

RICARDO DE CASTRO

SECRET SEVILLE



JONGLEZ PUBLISHING

RELIEFS IN THE CAPILLA DE LOS LUISES

⑫

Fantastical images symbolising the degradation of man through sin

*Capilla de los Luises
Calle Trajano, 35*

The most surprising and unusual thing about the Capilla de los Luises (De los Luises chapel) – an Italianate neo-Gothic edifice built by Seville architect Aníbal González between 1916 and 1920 – is to be found on its façade, in the complex array of iconography carved at eye level into the red brick, catching distracted passers-by unawares.

To the left of the chapel's main entrance is a decorative frieze of phytomorphic motifs, interlaced with religious and fantastical images:



relief work such as a lizard that has been worn away and lost its head because of the superstitious caresses of passers-by; an ogre with a sword, looking defiantly out at us; a terrible dragon; a dog that threatens onlookers, its jaws wide open; a bearded man hitting a skull with a stick ... Bestial and monstrous images embodying Evil and the multiple forms of man's degradation through sin, and somewhat reminiscent of the iconography of Romanesque sculpture.

In the central section, other ornamental figures show symbols from Christ's Passion: a cock puffing out its chest, representing Peter who denied Jesus three times; Christ bearing the Cross; three angels; the veil of Veronica; and the Instruments of the Passion (among them, a hammer and three nails, the spear and the ladders).



Symbols of the four Evangelists

To the left of the entrance are three windows flanked by four pilasters. Each is dedicated to one of the four Evangelists, with his symbol at the bottom and a little statue towards the top. This tetramorphic depiction starts on the left, with the figure of an angel, followed by an ox, an eagle and a lion. As is well known, these delicate brick carvings refer to the four Evangelists: Matthew, Luke, John and Mark (in that order).

According to the Old Testament, one of the prophet Ezekiel's visions (possibly influenced by Babylonian astrology and the symbolism of ancient Egypt) featured four creatures with human faces at the front and animal faces at the back. It was St Jerome at the end of the 4th century who associated these four figures with the Evangelists, a tradition that lived on in medieval sculpture and painting.

The Tarot card representing the world also features the four symbols of the Evangelists. In the heavens, the eagle reflects the power of the intellect and the word, and the angel stands for feelings and love. And below, on Earth, the lion represents creativity or sexual activity whereas the ox leads us towards the material realm.

CENTRO DE DOCUMENTACIÓN DE LAS ARTES ESCÉNICAS 25

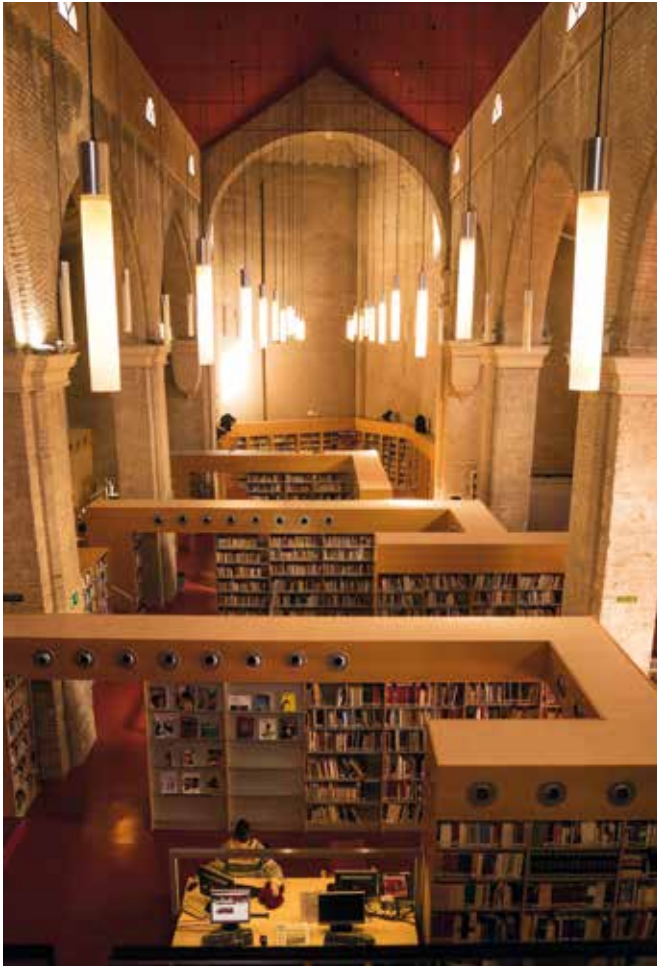
A magic library

Santa Lucía, 10

955 92 88 50

juntadeandalucia.es/cultura/redportales/cdaea

Guided tours (must be booked in advance): the first Monday (11am) and Thursday (4pm) of each month



Since 2012, the beautiful and magnificently renovated nave of the old Gothic church of Santa Lucía has been home to the Documentation Centre for the Performing Arts, an institution that entered into an agreement with the Magic Circle of Seville (the association representing the city's magicians) to house the Fondo de Ilusionismo de Andalucía (Andalusian Collection of Illusionary Magic). The collection includes a large number of books, magazines and video recordings that are key to understanding the history of magic not only in Seville but throughout Andalusia, as well as a major repertory of lecture notes – a fundamental resource when it comes to passing on magical knowledge, which is frequently ephemeral and shrouded in secrecy. The collection, which is continually expanding thanks to purchases and donations, is the third largest in Spain, after the Fundación March and the archives of the Biblioteca Nacional (Spain's National Library), and number one in terms of video recordings. The oldest and undoubtedly most important book is Jean Nicolas Ponsin's *Curso completo de prestidigitación o la hechicería antigua y moderna explicada* (*Complete Course in Conjuring or Old and Modern Sorcery Explained*) dating from around 1880 and published in Valencia by the Pascual Aguilar bookshop. Pablo Minguet (1733–78) was the first Spanish author of books on illusionary magic, with works including *Juegos de manos o sea arte de hacer diabluras* (*Sleight of Hand Tricks or the Art of Doing Devilry*). The origins of the collection go back to a time when the city's magicians, who used to meet in the back room of a bar on the Alameda de Hércules, saw their library almost lost to flooding on one of the numerous occasions that the Guadalquivir burst its banks, laying waste to the city. The collection then had to be shared out among all the members of the Magic Circle for safe keeping.



Entranceway that moved

The original doorway to the church of Santa Lucía was removed and installed in the church of Santa Catalina in the 1930s. Santa Lucía was secularised by the City Council in 1868 and became the headquarters of the Tertulia Democrática, Reunión de Artesanos Honrados (Democratic Gathering, Meeting of Honourable Artisans). Over the years, it has served the most varied of functions, from match factory and cinema to garage and rehearsal room.

GRACE KELLY MEDALLION

8

Stories from the façade of the town hall

Seville Town Hall
Plaza de San Francisco



On the façade of Seville Town Hall, jostling with imperial coats of arms, statues of Hercules and Julius Caesar, and stone reliefs of mythological animals, there is a surprising relief of Grace Kelly sculpted inside the medallion under the penultimate central window. But how did an image of the Hitchcock muse end up here?

Work on the Renaissance town hall got under way in 1526, to a design by architect Diego de Riaño. That year, Seville was chosen as the venue for the marriage of Charles V to Isabella of Portugal, taking on the prominent mantle of imperial capital. The magnificent stone building, two storeys high, took almost half a century to complete. The Renaissance building occupies one third of the left-hand side of the current edifice, including the *arquillo* (little arch), that led to what was once the convent of San Francisco. Centuries passed before extension works were undertaken on a building that was clearly no longer large enough to meet the city's needs. In 1868 Demetrio de los Ríos was commissioned to build the new façade, which was supposed to follow the plateresque style of the old town hall. Although sculptor Pedro Domínguez started the carvings on the façade in 1890, the work dragged on for almost a century, passing from one sculptor to the next until it was abandoned in the 1970s, with the relief stone carving left as seen today. The last in this long line of stone carvers was Manuel Echegoyán. Born in Espartinas (Seville) in 1905, from an early age he excelled as a master sculptor, creating the monument to Emilio Castelar (president of the First Spanish Republic) in the Cristina gardens when just 25. He became Professor of Drawing at the San Fernando Academy in Madrid, which was where he was when the uprising against the Republic broke out. During the Civil War he worked as a topographer for the army and was imprisoned in Madrid until, in 1940, he returned to Seville, where he was barred from practising his profession. Over the years, Echegoyán regained his prestige and was commissioned to complete this neo-plateresque façade. It so happened that in 1966 the actress Grace Kelly visited the city's Feria de Abril (Seville Fair) with her husband, Prince Rainier of Monaco. It was thus that Echegoyán decided to use her as a model for one of the medallions.

Self-portrait of the sculptor and his wife

The relief of Grace Kelly was Echegoyán's penultimate female figure; the last was the effigy of his wife, opposite a profile of the sculptor, who carved his self-portrait for posterity ... an exercise in poetic justice.

SAIMAZA COFFEE ROASTERS

14

Advertising by the man who introduced Colombian coffee to Spain

Calle Goyeneta, 9



One of the best examples of commercial advertising from the first half of the 20th century lies hidden in the maze of streets in the city centre. No. 9, Calle Goyeneta, built in a neo-Baroque style in 1925, was home to the offices and coffee roasters of Café Saimaza, one of Seville's most iconic brands.

The façades have two identical pairs of blue-and-white ceramic panels, the work of the famous Triana ceramics factory, Mensaque – they show scenes of a colonial nature where coffee is being planted, harvested and served, under a banner with the owner's name. We also find the motto *aroma concentrado* (concentrated aroma), a slogan that was replaced in later years by *el café de los cafeteros* (the coffee of coffee-lovers).

The Saimaza brand name was taken from the surname of Joaquín Sainz de la Maza, a Cantabrian-born entrepreneur who started a coffee business in the Andalusian capital in 1908. Just 25 years later, he would figure as the country's third-largest importer of coffee beans and the man who introduced Colombian coffee to Spain.

The brand stopped production in Seville in 2013.

Seville's ceramic advertising heritage

Seville was a historical benchmark in the manufacture of ceramics, a large part of which was destined for trade and advertising. The thirty or so painted tile advertisements that still survive today are an anthropological snapshot of the customs and habits of days past, as well as having great artistic value. The city's ceramic advert par excellence is the *Studebaker* sign (Calle Tetuán, 9), painted by Enrique Orce Mármol in 1924 for the factory belonging to the widow and children of Ramos Rejano. In addition to the signs on Calle Alfarería in Triana, where the Centro de la Cerámica (Ceramics Centre, see p. 100) is located, another piece worth mentioning is by Mensaque for *Seguros Velázquez*, and one for *Armería Z* by José Ruesga in 1945, both on Calle Sierpes; the advertisements on the façade of Los Claveles bar (Plaza de los Terceros); and perhaps one of the oldest and most iconic works, the *Alegoría del comercio*, painted by José Recio in around 1915 (Calle Rioja, 1).

ST PETER'S ROOSTER

28

The ashes of the rooster that crowed on the night that Peter thrice denied Christ?

Casa de Pilatos

Plaza de Pilatos, 1

954 22 52 98

fundacionmedinaceli.org/monumentos/pilatos

Daily, November–March 9am–6pm; April–October 9am–7pm

Admission free: Monday 3pm–7pm



The magnificent Casa de Pilatos (House of Pilate), offers an array of artistic and historical objects of interest, with no shortage of secrets or unusual items. One of these is a curious oil-painted panel featuring a rooster locked behind an iron grille framed in a wall of Renaissance tiles on the stairs going up to the first floor.

According to legend, the panel conceals an urn with the ashes of the rooster that crowed on the night that Peter denied Christ three times. This was one of the relics that the owner of the palace, Fadrique Enríquez de Ribera, Marquis de Tarifa, brought back after his pilgrimage to Jerusalem in the 16th century.

Born to two of the most important noble families in Andalusia, Fadrique Enríquez joined his father in the conquest of Granada, where he was an armed knight at the age of 16. As an older man, he decided to undertake a pilgrimage to the holy sites where the Passion and death of Jesus took place in order to attain the promised indulgences. The trip lasted almost two years: he set out from Bornos (Cádiz) in 1518 and finally returned to Seville in 1520. His entourage consisted of his majordomo, a chaplain and eight servants, and his itinerary took in Valencia, Marseille, Milan and Venice, from where they set sail for Rhodes and Cyprus, finally docking at the port of Jaffa.

His experience provided the material for his *Viaje a Jerusalén* (Journey to Jerusalem), published in 1521 by the Casa de Pilatos' own press, an authentic guide for future pilgrims, where he recorded everything he saw and that happened to him. After arriving in the Holy Land, then under Turkish rule, the Muslims charged him for everything you can imagine. The excited pilgrim was shown around incredible and dilapidated sites: the site where Pontius Pilate washed his hands, the place where the lamb for the Last Supper was roasted, a rock with Christ's fingerprints, the hole in the beam of the Cross ... and he was offered all sorts of relics, from nails to pieces of the Cross and the bones of saints ... and (who knows?) perhaps an urn containing the ashes of the famous cockerel.

The book mentions one of the places he was shown by the Moors (and for which honour he had to pay an ungodly sum): it was the supposed house of the high priest Caiaphas, 'where they say the fire was, where St Peter denied Christ ... and a little window by the door, where they say the rooster was.'

LIZARD IN THE CATHEDRAL

②

Regal gifts, sumptuous fabrics, exquisite drugs and strange animals

Seville Cathedral
Plaza del Triunfo
catedraldesevilla.com

Monday 10.30am–4pm, Tuesday–Saturday 10.30am–6pm, Sunday 2pm–7pm
Admission free: Monday 4.30pm–6pm



The nave of the *lagarto* (lizard) is accessed via the Almohad doorway on the left-hand side of the Giralda entrance, and its curious name, recorded at least as early as 1349, becomes clear if you look up and observe the great crocodile, popularly known as the *lagarto*, hanging from the ceiling. There are also a number of other strange items hanging from the horseshoe arch next to it, including an ivory tusk, a bridle and a wooden cane. According to the chronicles of the day, on 30 May 1261 the city welcomed a lavish envoy sent by Baibars I, the Sultan of Egypt and Syria, to mark the celebration of the anniversary of the death of Ferdinand III. The solemn ambassadorial entourage, which brought ‘regal gifts, sumptuous fabrics, exquisite drugs and strange animals’ was seeking the friendship of Ferdinand’s son, Alfonso X.

The animals accompanying the messengers included an enormous Egyptian crocodile, a trained giraffe with saddle and bridle, and ‘an ass with white and black stripes’ (a zebra). It appears they were taken to the Real Alcázar, which became a garden of wild animals, though they did not survive the extreme and changeable Seville climate for long. The king ordered their skins to be stuffed with straw and put on display in the cloisters of the great church, with the giant lizard from the Nile being the one that resisted the longest, hanging from the ceiling. In the 16th century the battered remains of the crocodile were replaced by a wooden carving painted green. A century later, when it was taken down to be cleaned, a piece of paper was shoved into its mouth, giving an account of its story.



Many Christian churches contain stuffed animals, whale bones and so on. The closest example would be the alligator in the chapel of Consolación in Utrera, just 20 km away. Another alligator brought from the Americas is to be found on the wall of the church of Fuensanta in Córdoba. The most obvious symbolism links them to hell, where their open mouths stand for the gates of the abyss. Other interpretations associate lizards with wisdom or relate them to an allegory of silence in holy places.

BATHS OF MARÍA DE PADILLA

15

The favourite spot of the woman who became queen after her death

Real Alcázar

Puerta del León

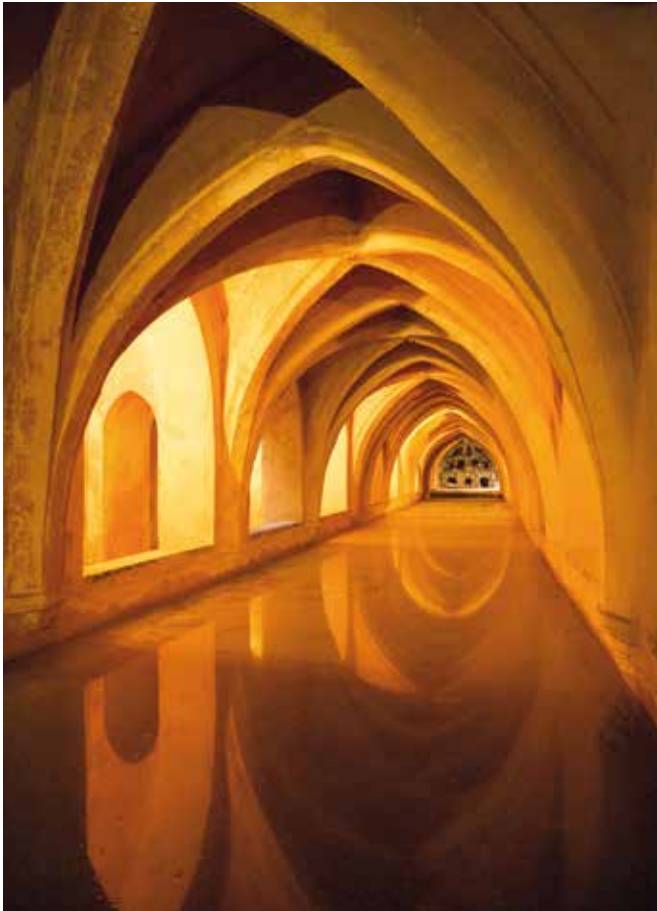
Calle Miguel Mañara

alcazarsevilla.org

Daily 9.30am–5pm October–March & 9.30am–7pm April–September

Admission free Monday 4pm–5pm October–March & 6pm–7pm

April–September



A tunnel from the Jardín de la Danza (Dance Garden) winds its way under the foundations of the Gothic palace, leading to a secluded and magical spot that seems frozen in time. The orange-tinged light filtering from the ceiling blurs into the silent body of water covered by three stone galleries, making up the baths of María de Padilla.

This is an Almohad *aljibe* (underground water reservoir), which formed part of a sunken garden designed 5 metres below the rest of the palace for use in the hot summer months. In the 13th century Alfonso X, known as ‘the Wise’, ordered it be covered by a Gothic rib vault.

According to legend, this was the favourite place of María de Padilla, the lover of King Peter I (see p. 104). The fact is, in the summer the temperature here is several degrees lower than in the rest of the city. María moved in with the king, taking up residence in the Real Alcázar in 1352 and bearing four of his children. Although Peter I officially married two other women for political reasons, when María de Padilla died in 1361 he forced the Archbishop of Toledo to annul those marriages and consecrate the secret wedding he had had with his lover, with witnesses present.

We can be sure about that secret wedding from 1352, as there is a Royal Privilege by which María de Padilla was granted the city of Huelva as a wedding gift. As such, Parliament recognised her as queen, ensuring that the children she bore would be legitimate, and that she could be buried in the Royal Chapel of Seville Cathedral, where she lies to this day. That at one time this space was put to recreational use became quite apparent following the 1997 discovery, and subsequent restoration, of some Renaissance mural paintings that had been hidden by damp and decay. The delicate polychrome works, which are not currently available to visit, were executed between 1565 and 1579, and depict agricultural and hunting scenes, along with other subjects from courtly life.

María de Padilla, queen of magic

The figure of María de Padilla has had quite an impact on collective cultural imagination over the centuries, from the popular romances that were widespread throughout the Iberian Peninsula to the opera bearing her name premiered by Donizetti in Milan’s Scala in 1841. Perhaps oddest of all is her assimilation as queen of magic in Brazilian religions of African origin, where she is considered a powerful and terrible seductive she-devil.

BOMB AT MAÑARA'S PALACE 24

When fire and shrapnel rained down for eight days

Dirección General de Bienes Culturales. Junta de Andalucía

Calle Levías, 27

955 03 67 33 – visitas.altamira.ccul@juntadeandalucia.es

Guided tours Tuesday & Thursday 11am–12.30pm (includes entry to Palace of Altamira)

Admission free

On the left of the entrance to Miguel Mañara's Renaissance palace, just above an old tile belonging to an insurance company, visitors



are confronted with the odd spectacle of a little spherical bomb. This is a souvenir of the bombardment of the city by General Espartero's troops in the mid-19th century.

General Baldomero Espartero was a popular Spanish army officer who distinguished himself in the various wars of independence in the Americas and by winning the first Carlist war. He also proved an authoritarian regent of the realm in the years before Isabella II came of age, causing uprisings in many cities across the country, including Seville.

Faced with a possible attack, the citizens of the city joined forces with the Town Council and decided to arm themselves and fortify their defences. On 18 July 1843, the look-outs stationed on the top of the Giralda raised the alarm on spotting the regent's troops. For eight consecutive days, fire and shrapnel rained down on Seville from artillery positions located opposite two of the city wall gateways: Osario and Carmona. More than 600 shells and 900 round shot cannons were fired during the siege, mainly around the Carne and Osario gateways and the districts of San Bernardo and San Bartolomé, leaving many houses in ruins and streets full of rubble, not to mention the mass fatalities and injuries.

The residents of the city refused to come to any terms of surrender, determined either to 'triumph or perish', making do with few resources and limited military experience. A lack of political support meant that on 28 July Espartero ceased hostilities against Seville and went into exile in England. As a reward for its heroic defence, the government granted the city the title 'Invictus' in the name of Isabella II, and included a civic crown on its coat of arms.

Mañara's palace

In 1623 a Genovese merchant called Tomás Mañara bought and modernised this Renaissance palace, one of the most prominent buildings in the city. It was here that his son Miguel was born, the man behind the Brotherhood of Holy Charity. In the 18th and 19th centuries it was put to all sorts of uses: domestic, military (during the French invasion it was Marshal Soult's barracks), manufacturing, religious and, finally, educational. In 1989 it was purchased by the Junta de Andalucía as its administrative headquarters.

Origin of the name Calle Levías

The name of the street is a reference to a Jewish family of noble lineage which had its palace here in the 14th century, and whose most famous member was Samuel Leví, treasurer to King Peter I.

BARBERÍA MUSEUM

16

A decidedly odd barber's shop

Calle Virgen del Valle, 95

Monday–Friday 10am–1.30pm & 5.30pm–8.30pm

Saturday 10am–1.30pm



Just over the river and next to Triana is the Los Remedios district, with its abundance of streets named after either the Virgin Mary or a host of odd characters. One of the latter was Seville's rocker par excellence, Silvio Fernández Melgarejo. Something of an outcast during his lifetime, he was awarded the medal of the city after his death in 2001 and had a street in the neighbourhood where he lived named after him: Calle Rockero Silvio. Not far from here, in another Virgin-inspired street, you can visit the secular shrine to Seville's rock tradition and the martyr of both street and bar life that was Silvio: the Barber's Museum.

The hairdresser's was founded in the early 1980s by Curro Silver Barber (Seville, 1944), and is now run by his son.

Curro used to make the distinction between the words *pelos* and *cabellos*, which both mean hair, though the latter is far more elegant. As he used to say: '*pelos* are used by animals for their own protection, what we do here is cut and style people's *cabellos*'. Stacked to the rafters with memorabilia, a mishmash of oddities and gifts from friends, the barber's shop presents an ordered chaos of photos, figurines, old cameras, records and projectors littering the walls, corners and even the ceiling.

Customers who enter here are taking a trip back to the 1960s as they recline in any one of the three perfectly preserved green Eurostyle leather retro barber's chairs. Above the mirror is the motto of this bizarre establishment: *Tijeras de plata para un público de oro* (Silver scissors for a gilt-edged clientele).

Don Curro was one of the precursors of Seville rock. In addition to playing the guitar, he also made his own instruments. A huge fan of The Shadows, on putting down his scissors at the end of the day he would often plug in his guitar and listen to it wail through the 17 speakers concealed around the shop. Silvio, a friend with whom he shared many a stage during their early days together, takes pride of place here among all the treasured memorabilia. Portraits, photos, records, press cuttings, posters ... and the medal awarded for merit as a rocker. They all bear witness to an uncategorisable Seville musician who mixed rock and Italian *canzone* with the music of the city's Holy Week.

On the street door, among posters and advertising slogans born of the artist's imagination, such as *Bienvenido al edén del cabello* (Welcome to Hair Eden), there is a sign reading 'Penny Lane'. This refers to the fact that the barber's museum is twinned with the most famous of Liverpoolian barber's shops to which The Beatles dedicated their song.

RELIEF OF AN INDIGENOUS INDIAN SMOKING A PIPE

Tobacco by royal decree

Universidad de Sevilla
Calle San Fernando, 4

11



The magnificent entrance to the central offices of the University of Seville is decorated with a surprising repertory of reliefs featuring motifs relating to the Americas, such as busts of Christopher Columbus and Hernán Cortés, several ships and, in particular, an indigenous Indian smoking a pipe, commemorating the fact that the building was originally the Royal Tobacco Factory, built in 1758. As soon as the New World was discovered, Seville became one of the main entry points for ships arriving with all sorts of riches, including tobacco. The plant was championed by Seville botanist Nicolás Monardes in the 16th century, and it quickly shared in the European fervour already enjoyed by coffee and chocolate. In 1636 a royal decree granted the city a monopoly over the production and distribution of tobacco, an activity that underwent a tremendous boom and led to the construction of this building, near the river and with good connections to the royal highways. The place chosen was known as the *Sitio de las calaveras* (Place of the Skulls) on account of burial sites from the Roman era being found there. Built mainly by military engineer Sebastián van der Borcht, the enormous factory had an unmistakable martial air about it, surrounded by an impressive trench and with lookout posts around the perimeter, manned at all times by soldiers from the Dragoons corps.



When the university lecturers are imprisoned ...

The factory was flanked by two small buildings: on the left a chapel for factory machinists and on the right the complex's prison.

The cells now serve as the university teaching staff offices, and these still bear the original numbered ceramic plaques.

The Royal Tobacco Factory even had its own jurisdiction, with guards in charge of monitoring any crimes committed within its walls, most commonly theft and fraud, as well as its own court, which could pass sentences ranging from temporary loss of freedom to dismissal.

MUSEO DE HISTORIA DE LA FARMACIA

26

Tour of a little-known 19th-century apothecary

Facultad de Farmacia. Universidad de Sevilla
 Calle Profesor García González, 2. Basement
 954 55 67 29
 antonioramos@us.es
 institucional.us.es/museohistfarm
 Tours by prior appointment



If you book in advance, you can join a tour of the little-known Museum of the History of Pharmacy in the basement of Seville's Pharmacy Faculty. Passing through its doors, you suddenly enter a late 19th- or early 20th-century chemist's emporium and embark on an interesting and surprising tour of the ancient art of healing.

The great office desk from the former Gallego pharmacy, alongside the antique cash register, set the tone of the space. It was from here that the public was provided with medication. Just behind the desk, a door leads to the office and the back room where the chemist mixed his drugs.

On display are all sorts of period instruments: mortars and scales, pill boxes, moulds for rectal or vaginal suppositories, along with other tools for making master recipes and medications.

With the advance of science, laboratories started to play an increasingly important role, giving rise to items such as microscopes, areometers, centrifuges, burners and so on.

The shelves are heaving with an incredible collection of pharmaceutical products: pills, syrups, elixirs, balms ... including a rare collection of homeopathic products from the mid-19th century. They demonstrate the evolution from the most artisan of production processes to the emerging industry that would come into conflict with traditional pharmaceuticals and hold out for some years, continuing to prepare medications for the public.

Remounting the stairs, the hallway to the right houses the shelves from two of Seville's traditional pharmacies.

The great mahogany shelves, with part of their original collection of jars, were once on display in Murillo's pharmacy, founded in Plaza del Salvador in 1897 by Francisco Murillo Hernández (see p. 210). Opposite them are shelves from the chemist's that used to be located on Calle Feria, founded by Eloy Burgos Nevado in 1913.



TOMB OF DIEGO GÓMEZ DE RIBERA

②

A fatal mouth injury

Sala Capitular

Monasterio de la Cartuja

Centro Andaluz de Arte Contemporáneo

Avenida Américo Vesputio, 2

caac.es

Tuesday–Saturday 11am–9pm, Sunday & public holidays 11am–3.30pm



In the Sala Capitular (Chapter Hall) of the Carthusian monastery of Santa María de la Cuevas there is a Gothic-style burial chapel dedicated to the Ribera family. On the left as you go in your eye is drawn to the tomb of Diego Gómez de Ribera, the second ‘Adelantado Mayor’ of Andalusia, a sort of captain-general appointed by the king in the border conflicts with the Kingdom of Granada.

Judging by his posture, you’d think the knight was snoring peacefully, almost with his back to his wife, Beatriz Portocarrero, daughter of the lord of Moguer. Dressed in armour and helmet, he holds his sword in his right hand, with his left leg crossing over his right, protecting the weapon as if someone was trying to wrest it from him. But, if you look closely, the forced grimace in his mouth is an indication of the wound that led to the violent death highlighted by the sculptor.

We know that Diego Gómez de Ribera was the son of Per Afán de Ribera, known as ‘The Elder’, the first Adelantado Mayor of Andalusia, and Aldonza de Ayala, his second wife, but neither his date or place of birth are known. What is known is the date of his death in 1434, in the attack on the fortress of Álora in Malaga. Having conquered Iznájar in the Kingdom of Granada and a large number of other fortresses, and having been victorious in many battles with the Moors, Gómez de Ribera laid siege to the town of Álora and was shot in the mouth by a crossbow just as he was raising his bever (armour to protect the neck) to parley. And that is the wound depicted here. The *Romance de Álora*, a famous piece from the old frontier poetry repertory, gives a dramatic and almost journalistic account of his death. It

records that while the Moors were fleeing the fortress, voices could be heard from the castle battlements asking for a ceasefire and offering to hand over the fortress. When the Christian captain lifted his visor to see who was surrendering, a hidden Moor shot him in the face with a crossbow bolt. In the poem two individuals Gómez de Ribera had raised from infants, Pablo and Jacobillo, appear and rescue their mortally wounded lord, who tells them his last will and testament with his dying breath.



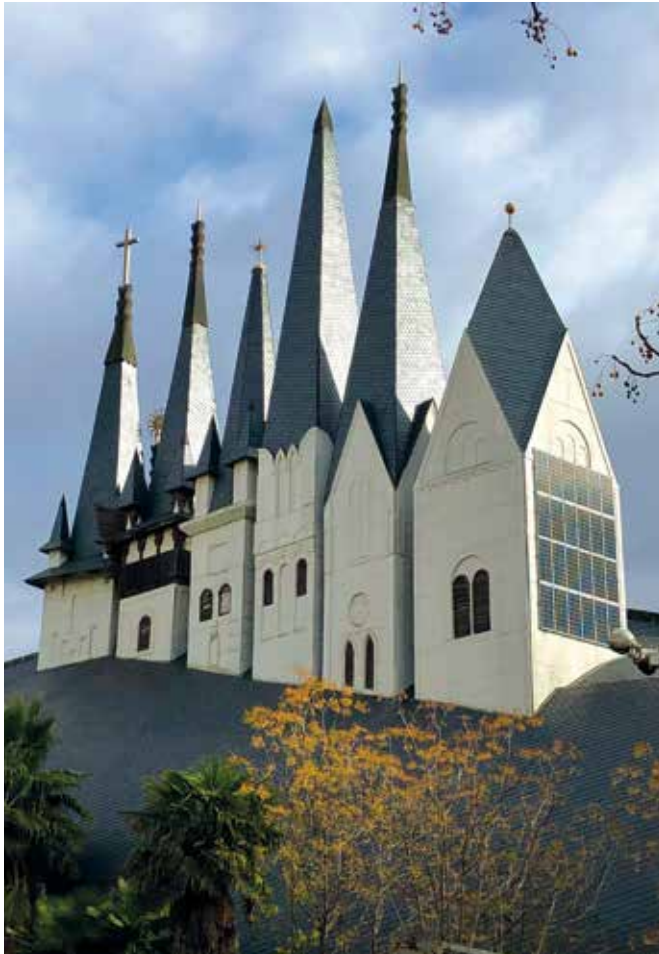
HUNGARIAN PAVILION FROM EXPO '92

⑥

Seven towers that look like a rural Hungarian church

Calle Marie Curie

Thanks to its designation as an Asset of Cultural Interest on the grounds of its major archaeological value, the spectacular Hungarian Pavilion from the Universal Exposition of 1992 managed



to avoid being demolished, though not the state of neglect in which it now languishes.

The wood and slate building, designed by architect Imre Makovecz, one of the most important proponents of so-called organic architecture, was one of the most highly rated pavilions among Expo visitors, even if now consigned to oblivion.

It represents a rural Hungarian church crowned by seven towers on which bronze bells were installed to commemorate the Hungarian victory over the Ottoman empire at the battle of Belgrade in 1456.

The entire roof is covered by grey tiles, giving the impression of the inverted hull of a ship, while the entrances are presided over by great mascarons made from a reddish wood.

NEARBY

Finnish Pavilion from Expo '92

⑦

Fundación para la Investigación y Difusión de la Arquitectura, Sevilla (FIDAS)

Calle Marie Curie, 3

Isla de la Cartuja

Monday–Friday 8am–3pm

Although Finland's installation was designed to be temporary, its enormous aesthetic attraction has transformed it into the first from that country to be preserved after a World's Fair. The pavilion is made up of two opposing and complementary buildings: Kone (machine), made from cold steel, symbolising industry and technology; and Koli (keel), made from wood, in reference to nature and tradition. There is a narrow gap between the two, representing Hell's Hole, a metaphor for the symbolic cleft in Helvetinjärvi National Park.

Mexican Pavilion from Expo '92

⑧

Calle Tomás Alba Edison, 6

In spite of its current state of neglect, the Mexican Pavilion was one of the buildings with the most unusual and significant attractive features from Expo '92. Under two enormous 18-metre Xs, the letter representing the name of the country as well as referring back to the pavilion of 1929 (see p. 256), there is an exact replica of a 3-metre Olmec head. In front of the building, a large-scale coloured mosaic alludes to *God's Eye*, a ritual and magical artefact for the Huichol and Tepehuán indigenous peoples, also known as *Tsikuri*, meaning 'to be able to see and understand unknown things'. It's something of a surprise to find a giant cactus next to the pavilion. This 'saguaro' (*Carnegiea gigantea*) comes from the deserts of the Valley of the Giants in Mexicali, Baja California, stands some 14 metres tall, weighs 18 tonnes, and is estimated to be hundreds of years old.

RICARDO DE CASTRO



SECRET

SEVILLE

Why is there a stone relief of Grace Kelly on the wall of Seville Town Hall and how can you track down the railway from the Ibero-American Expo of 1929? Where might you find the legacy of Christopher Columbus' son, a medieval Jewish cemetery in a car park, the oddest of barbershops, forgotten souvenirs from the Guadalquivir steamboats, Masonic symbols in a church, the last remaining vestiges of the Andalusian pavilions from the '29 Expo, a little-known Modernist electric power station, an example of the Nazi Enigma machine, a collection of Chinese and Japanese art in a Renaissance mansion or the pillars of a medieval synagogue?

Far from the crowds and the well-worn clichés, Seville still has many hidden gems it only reveals to locals and visitors who head off the beaten track. An essential guide for those who thought they knew Seville well or are seeking to discover another side of the city.

JONGLEZ PUBLISHING

304 PAGES

EDITION 01

£14.99

€17.95

US\$21.95

info@jonglezpublishing.com

www.jonglezpublishing.com

ISBN: 978-2-36195-549-6

