 ● **La Niña de los Peines**
(Sevilla)



1892 ● **Juan Belmonte** (Sevilla)



1896 ● **Joselito el Gallo** (Gelves)

1904 ● **El Niño Ricardo** (Sevilla)

1909 ● **Antonio Mairena**
(Mairena del Alcor)



1909 ● **Manolo Caracol**
(Sevilla)

1929 ● **M. Losada Villasante**
(Carmona)

1929 ● **Emilio Aragón «Miliki»**
(Carmona)

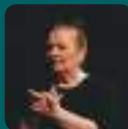
1923-1927 ● **Fernanda y Bernarda**
(Utrera)

1933 ● **Curro Romero** (Camas)

1934 ● **Juan A. Carrillo Salcedo**
(Morón de la Frontera)



1935 ● **Matilde Coral** (Sevilla)



1941 ● **Juan Peña «El Lebrijano»**
(Lebrija)

1942 ● **Felipe González** (Sevilla)



1943 ● **Rogelio Sosa** (Coria del Río)

1944 ● **José Domínguez**
«El Cabrero» (Aznalcóllar)

1958 ● **Fernando Climent**
(Coria del Río)

1962 ● **Andrés Jiménez** (Carmona)

1965 ● **Benito Zambrano** (Lebrija)



1971 ● **Alberto Rodríguez**
(Sevilla)



1976 ● **Beatriz Manchón** (Sevilla)

1985 ● **Marina Alabau** (Sevilla)

1986 ● **Sergio Ramos** (Camas)

1987 ● **Blanca Mª Manchón**
(Sevilla)

Arts and Traditions



Owing to its privileged geographical location, the province of Seville has always been a cultural melting pot, where foreign traditions and new techniques and styles merge with those existing in the territory.

Our people's traditions and artistic expressions contain a rich past and extraordinary future. It is with good reason that Flamenco and Crafts, as well as Horses, Bulls, Holy Week, Fairs, Pilgrimages, Gastronomy, Theatre and Music are a faithful reflection of the above.

Flamenco



Since its inception, Seville and its towns have been involved in the shaping and development of flamenco music. The emergence and evolution of flamenco is closely linked to the landscape and farming activity in Seville and its towns. With its flamenco district par excellence, Triana, and Cafés Cantantes (Singing Cafes), the capital fostered the successful flourishing of this form of art. The talent of singers, dancers and musicians has encouraged people's participation in the different contests, associations, and congresses that take place across the province.

Over the centuries, Sevillian towns have provided fertile ground for musical creativity. Its taverns and wineries serve as a meeting place for interpretation and study. Popular music is always an expression of a particular outlook on life, a way of loving and despising loathing things. **Flamenco** is one of many ways of conveying what one loves or loathes. However, understanding flamenco is only possible if one explores its origin. One would be hard pressed to find a single place throughout the province of Seville where this art does not have roots, where its aesthetics and laments are not present.

When exploring the history of flamenco, one discovers that it emerges from a lighter, more straightforward form of music. Over the years, it became even more alluring and fascinating. It originated among the Romany people in their campsites. Many publications by foreign authors provide an accurate depiction of this world, including *the Bible in Spain*, and writers such as Gerald Brenan, Richard Ford, George Borrow, Prosper Mérimée, and Gustave Doré, as well Spanish artists, such as Gonzalo Bilbao, H. Anglada, Sorolla, and Romero Resendi.

It can be argued that these towns are like the genes of flamenco: each of them is vital to the outcome. Each county in Seville has added its unique nuance, tone, or trait. **Sierra Norte** has small, whitewashed villages such as Cazalla de la Sierra, Constantina, El Pedroso, Almadén de la Plata, where flamenco music has evolved in the austere shadow of the mountains. Moving from Sierra Norte to **Vía de la Plata**, the towns of Guillena, Aznalcóllar, Castilblanco de los Arroyos, and El Castillo de las Guardas organise competitions and festivals with deep flamenco roots. The **Aljarafe**, a county



• Plate, *Viuda de Gómez Factory*, Centro Cerámica Triana, Seville (page 56).

• Engraving J. Alarcón.



with winemaking tradition, is home to towns with a remarkable flamenco history, including Sanlúcar la Mayor, Olivares, Castilleja del Campo, and Benacazón. They are home to vibrant flamenco clubs and cultural centres, where grape must, local products, and improvised flamenco raves frequently come together. The **Guadalquivir-Doñana** County lies to the south, where famous artists from across Andalusia perform at major flamenco festivals in Dos Hermanas, Isla Mayor, La Puebla del Río, La Rinconada, Las Cabezas de San Juan, Lebrija, Lora del Río, and Villanueva del Río y Minas. **La Campiña**, a vast county, produces extraordinary flamenco music, both in terms of singers and guitar players. Towns with age-old flamenco tradition, including Alcalá de Guadaíra, Carmona, Écija, Estepa, Mairena del Alcor, Marchena, Osuna, and Utrera are home to renowned flamenco singers. They also organise exceptional flamenco competitions. And finally, **Sierra Sur**, where locals prefer intimate old “cantes” rather than the raves favoured in the more populous cities. Smaller cities such as Coripe, El Coronil, Montellano, Morón de la Frontera frequently organise recitals of great interest. Six counties comprise the diverse Sevillian

geography. Flamenco takes different faces while retaining its essence. It has managed to blend in with each place's landscape, cuisine, and history.

Many Sevillian artists have contributed to this art over time. Although mentioning them all would be a challenge, here are a few names without whom flamenco would not be what it is today: La Niña de los Peines, Pepe Marchena, Antonio Mairena, Manolo Caracol, La Perrata, Melchor de Marchena, El Lebrijano, and Pastora Imperio.

The different flamenco styles prove that there is no single musical expression to convey the realities of the world and human life. Based on the circumstances, it can be sad, happy, self-confident and arrogant, and sometimes humble and supplicant. Only then can it be a genuine form of art.







Horses and Bulls

The Horse and the Bull are crucial to understanding the idiosyncrasy of Seville and its province. The relationship between man, horse and bull is reflected in all facets of its culture throughout history. The passions evoked by this relationship are often conflicting. In any case, they never go unnoticed, owing to the beauty and power of these animals and their country-bred lifestyle.

The province of Seville is world-renowned for its Spanish purebred, Anglo-Arab and Arab **Horses**. It is also famous for the cultural, trade, and tourist events organised in the province, where everyone can take pleasure in this extraordinary animal's elegance, intelligence, and skill. Sevillian counties host many equestrian activities, contests and competitions (western riding and classical dressage, raid, carriage driving, and races). Horses are a staple in many fairs and pilgrimages that take place in any Sevillian town. Equestrian businesses have mastered their craft, particularly in saddlery, the manufacture of calash and horse carriages, and other equestrian-related topics. Rural tourism provides a wide variety of activities, including horse-riding routes.



Visits to stud and bull farms, such as those in Écija, Alcalá de Guadaíra, Dos Hermanas, El Castillo de las Guardas, Fuentes de Andalucía, Gerena, Morón de la Frontera, Lebrija, will allow the visitor to enjoy the beauty of the countryside and, in some cases, emulate the great matadors of the past born in Sevillian towns and its capital.

The fighting **Bull** is not just an animal in a ring; it is much more. Culture, art, nature, cuisine; it is a way of life in the farms and its natural habitat. People associated with the bullfighting world have had a significant social impact on national and cultural life throughout history, including iconic bullfighters, Pepe-Hillo, Ignacio Sánchez Mejías, Pepe Luis Vázquez, Paco Camino, the Peralta brothers, Espartaco, El Cid, and Morante de la Puebla. Today's fighting bulls result from the efforts, work and research of many individuals who love and admire this animal, who also contributed to creating the “dehesa”, a unique landscape.



Bullfighting is a public spectacle typical of any Sevillian town and a source of inspiration for the Arts and Culture since time immemorial. There are multiple **bullrings** and **bullfighting museums** in the province, including at Alcalá del Río, Almadén de la Plata, Cantillana, Camas, Cazalla de la Sierra, Constantina, El Real de la Jara, Espartinas, Guillena, La Algaba, Osuna, Utrera and, of course, Seville.

While the bull and its world are famous, its tasty contribution to Sevillian cuisine, the signature **oxtail stew**, **must not be overlooked**.





Holy Week (Easter)



Seville has infused its Easter celebrations with unique rituals and character over half a millennium of history. Indeed, these popular forms of religiousness evolved over the centuries in parallel with societal changes. In the true sense of the word, these intimate celebrations are deep-rooted in each town; they are not a casually created festivity. In many cases, the atmosphere created is far removed from the 21st century.

Whoever ventures into this lost world will hear the echoes of the Age of Enlightenment or the Romanticism of 100 years ago in towns such as Marchena, Écija, Lebrija, Alcalá del Río, Osuna, Constantina, and Estepa. But, above all, they will immerse themselves in an environment unlike that of large cities. Each town is unique, though only a few kilometres away from the next. One can admire the unique splendour of the classical past, enabled by the transmission of local traditions from one generation to another, despite the specific standards that the mass media and their coverage of events would have us believe.

Although one can admire the architectural, artistic, ethnological, environmental or gastronomic heritage of the ancient towns at any time of the year, it is only during **Holy Week** that one can appreciate it as a whole. Spring is the ideal season to enjoy the beauty of these Andalusian towns, particularly Seville, where this “Fiesta Mayor” showcases its art and culture.



Most of the larger Sevillian towns are scattered across the vast **La Campiña**, home to a plethora of Easter processions, making it impossible even to try to mention all of them. The traveller will have to choose to visit only one town -Carmona, Marchena, Osuna or Écija- to see the processions and ceremonies that take place throughout the week. Another option is to plan a route that includes several towns, such as Alcalá de Guadaíra, Mairena del Alcor, Utrera, Arahal, Estepa, Fuentes de Andalucía, and La Campana.

The Sevillian **Sierra Sur** is still essentially an “unexplored territory”. For a long time, travellers have bypassed its towns, including El Coronil, Pedrera, Herrera, and La Roda de Andalucía. At the intersection where the provinces of Seville, Córdoba, Cádiz and Málaga meet, it combines features from all of them. This enables it to preserve its unique identity whilst maintaining its world-class natural heritage intact. Nonetheless, it is still a “border” in the medieval sense of the word, as the name of Morón de la Frontera indicates.

The narrow and vast **Guadalquivir-Doñana** County is composed of diverse landscapes that extend from Sierra Morena to the marshes of Doñana National Park, including massive fruit orchards in the Ribera and La Campiña’s cereal plains dotted with orange groves. The festivities of Holy Week in towns such as Coria del Río, Dos Hermanas, Lebrija, Alcalá del Río, Peñaflores, each with its unique interpretation, are an excellent opportunity to venture into a landscape of enormous natural and emotional wealth.





Despite being a short distance from the city of Seville, the **Aljarafe** has had a distinct personality since time immemorial. Easter is a solemn festivity with unusually high levels of popular participation. In some municipalities (Castilleja de la Cuesta, Albaida del Aljarafe, Bollullos de la Mitación, Benacazón, Olivares, Salteras and, to a certain extent, Huévar del Aljarafe) two confraternities monopolise popular sentiment. Given the proximity of these towns, the visitor can see a procession in one town in the afternoon and at night in another.

The **Via de la Plata** was a Roman road from Emerita Augusta to the north of Spain. In al-Andalus, it was called *blata*, meaning *paved*. The visitor can experience the age-old traditions of its towns (Santiponce, Gerena, Guillena and others), visiting the chapels of the confraternities or watching the processions in the streets.

The Sevillian **Sierra Norte** is home to large towns steeped in history, including Cazalla de la Sierra, Constantina, Guadalcanal, as well as smaller, charming villages, such as Almadén de la Plata, San Nicolás del Puerto and Alanís. Places such as Cerro del Hierro or Huéznar Waterfalls, between San Nicolás del Puerto and Constantina, are unique. Holy Week is a solemn celebration in these towns. The processions can march to lively music or parade in silence. However, the visitor can admire, above all, the breathtaking beauty of the age-old religious imagery.

In all Sevillian towns, the festivities of the Passion of the Lord take place in a magical atmosphere accompanied by marching bands.



Fairs, Pilgrimages and other Festivals

Fairs and Pilgrimages are usually rooted in old cattle markets and pilgrimages to worship places where people sang and prayed. It is integral to the cultural and ethnographic heritage of our towns. They are a valued development resource where spirituality and entertainment come together. These festive events, which frequently occur outdoors or in sites of cultural relevance, are anticipated with enthusiasm, especially in the spring and summer, when the days are longer.

All Sevillian towns await the **Fairs and Pilgrimages** eagerly. Its streets, squares and fairgrounds are lit up and decorated with fair tents, paper lanterns, floral ornaments, etc. Horse riders, singing and dancing, and beautiful settings come together in these attractive and colourful, family-friendly fairgrounds. Many of these events have been recognised with national awards, including those held in Arahal, Carrión de los Céspedes, Dos Hermanas, El Viso del Alcor, La Algaba, Mairena del Alcor, Utrera, Villanueva del Ariscal. However, the most renowned is undoubtedly the *Feria de Abril* in Seville.

Given that these festivities take place throughout the year in all the municipalities, it provides an exceptional opportunity to develop a year-round rather than seasonal tourism. The visitor will experience in-person the most beautiful spots of Sevillian towns, savour the varied cuisine of this territory and learn about its natural and architectural heritage, often overlooked even by Sevillians.





Pilgrimages, deeply rooted in the agrarian tradition, are usually local, provincial or regional. The visits to sanctuaries and shrines, usually on the town's outskirts, combine entertainment and religious practice. Locals wear flamenco-styled dresses and traditional horse-riding outfits. Carriages, horses and musical instruments create a light-hearted, festive spirit deep-seated in the Sevillian people.

The undisputed queen of all pilgrimages in Andalusia, and therefore in Seville, is the *Pilgrimage to the Virgen del Rocío*. Over one hundred pilgrimages of great interest take place in our province, including those at Cantillana, Castilblanco de los Arroyos, Aznalcázar, Dos Hermanas, Guadalcanal, Lora del Río, Montellano, Valencina de la Concepción, Bollullos de la Mitación. There is a wealth of heritage to be discovered in them all: art, folklore, cuisine, crafts, etc. Nor should the trails used by the pilgrims be overlooked, as they are the most beautiful in each municipality.

To the delight of children and adults, locals and visitors, many other popular and religious festivities take place in the province throughout the year, such as *Fiestas de la Cruz* (Cross Festival), *Carnivals*, *Cruces de Mayo* (May Crosses), *Corpus Christi*, *Epiphany*.







To taste the cuisine of Sevillian towns is to open the senses to and enjoy unique flavours and aromas, which, most times, will transport you to the past, to the peoples who built our history: Phoenicians, Romans, Arabs, etc. These civilisations passed on to future generations their flavours, aromas, colours, and an unparalleled and wholesome diet, rich in high-quality products. Our cuisine and tapas reflect all this.

The River Guadalquivir is the soul that brings life and abundance to our province and nurtures its fields with water, creating the ideal habitat for various products. Today's cuisine reflects this knowledge and forward-thinking approach, pioneering new flavours and marvellous dishes without sacrificing its simple cooking process and outstanding local products.

Sierra Norte is home to the Iberian-pork based gastronomy, a mountain cuisine that is deeply rooted in the unique landscape of Sierra Norte Nature Park. This county is renowned for its mountain flavours, acorn-fed pork products –the true king of mountain cuisine– and other harvested produce, including grilled meats, cold meats, migas, manteca colorá and zurrapa, a wide variety of wild mushrooms, wild asparagus, game meat and its by-products. Locally produced table wine, anisette and spirits will help wash down these culinary delicacies and delicious desserts, such as gañote.



La Campiña is the prime candidate for being the province's melting pot owing to its size and variety. This county comes to mind when one thinks of Mediterranean cuisine. The raw materials to create this symphony of flavours are produced in the county, including olive oils, vegetables, pulses, cereals, and game birds. Some iconic dishes of this cuisine are gazpacho, salmorejo, Retinta beef, oxtail stew, potajes (legume stews), and many other dishes made with the produce of this vast, fruitful countryside.





Due to its geographical location, **Sierra Sur** is influenced by –and influences– neighbouring provinces. For instance, the local version of fish gazpachuelo has its roots in Málaga. The legume stews, with collard greens and other vegetables like Spanish salsify, originated in the seaside city of Cádiz. The

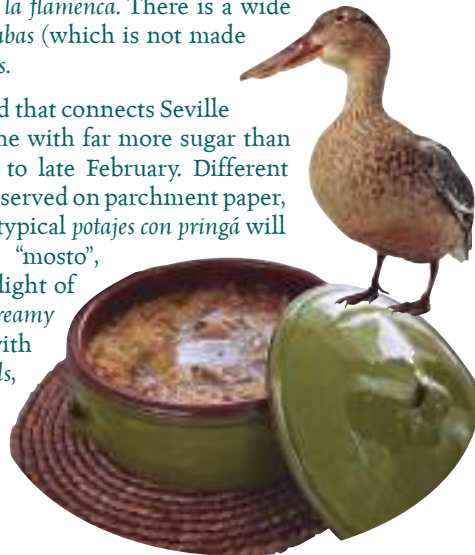


meat flamenquin and the passion for Salmorejo has its roots in the Caliphate province of Córdoba. These influences work both ways. Some dishes have remained local, like the famous *meatball soup*, the *rice with hare*, or “pitorrás” or “violines” (a winter, slaughter dish made from the pig’s hipbone) and desserts such as *borrachuelo* and *ochío* made at Easter time.

The towns in **Guadalquivir-Doñana** County live off the River Guadalquivir. The mere mention of marshlands evokes vast *rice fields*, home to *ducks*, *crayfish*, *prawns*, *eels* and farmed fish. The local cuisine is infused with various flavours, including a hint of the sea, which leave a lingering aftertaste. The local signature dish is rice cooked with any of the marshes’ inhabitants. After all, this is the land of *tomatoes*, *olives* (table and oil), *rabbit stews*, *artichokes*, *broad beans* and the typical *huevos a la flamenca*. There is a wide variety of sweets and treats. To mention but a few, *orejitas de habas* (which is not made with beans, despite its name), *rosquetas de anís* and *roscos amarillos*.

The vast and highly populated **Aljarafe** County is the thread that connects Seville and Huelva. The *grape must*, a cloudy, fruity, unique, young wine with far more sugar than alcohol, is available across the county from early November to late February. Different varieties of cured *table olives*, cold cuts (ham, chorizo, bacon, etc.) served on parchment paper, *aliños* (vegetable vinaigrettes), *salads* and typical *potajes con pringá* will

never be lacking alongside the “mosto”, served at about 12°C, to the delight of visitors. Be sure to try the *creamy rice dishes* (*arroz meloso*) with *wild hare* or *game bird*, *snails*, *different stews*, such as *tripe stew*, and, last but not least, *oxtail stew*.





This natural corridor between Sierra Norte and Sierra de Aracena takes its name from the historic communication thoroughfare between Gijón and Seville, the **Vía de la Plata**, better known today as a pilgrimage route to Santiago de Compostela. Typical local dishes to replenish your energy along this route include *picadillo* soups, *rice with marinated tenderloin and chorizo*, *endive with paprika and fried garlic*, and, above all, “*venteras*”. Large and small game abound in the area. The typical “*salmorejo*” is often served with hare or rabbit gizzards, followed by delicious *partridges a la serrana*.

The rivers, swamps, reservoirs and lakes that shape this region have plenty of catfish, carp and black bass. Everyone loves these delicate fishes. Last but not least, desserts such as *piñonate* and *pestiños rosas* are made with excellent local honey.



The gastronomic merit of the Sevillian municipalities is unquestionable owing to its raw materials, described above, its traditional methods of preparation and the creativity of the new cuisine available at bars, restaurants, and wineries. Several gastronomic routes support this, including *The Olive Oil and Table Olive Route*, which highlights this tradition, widely practised across the region. It features various types of olives and dishes made with olive oil. *The Rice Route* offers a variety of rice dishes, including *gurumelos* (brown mushroom), *cascotes* (legume), shrimp, duck, crayfish tails, snails, or *gordales a la Nazarena* (queen olives), which one can enjoy while gazing at the natural landscape. *The Iberian Route* provides first-hand insight into the pig breeding process, breeds, and the cultural significance of household slaughter and curing process (chorizo, *salchichón*, *morcón*, *caña de lomo*, etc.), particularly the acorn-fed Iberian ham. This culinary gem is comparable to gazpacho when served with fried eggs and chips. *The Game Meat and Wild Mushrooms Route* focuses on the long-standing traditions associated with these two products, which are staples in the local cuisine of many towns. This is particularly the case of the poplar fieldcap, bronze bolete, and porcini. Deer, wild boar, hare and rabbit, duck and partridge are the most common game meat.





Theatre, Dance and Music

Sevillian towns offer a comprehensive range of music, theatre, dance, opera, and cinema activities. That does not include the cultural programmes in the city of Seville, always very close to its province due to proximity and good connections. The County Council and municipalities organise over a hundred events each year. There are also private initiatives, especially modern music and municipal marching band concerts.

Some events tour the province on different dates, whilst others are single-day events that take place locally, nationally or internationally, always complemented with all other good things that the municipalities offer.

La Escena Encendida comprises a variety of **theatre** companies (*Compañía de Ignacio Andréu, Teatro del Gallinero, Acteatro, Teatro Clásico de Sevilla...*) that entertain both adults and children. It should be remembered that the capital has an excellent art programme that encompasses both theatrical performances and cultural events. Worthy of note are the Early Music Festival (FeMÁS), the International Puppet Festival, the International Contemporary Dance Festival, the María Moliner Amateur Theatre Contest, the Seville International Performing Arts Festival, the European Youth Festival of Greek and Roman Theatre, and the Italica International Dance Festival, trendsetters in Spain in terms of international outlook, avant-guard outreach, and a leading example of artistic





modernity. The latter festival takes place every two years at Itálica's Roman Theatre and San Isidoro del Campo Monastery.

Seville's Maestranza Theatre is the home to the **Opera**. The venue also hosts an extensive world-class programme of activities throughout the year. Seville's must-see events include the *Seville European Film Festival*, which showcases audiovisual media and its dissemination, *Nocturama*, a project promoted by the Andalusian Centre for Contemporary Art, and a range of *concerts* featuring renowned marching bands and musical groups from across the province, particularly in Lent. It is important to point out that UNESCO designated Seville as Creative City of Music in 2008.





Crafts

Crafts are one of the most meaningful legacies of the civilisations that occupied this area over the centuries. The elegance, quality and exclusivity of the ceramics, pottery, embroidery, gold smithery, iron-work, saddlery, leather, textiles, vegetable fibres, wood, and glass products made by our craft industries and shops are renowned nationally and, sometimes, internationally. In many cases, they double as spaces for artists, serving as experimentation centres.

Traditional **Crafts** are a notable heritage that coexists with modernity. The arts and crafts community is still very active and vibrant. The province is well-known for its glazed, hand-painted ceramics, with a lively chromatic range, manufactured by local pottery plants. Saddlery and other **leatherworking** trades, **ironworks**, and **glass** manufacturing are all crafts associated with Easter and other festivals. **Bookbinding** and manufacture of musical instruments are also broadly represented. The province is also home to countless reputable craft workshops that deal in **cabinetmaking**, manufacture and restoration of period furniture and **horse carriages**, as well as embroidery, vegetable fibre braiding and others.

Some pottery workshops scattered across the province make high-quality, world-renowned earthenware for professional and domestic use. Its beauty and elegance are second to none in Spain. What distinguishes Sevillian crafts is its inextricable link to the Holy Week festivities; essential for the survival of different trades, including sculptors, gilders, woodcarvers, goldsmiths, embroiderers, candlemakers, and florists.





Aside from the religious garments, the age-old **embroidery** tradition and everything related to the textile industry is rich and diverse. Particularly noteworthy are handcrafted **flamenco dresses**, delicate **lace veils** and **Manila shawls**, horse **tassels**, **woven** carpets, and a variety of ornaments and **peinetas** (large decorative combs), essential complements to the festive outfits worn in our region.

Handcrafted lanterns, garlands, and flowers made with paper, wire and glue are an equally unique trade. Some workshops manufacture **musical instruments**, particularly guitars and castanets made with grenadilla or African blackwood. The woodworking and cabinetmaking activity focuses more on furniture restoration than production. Several towns are famous for their metal crafts, including artistic works in iron, bronze, and brass.

Ceramics, tilework, and pottery are three gems of the Andalusian crafts sector that stand out on their own. Multiple artisan workshops craft an endless variety of objects. Although many techniques are used, painted ceramics made with clay from the River Guadalquivir valley predominates. Its famous distinctive colours -blue, yellow, orange and purple- are deeply rooted in the Mudejar tradition. Also noteworthy are elements inspired by the modernist or historicist styles introduced in the early 20th century, particularly artistic tableware for domestic use.

Seville and its province boast many remarkably vibrant **Saddlery** and leathercrafts establishments that cater to horses, riders, and carriages, such as Milord, Phaeton, Manola and others. Like the rest of the crafts industry, this sector shows a promising future.



Cultural Entertainment



Described by many as a land of artists, light, and joy, the province of Seville boasts a rich history and heritage, with abundant works by the world's greatest artists. From archaeological objects or intricate gold jewellery, ceramics, and embroidery to priceless tapestries that depict the history of the world. Seville and its towns are home to a crucial part of the history and identity of this land. We propose several tourist/cultural routes developed by Turismo de la Provincia and several museums and cultural centres to help you better understand our history.

Routes



Tourist and leisure promotion and information actions are the ultimate goal of the Routes developed by PRODETUR for the province of Seville. This Guide describes briefly the varied itineraries available, which you can find at www.prodetur.es. The contents of the routes are highly diverse, encompassing nature, cuisine, popular and literary festivals, convents, castles, Jewish quarters, and cultural/architectural towns.

The different **Camino de Santiago** routes that run through the province of Seville are signposted and documented. You can travel north to south and east to west along the different routes known as Vía de la Plata (Mozarabic Way to Santiago), Via Augusta (Camino de Santiago that starts in Cádiz), Vía Serrana (Jacobean route from Campo de Gibraltar), *Camino de Antequera* (Jacobean Route from Málaga) and *Camino de la Frontera* (Frontera, Jacobean priory and route). A new Jacobean Route known as Mures or Murense is under development.



The **Jewish Towns** in Seville province are included in four different routes: Route I (*La Susona*) runs from Alcalá de Guadaira to Carmona; Route II (*Don Yusuf de Écija*) from Marchena to Écija; Route III (*Samuel Levi*) from Utrera to Lebrija; and Route IV (*Juan de Sevilla*) along the Sierra Norte. The local history of Spanish Jewry can be traced back to the Middle Ages when, under Muslim and Christian rule, Jews thrived as a prosperous community before their expulsion in 1492.



The collection “Hay otra provincia construida por la historia” (Another province built by history) covers several architectural routes based on different architectural styles. **Antiquity** focuses on the influence of Tartessian, Turdetan, Iberian, Punic, Roman and Visigoth cultures on Seville province up to Muslim rule. The indelible and extraordinary mark left by these cultures remains present, in many cases in entire towns. The architectural style of the **Gothic-Mudejar**



period was one of the styles that lasted the longest in Seville province. Over 50 municipalities boast Gothic-Mudejar monuments in perfect condition, exemplifying the extraordinary crossbreeding of these technical styles. Remarkable architectural complexes of great wealth and opulence were built in the province of Seville in the 17th and 18th centuries. Some buildings were refurbished in new styles, mainly **Baroque**, which originated at the time of the profound religious upheaval of the Protestant Reformation and subsequent reaction of the Catholic Church, driven by the spirituality called for in the Council of Trent.

The **Cervantes Route** tours the places the “One-armed Man from Lepanto” visited in Seville and La Campiña, such as Carmona, Osuna, Estepa, in his capacity as a tax collector. Following an eventful life, he spent time in Seville’s Royal Jail in 1597, where some argue that he wrote *Don Quixote*. What seems unquestionable is that he mentions several Sevillian towns in his *Exemplary Novels*, including «the white doughnuts of Utrera» or “the exaltation of partridges in Morón de la Frontera». He must have also visited other towns, including Mairena del Alcor, Alanís and Cazalla de la Sierra.

Various **gastronomic guides** give insight into a flavourful journey through Seville’s six stars or regions, providing meaningful information about where to go and how to discover and enjoy the different tastes and flavours unique to each town. The combination of new products, fertile land and abundant water in these



towns, properly managed through the ages, is the energy that inspires Seville's modern cuisine. This knowledge and forward-thinking approach helps pioneer new flavours and marvellous dishes without sacrificing its simple cooking process and outstanding local products. Different gastronomic options are available, including the **Olive Oil and Table Olive Guide**, the **Mosto del Aljarafe Route**, **Sweet Seville: a route through the province's confectionery**, **Mantecados and Polvorones de Estepa**, **Guide to the Wines and Spirits of Seville province**, **Gourmet Rice Guide**, and **Gourmet Iberian Guide**. This information is contained in **Sabores de la Provincia de Sevilla** (Tastes of Seville Province), a guide to discovering "a different Seville through the cuisine of Sevillian towns". The cuisine described in this guide is based on unique, local products prepared with the wisdom of ages and tradition.

Other routes that showcase the province's tourist attractions are available at www.turismosevilla.org. It shows how our territory's diverse and unparalleled resources are put to good use. For instance, the **Metal Routes** walk you through the history of the mining industry and its heritage; **Donde el Flamenco te Envuelve** is a major cultural event that helps you discover and understand flamenco and lists the venues where countless flamenco-related events and activities take place throughout the year); and the **Holy Week** is a festivity imbued with emotions, an expression of the local communities' virtues, where the flower of Passion blooms every spring). You will also find guides on **Castles, Towers and Fortifications**, **Territorio Toro (Land of the Bull)**, **Active Tourism**, **Golf**, **Hotel Guide to Seville Province**, **Haciendas and Cortijos**, **Industrial Tourism**, and **Family-friendly Travel** with information on children-friendly activities and services to help you decide your holiday destination. It may be the linchpin of your decision-making process. Overall, Sevillian towns offer a wide range of tangible tourist resources for the Family Tourism segment.





Museums

Collections and exhibits of significant historical, artistic, scientific, technical and cultural value are concentrated in different Museums, archaeological sites and historical complexes in Seville and its province. They provide a unique opportunity to delve into the most intimate secrets and discover the magic of this land through our towns. Each town differs from all others for various reasons, including its category, nature and idiosyncrasy. A journey through time that we will enjoy merely by visiting these spaces full of life, zealous custodians of our most mysterious historical and archaeological legacy, deep-rooted customs and traditions, iconic monuments and artworks, most renowned celebrities, as well as many other surprises that will bring the visitor a little closer to their history.

The wide selection of museums and cultural centres in the province are geared towards different fields. Some *museums* focus on *archaeology*, like those in **Osuna**, **Ecija**, **Carmona**, **Fuentes de Andalucía** and Seville. Others revolve around *ethnology*, showcasing everyday objects and analysing the evolution of societies over the centuries. These include the Artes y Costumbres Populares, and Naval museums in **Seville**, Mantecado in **Estepa**, Anís in **Constantina**, and others in **Villamanrique de la Condesa**, **Salteras** and **La Puebla del Río**.

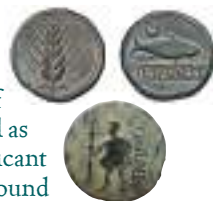


However, Seville's Museum of Fine Arts houses the best works. It is the benchmark for other museums in **Lebrija**, **Marchena**, **Paradas**, **La Puebla de Cazalla** and **Osuna**. There are also single theme museums such as the Blas Infante and Autonomy House Museum in **Coria de Río** or the Coullaut Valera Museum in **Marchena**.

• Sleeping Eros, Estepa. • Penitent Mary Magdalene, San Eutropio Church, Paradas. • Immaculate Conception, San Juan Bautista Church. Marchena.



The province boasts a variety of picture galleries with medieval murals and wooden panels, including San Jerónimo at *San Isidoro del Campo Monastery* at **Santiponce**, or the image of *Virgen de la Antigua* in **Seville's Cathedral**, as well as renowned national baroque paintings. A significant number of artworks from this period can be found in churches, museums and convents across Seville and its province, including those of El Greco, Alejo Fernández, Zurbarán, Velázquez and Murillo. They are part of the heritage of these towns, including *Santa María de la Mesa* (**Utrera**), *San Eutropio* (**Paradas**), *San Juan Bautista* (**Marchena**), *San Martín* (**Bollullos de la Mitación**), and the *Collegiate Church* (**Osuna**).



In the early 19th century, Seville emerged as a leading centre for paintings focusing on popular customs and landscapes. There are different schools of *costumbrista* paintings, including romanticism, realism and impressionism. The museums of **Puebla de Cazalla**, **Castilblanco de los Arroyos**, and the *Andalusian Centre for Contemporary Art* in **Seville** are home to especially noteworthy paintings.

Sculpture and religious imagery reached unparalleled heights of artistic expression in Seville and its province. Religious imagery, particularly from the Baroque period, is one of the richest in the world. Prominent among these artists are Martínez Montañés, Juan de Mesa, Pedro Roldán, Buiza, Astorga, and Vázquez el Viejo. Pivotal artworks include *Cristo de San Pedro* (**Sanlúcar la Mayor**), *Virgen de la Piña* (**Lebrija**), and *Cristo de la Sangre* (**Écija**), as well as altarpieces and superb gold and silverwork that can be found across the whole Sevillian province.



• *Municipal Museum, Herrera*. • *Roman coins, Alcalá del Río and Casariche*. • *Municipal Museum, Valencina de la Concepción*. • *Museo de la Autonomía, Coria del Río*.





Tourism of the Province

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