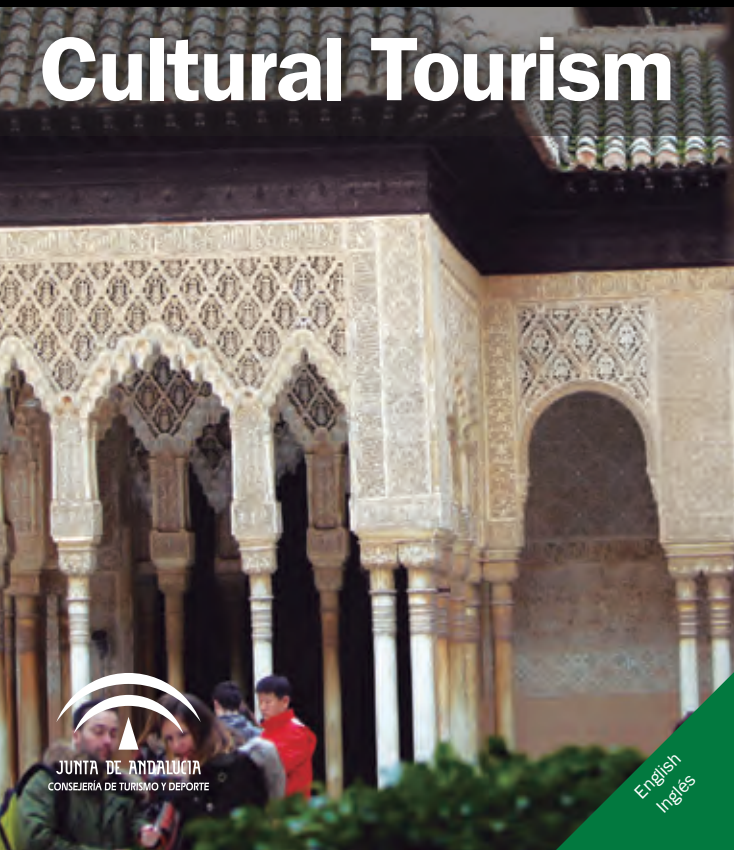




Andalucía

Professional Thematic Guide

Cultural Tourism



**ANDALUSIA
CULTURAL
TOURISM
GUIDE**



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HOW TO USE THE GUIDE

Andalusia has become one of the most complete tourist destinations in the world, with its **extensive and varied cultural offering** being one of its main attractions. In addition to its monumental **heritage**, a product of the region's rich history, there is a valuable network of **museums**, a calendar of **events and festivals** full of unmissable occasions, astounding **routes** and deeply-rooted **traditions**. The structure of the Guide aims to help readers to learn about this extensive artistic and cultural universe in an **ordered way**, using **chronological history** and also making **constant use of references** between the content of the different thematic sections.

BLOCK /01 MONUMENTAL LEGACY

Through 15 chapters, readers will take a short but detailed **chronological tour through Andalusia's history** that identifies the main milestones, which are closely linked to the region's heritage, and details the main **monuments and archaeological ensembles**, including those declared **World Heritage** sites. Readers will be pointed towards the page where more detailed information on the Cultural Routes and Museums that appear linked to the highlighted proposals can be found.

BLOCK /02 ROUTES

Readers will be brought closer to Andalusia's vast monumental and cultural wealth through 16 tours that run through its towns and cities and which possess incredibly varied unifying threads, from history and art to the region's traditions, festivals and legends. Each route will be accompanied by an explanatory **map**.

BLOCK /03 CULTURAL UNIVERSE

The guide proposes a tour around Andalusia's main **museums** and **archaeological ensembles** to visitors, which have been included in the guide with a short informative overview and each location's contact details. Also in this section is a space for Andalusia's **Cultural Agenda**, in which the main festivals and competitions that take place throughout the year are organised by month and location, with an icon indicating the artistic discipline each of them belongs to.

BLOCK /04 FESTIVALS AND TRADITIONS

“The guide is divided into five thematic sections which explore the unique characteristics and idiosyncrasies of the region and people of Andalusia. The region's **Festival Agenda** provides details, by month and town, of the festivals declared to be of Tourist Interest (International, National and Regional) and Intangible Cultural Heritage of Humanity. It also includes other important elements that define the essence of Andalusia, such as **Flamenco**, the world of **Bullfighting**, **Horses and Crafts**.»

BLOCK /05 USEFUL INFORMATION

It also includes a series of **lists of useful information**, such as the Tourist Offices of the Regional Government of Andalusia.



Andalusia is monumental

/01

MONUMENTAL LEGACY

The ancient history of this land, which has been inhabited since Prehistoric times, has left a vast artistic legacy throughout the entire region of Andalusia. Important archaeological sites, outstanding Islamic architecture, Renaissance palaces and Baroque churches, castles and alcázar, stately homes and huge works of industrial architecture make up a heritage of enormous significance. More than 30,000 assets of Andalusian historical heritage are protected, including those declared World Heritage sites and their magnificent Historical Ensembles. This historic, cultural and monumental wealth is incredibly inviting and makes up Andalusia's identity.

MONUMENTAL LEGACY

/01.1 WORLD HERITAGE

World Heritage is a title awarded by UNESCO to specific sites on our planet that, either for their cultural value or natural importance, deserve to be recognised, catalogued and taken care of.



The initiative began in 1972 and since then has been supported by 190 countries, including Spain. In 1984 the first two Andalusian assets were added to this exclusive World Heritage list: the **Alhambra [A]** and **El Generalife in Granada** and the **Mosque of Córdoba**. Both were later extended (1994), the former also incorporating the neighbourhood of **El Albayzín** and the latter earning the Heritage title for the whole of the **Historical Centre of Córdoba**, including the **Mosque-Cathedral [B]** and the **Jewish Quarter**. They would go on to head a long list, which is the best example of Andalusia's cultural value.

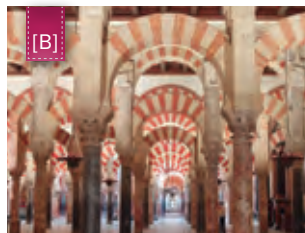
In 1987, Sevilla's **Cathedral, Alcázar [C]** **Archive of the Indies** joined the list, testifying to the glorious period in which the Andalusian capital was the centre of the globe. We have to look back to 1994 to find the first natural asset to be considered a World Heritage site in Andalusia: the **Doñana National Park**, which is located between the provinces of Huelva, Sevilla and Cádiz. It is an exceptional example of expansive Mediterranean wetland, where different ecosystems coexist and provide refuge for a diverse range of fauna.

Like other Spanish autonomous communities, Andalusia also boasts rock art which has had World Heritage status since 1998, forming part of the **Rock Art of the Mediterranean Basin on the Iberian Peninsula** cultural asset. This art can be found in the most easterly provinces of the region, **Jaén, Granada and Almería**, where four focal points can be distinguished. Grouped geographically, these consist of the



Los Vélez region (Almería and Granada), the Sierra Morena mountain range, Quesada and the Sierra de Segura mountain range (Jaén). The latest assets to be added onto the World Heritage list to date are the **Renaissance Monumental Ensembles of Úbeda [D]** and **Baeza**, in Jaén (2003).

Various Andalusian proposals are underway which are ready to follow in the footsteps of those Andalusian assets which have already been declared World Heritage sites. Sites declared as World Heritage hopefuls include the **Roman Roads in Spain** (2007), the **Mining Historical Heritage** (2007), the **Cathedral of Jaén**, and the **Dolmens of Antequera Archaeological Ensemble [E]** in Málaga (2012).



Intangible Heritage

*Andalusia also features heavily on the list of assets declared **Intangible Cultural Heritage**. As such, Andalusia thrills with **Flamenco** (2010), demonstrates its skills in **Falconry** (2010) and in the **Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera**, enjoys the **Courtyards Festival in Córdoba** (2012) and benefits from the healthy **Mediterranean Diet** (2010).*



/01.2

THE FIRST SETTLERS

The wealth of archaeological sites in Andalusia testifies to the importance held by this Southern European region from the most ancient times, being a land sought after by different cultures lured by its fishing, mineral and trade resources, as well as its favourable climate.



There has been a proven human presence in Andalusia since the **Paleolithic era**, a period characterised by a population of nomads, hunters and gatherers who settled along the Andalusian coast, from Gibraltar to Almería. The intensification of cold weather, due to the ice age, forced these first settlers to take refuge in **caves and caverns** [A] [See *Grottos and Caves Route* - PAGE 78]. Here, they would develop a primitive and genuine artistic manifestation that has lasted until today with rich and varied remnants: **rock art**.

Located in the Los Vélez region in Almería is the **Cueva de Ambrosio**, with its spectacular red ochre horse, as well as the **Cueva de los Letreros**, with rock paintings of animal and human forms (including the **Indalo motif**, a symbol of the province). Alongside other archaeological sites in the provinces of Almería, Granada and Jaén, these caves form part of the engravings and paintings of the **Mediterranean Basin on the Iberian Peninsula**, which were declared **World Heritage** sites in 1998.

The **Cueva de Nerja** (Málaga) is spectacular not only due to its dimensions but also because of the beauty of its stalactite and stalagmite formations and the wealth of its archaeological remains. The cave houses valuable rock paintings, with its bellowing stag, Iberian ibex, pregnant mare and so-called Santuario de los Delfines (Dolphin Sanctuary) standing out in particular. In Málaga, noteworthy sites include the **Cueva del Tesoro** (Rincón de la Victoria), **Cueva de**

la Pileta (Benaoján), with its significant selection of rock paintings that include goats, horses, cervids and an enormous fish as well as mysterious signs, and the **Cueva de Ardales**, which preserves more than 50 animal figures, most of which are engraved with flint burins or chisels.

The **Neolithic era** arrived in Andalusia around 5000 BC with the appearance of populations who had travelled from the eastern Mediterranean. Thus, the south-eastern part of the Peninsula (now Almería) was one of the first areas to be occupied by these largely agricultural and livestock-breeding populations who brought with them polished stone and ceramics. The **first villages** appeared in the Neolithic era (which coexisted with caves as habitats) as well as new spaces set aside to become **tombs**.

Orce Man

Hominids settled in Andalusia one million years ago, as testified by bone fragments discovered in Orce, Granada, with homo sapiens arriving around 25,000 BC, the period rock paintings in Andalusian caves date back to.



The Cádiz region of La Janda is home to the **Tajo de las Figuras (Benalup)** [B], a natural shelter where rock paintings have been found (representations of birds, four-legged animals and anthropomorphs), situating it at the forefront of western schematic art from the late Neolithic era. The **La Laja Alta Shelter** (Jimena de la Frontera) presents a naval scene alongside anthropomorphic figures. The only one of its kind in Peninsular rock art and of transcendental importance not only in the Iberian Peninsula but throughout the whole Mediterranean, it

consists of seven boats, six of which seem to be heading for the port where the seventh is docked. The remains discovered in the **Cuevas de los Murciélagos in Zuheros** (Córdoba) and **Albuñol** (Granada), where underground tombs are present, already reflect significant changes in these primitive societies.

DOLMENS AND MENHIRS

Megalithism [See *Megalithic Andalusia Route - PAGE 82*] is the first example of **monumental architecture** left behind by prehistoric societies. It originates from the Neolithic era and mostly took place during the Copper Age. The first megalithic constructions were completed towards the end of the 5th millennium BC, serving as **burial grounds**. Until this point, the places selected for burials were the inside of caves.

The **Dolmens of Antequera Archaeological Ensemble** (Málaga) [C] is particularly important, and consists of three megalithic tombs: the **Menga Dolmen** (the oldest and largest), the **Viera Dolmen** and the **El Romeral Dolmen** [D]. The remnants of a Copper Age settlement can be found in **Valencina de la Concepción** (Sevilla), where its dolmens stand out in particular. Three are particularly notable for their extraordinary nature: the **La Pastora Dolmen**, which is the best preserved, and the **Matarrubilla** and **Ontiveros dolmens**.

There is another example of megalithism in the province of Huelva in the form of the **Soto Dolmen**, which is located in the town of Trigueros. Eight skeletons were found inside in front of an engraved monolith and funereal effects were discovered alongside the corpses. The **El**



Pozuelo Dolmens are also located in Huelva, in the town of Zalamea la Real. Megalithic art is widely represented in the province of Cádiz, with examples such as the **Alberite** (Villamartín) and **El Charcón** (El Gastor) dolmens [E]. However, its archaeological jewel is the **Tomillos Dolmens** (Alcalá del Valle), a megalithic ensemble which features the only menhir of its kind in the province.

The town of **Gorafe** in Granada houses around 240 Neolithic dolmens spread across 10 necropolises, making it the largest concentration of prehistoric burial mounds in Spain. The **populated Sierra Martilla necropolis**, in the town of Loja in Granada, is a real focal point for the province's archaeological heritage due to the extraordinary importance of the megalithic ensemble located there: ten Copper Age dolmens with one or several funereal chambers semi-excavated in the rock. Almost 100 megalithic tombs are located at the **Peña de los Gitanos** (Montefrío, Granada), as well as dolmens measuring up to 26 feet in length, which would have formed part of three necropolises: those of Castellón, La Camarilla and El Rodeo.

LOS MILLARES AND EL ARGAR

Almería served as the cradle for two of the most important cultures of the Iberian Peninsula's Metal Age: the **Culture of Los Millares** and the **Culture of El Argar**. Their origins lie in the arrival of **new navigating populations from the eastern Mediterranean** and colonisers who came into contact with the inhabitants of the south-eastern part of the Peninsula, **introducing copper smelting techniques**.

The **village of Los Millares**, which lends its name to the culture, was strategically located next to the **copper mines in the Sierra de Gádor mountain range**. It is estimated that it might have had a population of around 1,500 inhabitants at the height of its splendour, protected by four lines of walls and around ten advanced small forts. Moreover, it also had a necropolis where more than 100 collective tombs have been discovered. The basis of its economy was **agriculture and livestock breeding**, but the need for raw materials to produce copper tools led **mining** (since the area had significant mineral resources) and **trade** to develop.

Prehistoric Cádiz

The Prehistoric Cádiz Interpretation Centre, in Benalup-Casas Viejas, aims to bring visitors closer to the reality of Prehistoric Cádiz. The Centre organises four thematic routes measuring up to 26 feet in length, which would have formed part of three necropolises: those of Castellón, La Camarilla and El Rodeo.

More info www.centroprehistorico-benalup.com



Bell-Beaker Period

The height of splendour for copper metallurgy is represented by the period known as the “Bell-Beaker Period”. These ceramics can be found throughout the Iberian Peninsula, but are mostly concentrated in Andalusia and Portugal.

As well as being one of the **most important Copper Age sites in the whole of Europe**, the archaeological enclave of **Los Millares [F and G]**, located in the municipality of **Santa Fe de Mondújar**, is perfectly preserved to serve educational and tourist functions. The site has an **interactive area** where visitors can view a reliable and exact replica of one part of the village – specifically, the first line of the wall – as well as true-to-life reproductions of its structure and objects from the era.

In the Bronze Age, an equally-influential culture was born: that of El Argar. In relation to the Los Millares culture, its necropolises evolved and agricultural and livestock production became more diverse. Bronze smelting was introduced in the Iberian Peninsula by this culture, and developed in the south-eastern area (what are now the provinces of Almería, Murcia, Alicante, Granada and part of the Málaga coast) until it reached the Guadalquivir, as is the case for the Argaric remains found in Montilla (Córdoba). Moreover, Argaric culture had an influence over the south-western area of the Peninsula, in the province of Huelva, where we can find features that

recall this culture and individual tombs in the form of cists (which came to replace the collective tombs of previous periods).





/01.3

PHOENICIANS AND TARTESSIANS

The legendary kingdom of Tartessos, which was formed under the influence of Phoenician and Greek colonisers with whom trade relationships were established, marks an important era in Andalusia's ancient history.

Phoenician Sarcophagi in Cádiz

The anthropomorphic sarcophagi in Cádiz [B] are the only examples found to date in Spain and, aside from these, the only ones that exist in the whole of Europe are those in Sicily. The people buried in this type of sarcophagus belonged to the ruling classes, despite the fact that the funereal effects they possessed were very scarce.

mar Necropolis in Algarrobo, a communal hypogeum (or underground) burial ground. Numerous remains and different types of amphorae were discovered in the excavations, as well as ornaments of great artistic value which are on display at the Museum of Málaga [See PAGE 191].

Another important Phoenician colony was located at the present-day site of Almuñécar, formerly known as **Ex**. An attractive enclave where they would not allow the Romans to pass, they transformed the colony

The populations of the Mediterranean, above all the **Phoenicians**, left important marks and greatly influenced the ways of life of Andalusian settlers. They created numerous colonies extending from Campo de Gibraltar to the mouth of the Guadalquivir, with the founding of **Gadir** (now Cádiz) in 1100 BC, the oldest Western city, being particularly noteworthy.

Moreover, they developed strong commercial trade and created **important industries**, including **fishing industries** dedicated to salting and the art of almadraba (tuna fishing using a maze of nets). It was the Phoenicians that made **Barbate** (Cádiz) a port of export upon implementing the almadraba system which is still used today.

They founded the city of **Malaka** in the 8th century BC, leaving their mark on sites such as **Toscanos** (Vélez-Málaga) and the **Trayamar**

into a well-structured city with a strong economy based on fish-salting. 200 tombs have been discovered in the **Necropolis of Puente de Noy** (Almuñécar), along with their funereal effects.

The **Tartessians** settled in the south-western area of the Iberian Peninsula in the 8th century BC, mainly within the triangle formed by the present-day Sevilla, Huelva and Cádiz. Thus, a kingdom of cities emerged with an agricultural and livestock-breeding population who exploited their mines and worked with gold, while their ships traded with England and Asia Minor.

The effects discovered at the burial grounds bring to light the high quality of **Tartessian gold smithing**. One of the best examples is the **Treasure of El Carambolo in Sevilla**, made up of around 20 pieces of pure gold, which are large in size and highly original. The most notable pieces include a magnificent necklace with eight small braided chains finished with pendants in the form of signet rings hanging from it, as well as pectorals, thick bracelets and eight rectangular plaques. A replica is on display at the **Sevilla Archaeological Museum** [See PAGE 202].

The famous Tumbas de los Príncipes (Princes' Tombs) were discovered at the **Tartessian Necropolis in La Joya** (Huelva) [A], including funereal effects made from marble, alabaster and metal, with some of the pieces being on display at the **Museum of Huelva** [See PAGE 170].



Sancti Petri Island

The island is the only existing remain from the southern tip of the Isla Mayor in Cádiz, and houses the famous temple of Hercules, erected for the Phoenician god Melkart, to whom Roman emperors were especially devoted and awarded great privileges.





/01.4

IBERIAN CULTURE

The continuity of the Tartessian world was granted by Iberian cultures (Turdetani, Turduli and Bastuli peoples, etc.) who transported their achievements to the inland regions and mountains, where they constructed sanctuaries and cities, handing down interesting pieces.



The Jaén province is a cradle for the Iberian culture, a land with imposing fortified cities, necropolises and remnants from battles that changed history [See *Journey Back to the Iberian Era Route - PAGE 86*]. Before the arrival of the Romans, the Iberian population formed a strong culture in the Upper Guadalquivir. Its remains suggest a prosperous civilisation who was knowledgeable about agricultural arts. The following sites date back to this era: **Puente Tablas** (Jaén), the **Heroic Sanctuary of El Pajarillo** (Huelma), the **Necropolis of Cerrillo Blanco in Porcuna**, where the warrior head was discovered, the **Rock Sanctuary at the Cueva de Lobera** (Castellar), the

Archaeological Ensemble of Cástulo (Linares) [A] and the **Toya Tomb Chamber** (Peal de Becerro).

Towards the 6th century BC, the Iberians chose the Cerro Cepero hillside in what is now Baza to found what would become one of the most important fortified cities in the south-eastern area of the Peninsula: **Bastí**. Two of its necropolises, those of **Cerro del Santuario** and **Cerro Largo**, testify to the era of splendour it experienced, with funereal effects and extremely valuable pieces such as the **Lady of Baza** [B] and the **Warrior** – two urn statues in which the Bastetani had the custom of burying the ashes of their dead nobility – being discovered there. Also in Granada and one of the largest known to exist, the **Iberian Necropolis of Tútuḡi** (Galera) [C] was discovered at the beginning of the 20th century. The structures of the majority of the tombs have been preserved, nine of which have been restored and are

open for visits. The Necropolis also has an interesting **Interpretation Centre**.

In Córdoba, the site at **El Cerro de la Cruz** [D] (Almedinilla) stands out. An oppidum or fortified village from the late Iberian era, around the 2nd century BC, it remains excellently preserved. The remains discovered confirm that there used to be craftsmen's homes, cultural spaces, public spaces and markets in this enclave, and that commercial exchange took place using coins.



The Osuna Reliefs

The Bull and the series of Reliefs of Turdetanian Urso (now the town of Osuna in Sevilla) suggest an ancient Iberian civilisation that gave way to an extraordinary culture where the best Mediterranean traditions from the West and Greece coexisted.



/01.5

ROMAN BAETICA

With the Roman presence, the territory known as Baetica would form part of the great civilised world for seven centuries, and provide the Empire with products such as wines, metals, oils and garum, as well as relevant figures such as Seneca, a philosopher from Córdoba, and the first two emperors to be born outside of the Italian Peninsula: Trajan and Hadrian.



Rome brought about **territorial organisation**, taxes and systematically exploited the land's **mineral resources**. The Romans were notable constructors of public works and created an important transport network, the **Roman Roads**, to assist transportation and **trade**, especially that relating to *garum*, a flavoursome sauce made from fish and spices that was very popular during the era.

The greatest remnants of the Empire have been preserved in the provinces of Córdoba, Sevilla and Cádiz, which were located along the route of the ancient Vía Augusta [See *Roman Andalusia Route* - PAGE 88]. Among the main Roman cities, **Itálica** [A] stands out without a doubt. Itálica is one of the most important archaeological sites in the Iberian Peninsula, and is located in the town of Santiponce in Sevilla. The city was founded by General Publius Cornelius Scipio “the African” in the 3rd

Roman Bacchanalia

One of the most interesting attractions of the Roman Villa of El Ruedo (Almedinilla) are the dinners and lunches that are organised after guided tours of the site. They consist of banquets that recreate the social and cultural atmosphere of the Roman Republic and Empire, using dishes from Marcus Gavius Apicius’s cookbook (1st century).

century BC as a settlement for the soldiers who had participated in the war against the Carthaginians. The Old Town or **Urbs Vetus** dates from this era, and is located under what is now the urban area where remnants of the **Roman Theatre** and **Baths** are preserved.

It was the birthplace of the first Roman emperor to be born in one of the Empire's provinces: **Trajan**. His successor, **Hadrian**, was educated in Itálica and wanted to honour the city with the construction of a new district, which received the name **Nova Urbs**. The **Amphitheatre** [C] stands out in all its splendour and power, and came to be one of the largest in the Empire. The rich **mosaics** [B] of the city's houses are notable for their beauty, as are the **Roman Domus**, with the House of the Exedra and House of Neptune, which have their own Roman baths, standing out in particular, as well as the House of the Birds and the House of the Planetarium. The **Roman Daily Life Thematic Centre** is located in Itálica, and allows visitors to take a walk through the different public and private spaces of a Roman city.



Turobriga

The Roman city of Turobriga (Aroche) was located in the province of Huelva, where remains of the old forum, Roman baths and arena – where military and gymnastics exercises were practised – can still be found.



In **Carmona** (Sevilla) highly valuable sites have been preserved, such as the Roman **Amphitheatre [D]**, which dates from the 1st century BC. Next to the Amphitheatre is the Necropolis, with spectacular **tombs** such as the **Servilia and Elephant** tombs. The Romans turned Osuna into the **Colonia Iulia Genetiva**, minting coins and developing an advanced set of legislation that they inscribed on what are known as the “**Osuna Bronzes**”. The ruins of the Theatre, the water deposits and, above all, the hypogeum Necropolis from the Roman city can still be found in Osuna. Finally, in Écija, the **Colonia Iulia Augusta Firma Astigitana**, which acquired importance due to the export of olive oil to the entire Empire, the **Bacchic mosaics** and magnificent “**Wounded Amazon**” sculpture stand out, both of which are kept at the **Municipal History Museum [See PAGE 197]**.

A former Roman mining town rests on the outskirts of **Villanueva del Río y Minas**, whose magnificent remains suggest a life of splendour and wealth: **Mulva-Munigua**. Ruins of walls surround what was once the city, with the remains of a magnificent sanctuary excavated in the rock in the form of sloping terraces standing out above all. The Forum, Basilica and Baths are noteworthy among the civilian buildings. The remains of the **Roman Baths in La Luisiana** (Sevilla) are also very interesting, with a pool measuring almost 115 feet in length.

ROMAN CORDUBA

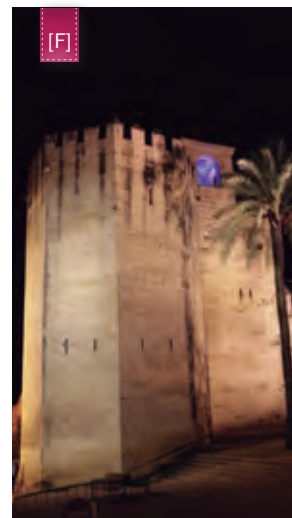
Due to its fantastic strategic location above the River Baetis (now the Guadalquivir), Córdoba was one of the most precious bastions both in the Republic and throughout the entire Imperial era. Numerous remains have been preserved.



In the capital, the **milestones** in the Los Naranjos Courtyard of the Mosque-Cathedral stand out, along with the Roman **Tomb** at the **Puerta de Sevilla** gateway, the **Theatre** (located and partially restored beneath the Archaeological Museum), the **Amphitheatre**, the **Roman bridge [E]**, and the remains of the **Aqueduct**. The Roman Mausoleums at the **Puerta de Gallegos** gateway, which house the interesting **Funeral World Interpretation Centre**, the **Roman Temple** and the remains of the **Roman Emperor Maximianus Herculeus's Palace** (3rd-4th centuries AD) at the **Archaeological Site of Cercadilla** are also noteworthy.

The Christian Monarchs' **Alcázar [F]** in Córdoba contains a spectacular **collection of Roman mosaics** which were found at the Plaza de la Corredera. The Mosaics Room displays representations of Polyphemus and Galatea, Cyclops, Medusa, Eros and Psyche, an Oceanus mask and that of a tragic actor, one of the first theatrical representations, in clear reference to Oedipus. **The Roman town of Santa Rosa** (Córdoba) also houses some impressive mosaics thanks to their beauty, artistic value and the fact they remain so well preserved. The mosaics' iconography (plant-related, geometric and figurative) offers an indication of pastimes in the Roman era.

Peñatejada, the **Roman town of Fuente Álamo** (Puente Genil) with one of the most important figurative and geometric mosaic collections in Spain, the **Roman Cisterns of Monturque**, the **Archaeological enclave of Torreparedones** (Baena) with the Mausoleum of the Pompeians, and the **Roman town of El Ruedo** (Almedinilla), a settlement devoted to agriculture which was divided into two areas: one residential and another where the irrigation canals and water reserves were located. Its mosaics, paintings, road surfaces and the set of sculptures of the Roman-Greek God Hypnos stand out in particular.



Jaén and mining

The bridges and roads that once connected the different mining sites of the Sierra Morena mountain range date back to the Roman era. They founded new cities such as Castulo (Linares) and Ilturgis (Andújar). The Roman mosaics preserved in Bruñel, a spot close to Quesada, and the Roman Piélago Bridge in Linares come from that era. .



[G]

COASTAL EMPIRE

The Andalusian coasts were the most favoured for colonisations, including that of the Romans, with a series of cities devoted to merchant, nautical and fishing activities.

The most important centre gravitated around the Bay of Cádiz and the Gibraltar Strait, as testified by the **Roman Theatre of Gades** (Cádiz), the ruins of the Roman city of **Carteia** [G] in San Roque and the **Mesa del Esparragal** Roman site (Alcalá de los Gazules), the location of the remains of the **Tower of Lascuta** remains, where the **Lascuta Bronze** – Spain's first Roman inscription – was found, which is now displayed at the Louvre Museum in Paris.

The remains of **Baelo Claudia** [H], an important Roman city founded in the 3rd century BC, are located at the end of Bolonia beach in Tarifa. The city's economy was based on fishing and almadraba, a system introduced by the Phoenicians to catch tuna. They salted these fish and used them to make the famous *garum* sauce. Visitors can view the remains of walls, roads, houses, fish-salting facilities, the Basilica and the Forum (a large square whose sides measure 108 feet), which is the only one of its kind in Andalusia, both in terms of how well its surface is preserved, as well as the fact it is totally exposed.

In **Málaga**, the Roman legacy is captured in the **Roman theatres** of **Acinipo** (Ronda) and of the capital, the **Roman road** in **Monda** (which is very well preserved), the site at the **Lighthouse of Torrox** (where a villa, fish-salting factory, necropolis, furnace and some Roman baths have been discovered) and the **Roman Villa of Río Verde**, in Marbella. From the remains discovered at the latter (fish hooks, sewing needles and nets), it can be assumed that the stately villa, with its mosaics of high artistic quality, was home to a fish-salting industry.

Roman Baths are the thematic focus of two interesting sites located in the Málaga province: the **Roman Archaeological Park - Finca del Secretario** (Fuengirola, Málaga), a site of great value which includes a

fish-salting factory, pottery workshop and baths, with an Interpretation Centre that reconstructs the different rooms of the Roman baths to scale; and the **Roman Baths Thematic Centre** in Alameda.

On the Granada coast, the Roman civilisation left behind marks of its presence in the town of **Almuñecar**, the flourishing **Firmium Julium Sexi**, which houses the remains of an imposing **Roman Aqueduct** [I] spanning over 4.3 miles, a **monumental Roman water cistern** and the **El Majuelo Fish-salting Factory** [J].

The Empire turned **Almería** into one of the most important ports in southern Hispania. In **Adra** and **Torregarcía** and even in the capital, in Nicolás Salmerón Park, **salt mines** and **fish-salting factories from the era have been preserved**. Other remains of great importance include the **Dionysus statue from Chirivel**, the sarcophagus from Berja, El Daymún – a mortuary temple from the late Roman era located in the municipality of El Ejido – and the bridge and remains of the **Roman road of Bayanna**, on the outskirts of Almería's capital.



[H]



[I]



[J]



/01.6

ISLAM: AL-ANDALUS

*Right from the moment of its arrival in 711 AD, Islam represented an extraordinary adventure for Andalusia. The Moors obtained the territory they named **Al-Andalus** in just ten years, bringing about eight centuries of coexistence and struggle between two cultures – Islamic and Christian – which represented a unique phenomenon in Medieval Europe.*

The Roman period and its cultural splendour came to an end in the face of invasions by **Barbarian**, Central European and Asian populations, who would be ruled by the Goths in the 5th century AD. In the 6th century, the majority of Baetica fell under **Byzantine** rule, except for the north-western area and Sevilla. There, Hermenegild rose up in revolt until he was defeated by Leovigild, the monarch who strengthened the Gothic state. In the following century, Hispalis (Sevilla) flourished as the provincial capital and cultural centre under the figure of **Saint Isidore**, bishop of Sevilla and author of *Etymologiae* (a summary of all ancient knowledge), who converted the **Visigothic kingdom** to Catholicism.

At the beginning of the **8th century**, the Arabs crossed the Gibraltar Strait and arrived in the Iberian Peninsula. During the **second half of the 8th century** there was a serious rift in the Islamic Empire. This rift consisted of a dynastic rupture which caused the Umayyads who were ruling in Damascus to hand over power to the Abbasids, who settled in Baghdad. An Umayyad prince who had fled Damascus, **Abd**

Living Museum of Al-Andalus

*The **La Calaborra Tower** in Córdoba houses the Living Museum of Al-Andalus, which reveals a summarised history of Al-Andalus through its 8 rooms and a multi-screen spectacle, placing special emphasis on the peaceful coexistence and mutual enrichment of the three cultures (Christian, Islamic and Jewish) who lived side by side in medieval Córdoba. Inside, visitors are able to view a mock-up of the Mosque from before the Cathedral was built inside it.*

al-Rahman I, penetrated the Andalusian territory, forming a new state based in **Córdoba**: the Independent Emirate of Al-Andalus.

CALIPHATE OF CÓRDOBA

In 929, Abd al-Rahman III was proclaimed Caliph, making Córdoba one of the most sophisticated states in Europe for a long time to come. Under his rule and that of his successor, **Al-Hakam II**, Córdoba became the cultural centre of the West and a meeting point for philosophers, historians, physicians, poets and artists such as Averroes, Maimonides [A] and the musician Ziryab. According to Arabic sources from the era, during this particular period of the Caliphate, the city reached 1,000,000 inhabitants and came to house over 1,000 mosques, 300,000 homes, 80,000 shops and countless public baths.

The **Mosque-Cathedral of Córdoba** [B, C], declared a **World Heritage** site by UNESCO, is the most relevant testimony of the



Caliphate of Córdoba, as well as the most important monument of the entire the Islamic West. Its construction was initiated by Abd al-Rahman I in 785 on top of the old Visigothic Basilica of Saint Vincent. In the following two centuries, the Great Mosque was extended by Abd al-Rahman II and III, Al-Hakam II and Almanzor, in such a way that the **evolution of Caliphal art** can be observed in its interior, as well as other styles such as the Gothic, Renaissance and Baroque styles of the Christian construction. Occupying a space measuring almost 260,000 square feet, the highlights of its interior include the **forest of dichromatic columns** [D, E] with their horseshoe arches and admirable **Mihrab** displaying Qu'ranic inscriptions in gold and rich mosaics. The Mosque has also housed the Christian cathedral in its interior since 1523, which was built after the Reconquest.

The other great artistic jewel of this period in Córdoba, which is also **aspiring to be declared a World Heritage site**, is without a doubt **Madinat al-Zahra** [F]. The construction of the magnificent palatial city was ordered by Caliph Abd al-Rahman III, and it is located in the foothills of the Sierra Morena mountain range in order to project a powerful image of what was then the recently-created Independent Caliphate of Córdoba. Its construction was designed over **three overlapping terraces** surrounded by a wall, with the royal Alcázar and its gardens situated on the upper and middle terraces, and the lower terrace being reserved for housing and the mosque. The most **valuable materials** from the era were used, which were brought from every corner of the known world (marble, ebony, ivory, gold and precious stones, etc.), and combined with elaborate **artisanal craftsmanship**. The most noteworthy spaces of the palatial city include the House of the Viziers and, above all,

the reception hall known as the **Salón Rico**, which was used to receive ambassadors and for formal state visits.

Under the auspice of its Caliphs, Córdoba became one of the most enlightening examples of **peaceful coexistence between the three monotheistic cultures** in Spain: Judaism, Christianity and Islam. Their convergence left behind the legacy of the first written examples of popular lyricism and gave way to the **Mudéjar style**. Nowadays we are able to explore the Jewish Quarter, which forms part of the Historical Centre of Córdoba – declared a **World Heritage site**. It spans from the limits of the Puerta de Almodóvar gateway to the area surrounding the Mosque-Cathedral. Narrow and labyrinthine streets cross through it, with numerous squares concealed in the countless bends that surprise visitors. Highlights include Calle Judíos, the Plazuela de Tiberiades (presided over by the statue of Maimonides, a physician and mathematician from Córdoba) and the **Synagogue** [G], one of only three remaining in Spain from the medieval era [See [Jewish Quarters Route - PAGE 90](#)].



Visigothic Legacy

*The **Los Mártires Chapel** in Medina Sidonia (Cádiz), the oldest of its kind in Andalusia, is open for visits. Another notable construction from the Visigothic era is the **paleo-Christian Basilica of Vega del Mar** (4th-6th centuries), which is located in Marbella, near to San Pedro de Alcántara.*



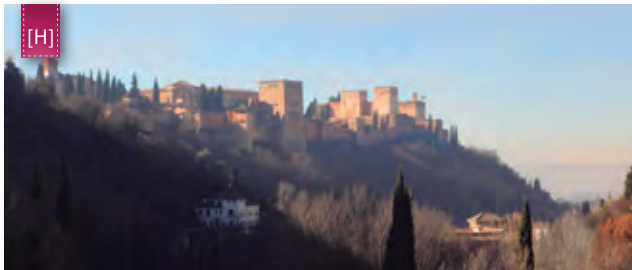
THE NASRID KINGDOM

The golden years of Islamic Córdoba would soon come to an end. Continuous internal quarrels and disputes brought about an end to central power. As of **1031**, the Caliphate was divided up into small **Islamic kingdoms or taifas**. The Almoravids and Almohads were next to rule the territory until the 13th century, making Sevilla their imperial capital. The political breakdown of Al-Andalus was taken advantage of by the Christian kingdoms from the north of the Peninsula, who hastened their conquest. Córdoba fell in 1236 and Sevilla followed in 1248.

When the Castilian advance seemed unstoppable, a new dynasty emerged in Jaén – the **Nasrid** dynasty. Founded by al-Ahmar ibn Nasr, the famous Abenamar from Spanish ballads, the dynasty ruled for two and a half centuries, establishing its headquarters in **Granada**. The Andalusian city was the **great metropolis of its time** and opened its arms to Muslims from all over the world. Moreover, luxurious palaces, mosques and public baths were built there. In 1492 and, after various years of palace schemes and fights with Castilian and Aragonese troops stalking its borders, King Boabdil surrendered before the Catholic Monarchs and handed over Granada.

The Nasrid Kingdom, spanning Almería, Granada, Málaga and Cádiz, signified the epilogue to Al-Andalus, and left behind an extraordinary cultural and artistic legacy [See *Legacy of Al-Andalus Routes* - PAGE 94]. Its happiest moments were in the 14th century, under the reigns of Yusuf I and Muhammad V, who were also the main architects behind Granada's **Alhambra** [H], declared a **World Heritage** site together with El Generalife and the neighbourhood of El Albayzín. This **palatial city**, the residence of Nasrid sultans and senior officials, sits atop Sabika hill and dominates the Darro valley. Built between the 13th and 15th centuries, it combines all of the art forms from the last Islamic period in Spain and consists of four distinctly different areas: the Palaces, military area or Alcazaba, the city or Medina and the Gardens of El Generalife. The **Renaissance Palace of Charles V** is also located inside the complex.

The robust walls marking the limits of the built-up enclosure of the monument, lead to splendid **Arabic Palaces** such as the **Comares Palace**, whose interior houses the **Court of the Myrtles** and the **Hall of the Ambassadors** which is covered by a magnificent carved wooden dome. Moreover, the **Palace of the Lions** [I], with its famous courtyard, features rooms such as the **Hall of the Abencerrajes**, the **Hall of the Two Sisters** and the **Hall of the Kings**. The Gardens of El Generalife are located on a slope facing the palace enclosure and were built for the leisure of the Arabic Monarchs, who accessed the gardens from the Palaces via the Iron Gate alongside the Tower of the Points. Spots of tremendous beauty can be found inside the gardens, such as the **Courtyard of the Water Channel** and the **Courtyard of the Cypress** [J].





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TRACES OF AL-ANDALUS

The Islamic presence, which spanned from the 8th century until the end of the 15th with the expulsion of the Moors, left a profound mark on Andalusia, which is still visible across its towns and cities and in constructions which have been worthy of consideration as World Heritage sites due to their tremendous beauty and emblematic value.



The Al-Andalus culture was largely urban, hence the fact their knowledge of construction and art overflowed in Andalusian cities. Almost all of these cities were walled and had towers and gates, with the huge Alcazabas (Moorish palatial fortifications) and Alcázar standing out in particular. The Medina was located inside the walls and was a part of the city that contained the great mosque, souks, corn exchange, alcaicería (where harvesters presented silks to pay taxes established by the Moorish monarchs) and baths. The most important cities had suburbs. Neighbour-

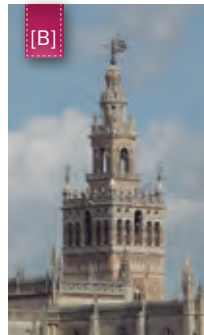
hoods were formed within cities and were sometimes inhabited by members of minority religions. Their streets were narrow and winding and led inside blocks where peoples' homes were located.

Medieval Granada's walled enclosures are particularly notable among those preserved in Andalusia. The walls were built by the Zirids in the 11th century and remains of these primitive enclosures still stand. Others were later added in the neighbourhood of El Albayzín, alongside the Cuesta de la Alhacaba slope. Its gates were the lungs of the city, where commercial transactions and buying and selling would take place in the Medina, which lies below the Alhambra and Generalife (a World Heritage site). The main gate, named La Puerta de Elvira, still stands in all its splendour, as does the Puerta de Monaita. Must-see places within the capital also include the Alcázar del Genil [A], an old

almunia (Arabic villa or country house within the proximities of a city) or Nasrid retreat from the 13th century which belonged to Boabdil's mother, as well as the Guadix and Loja Alcazabas in the Granada province.

Córdoba was known by some of the era's chroniclers as the "City of Seven Gateways". The number of gateways indicated the city's importance, and also connected it to the most important surrounding cities. Of all the great Medieval open gateways, the Puerta de Almodóvar [C] is the only remaining example belonging to the defensive wall of a city that boasts what is considered one of the most important monuments in the entire Islamic West: the Mosque-Cathedral, declared a World Heritage site.

Sevilla, one of the main economic centres of Al-Andalus, became the capital of the Almohad empire. Its economic power is evident from the great constructions that were built during the era, such as the great Almohad mosque (over which the Christian Cathedral was later built) which, together with Sevilla's Cathedral, Alcázar and Archive of the Indies, has been declared a World Heritage site. Moreover, the mosque's Ablution Courtyard (now the Los Naranjos Courtyard) and minaret, the slender Giralda tower, [B] have been preserved. The tower was restored in the 16th century, when it acquired its final form: a perfect prism measuring almost 312 feet in height finished with a Renaissance set of bells and topped with the Giraldillo sculpture, the city's unmistakable emblem.



Prosperous taifas (Islamic kingdoms) were established in the countryside of Sevilla, such as **Carmona**, where **alcázars and mosques** were built that transformed the urban appearance of the town. The tower and the **Puerta de Sevilla** gateway remain from the walled enclosure, as well as parts of the walls themselves. In the neighbouring city of **Marchena**, the Muslims built an **alcazaba** and an **enormous walled enclosure [D]** surrounding the old town. Measuring almost 7,880 feet in length, three of its gateways have been preserved: **the Puerta de Sevilla or Arco de la Rosa, Puerta de Morón and Puerta de Carmona**.

Remains of fortifications and parts of Al-Andalus walls can be found all the way from the Gibraltar Strait to the interior of the Cádiz province in towns such as **Vejer, Medina Sidonia and Arcos de la Frontera**. However, the most important Islamic construction is located in **Jerez de la Frontera**: its **Alcázar [E]**, one of the few examples of **Almohad architecture** that still stands in the Iberian Peninsula. The **Mosque** (with its ablation courtyard, mihrab and minaret) is located inside the **walled enclosure** and was converted into the Santa María la Real Chapel by Alfonso X. Also inside are the Arabic Baths and the **Los Olivos Garden**, which contains water reserves and fountains that sit perfectly alongside the **Baroque Villavicencio Palace**. Built on top of the old Islamic palace ruins, its tower houses the original **Dark Room** and is open for visits.

Under the protection of its **Alcazaba [F]**, located atop an isolated hill which overlooks the bay, **Almería's** port became the most important maritime harbour in Al-Andalus. Enormous in size, it measured almost 463,000 square feet, allowing it to house a military detachment of 20,000 men, the palaces of successive kings and even shelters for



citizens in case of attack. Another notable Islamic fortress was **Málaga's Alcazaba [G]**, which had a triple-walled enclosure and various towers. The fortress's interior housed a palace for Islamic senior officials and the servants' quarter. After the Christian conquest, it was used as a residence by the Catholic Monarchs and Phillip IV. Connected to the Alcazaba by a corridor that runs between two of its walls, the **Gibralfaro Castle** sits atop the hill of the same name.

WATER CULTURE: THE HAMMAMS

Ablutions and personal hygiene constituted an essential part of Islamic life. They were mandatory for prayer, as well as being a **social ritual**.

According to chronicles and documentary sources such as those provided by Ibn al-Khatib, **Al-Andalus towns without public baths** (the so-called "Moorish baths") were considered strange. Like Roman baths, these facilities played an important social role as meeting and leisure places. They were usually located near mosques or city gates, and were open throughout the day with different times designated for men and women. Magnificent remains of the **Hammams or Arabic Baths** have been preserved in Andalusia.

They were all built using the same design. The buildings containing the baths themselves had to be extremely durable in order to withstand the enormous **differences in temperature between the interior and exterior**. As such, the materials used for their construction were mortar for the walls, and stone and brick for the vaults, although these were

Moorish Huelva

*Al-Andalus culture also left its mark on the province of Huelva. The town of Niebla in Huelva is home to a defensive enclosure measuring over 1.2 miles in length, with 50 towers and various fortified gates, the majority of which was built in the 12th century. The **Almonaster la Real Mosque**, imprisoned within the walls of a castle, is the only lasting example of an Islamic place of worship within the Sierra de Aracena mountain range. Its mihrab (from the end of the 9th century) is one of the oldest in the Iberian Peninsula.*



Torre del Oro (Golden Tower)

Of Sevilla's walled enclosure, parts of the wall between the Puerta de Córdoba gateway and the Arco de la Macarena gateway still stand, as well as the Torre del Oro (Golden Tower), which was built by the Almohads as a military bastion to watch over the old port area on the waters of the Guadalquivir.

brightened with **ceiling openings** which allowed light to flow through to the different spaces. The buildings had to have at least **three or four rooms or areas**, corresponding to a **vestibule or entrance hall**, where people could relax and leave their clothes, and an initial **cold room**, where they were given cloth to wrap around their bodies and heads, as well as wooden sandals. From the cold room, you could access both the **central room**, which was warm in temperature and contained a stove which produced steam, and the final **hot water room**.

In Córdoba, the **Santa María Arabic Baths** – one of the few preserved public baths – are located very near to the Great Mosque. Moreover, there are also the **Caliphal Alcázar Baths**, next to what used to be the Umayyad Alcázar, which were built under the rule of **Al-Hakam II**. Built at the end of the 13th-14th centuries, there are some beautiful baths in Ronda's old Jewish Quarter (Málaga) which contain stunning star-shaped ceiling openings. A legacy of Moorish **Jaén**, the Arabic baths underneath the Villadompardo Palace are considered to be among the best preserved examples in Spain. In the Granada province, as well as the luxurious and excellently-preserved **Royal Baths (also known as the Comares Baths)** inside the Alhambra, and the **Bañuelo Baths [H]**, which are also in the capital, there are also the **Marzuela Baths in Baza**. Built in the 13th century, they constitute a perfect example of urban baths and are located alongside a nearby mosque.

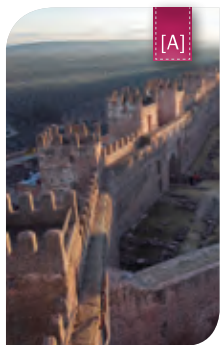




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BORDER TERRITORY

As a land sought-after by the most diverse of civilisations, fortified cities have been present in Andalusia since ancient times. However, it was the Islamic presence and territorial disputes between Muslims and Christians that spread the construction of castles, watchtowers, alcázar and alcazabas in both coastal and inland areas of the region. After the struggle, some nobles turned their castles into beautiful palaces.



[A]

A strategic point between the Castilian plateau and Guadalquivir Valley, the Jaén province was the border between the Islamic and Christian kingdoms for centuries, as well as the setting for great battles, such as the Battle of Las Navas de Tolosa in 1212. Medieval disputes gave rise to the construction of a network of fortresses which was the only one of its kind in Europe [See Castles and Battlegrounds Route - PAGE 98]. The network included impressive castles such as that of Baños de la Encina [A] from the 10th century, a walled enclosure with 14 towers finished with square merlons. The castle's gate,

flanked by two imposing turrets, remains to this day, along with the parade ground, with its large water cistern, and the keep. The Alcaudete Castle is also noteworthy, housing the Military Order of Calatrava Interpretation Centre, the order who were commanded to build and defend the castle by King Ferdinand III.

The castles of Santa Catalina in the Jaén capital, Segura de la Sierra, La Iruela, La Yedra (also known as the Castle of the Four Corners), in Cazorla, and the La Mota Fortress (Alcalá la Real) are also of Arabic origin. Reinforced by the Christians, the La Mota enclosure preserves remnants of its walls and parade ground, with the Mocha Tower, the watchtower or bell tower and the keep (Archaeological Museum), as well as the Islamic Puerta de la Imagen and Puerta de las Lanzas

gateways, whose Renaissance style is due to restorations undertaken in the 16th century. The Castles of Canena and Sabiote, which are Arabic in origin, were later transformed into Renaissance palaces.

The Caliphate of Córdoba was one of the most populous cities in the Islamic world. Although the most significant activities largely took place in the metropolis itself, the city extended its borders towards other nearby territories where, as a defensive mechanism, it erected fortresses around which the heart of the population settled. Along with the walled Almohad enclosures of Castro del Río and Palma del Río, the Castles of Luque (which retains two of its turrets and remains of its triple wall), Zuheros, Belalcázar (with its imposing keep), Baena and Priego de Córdoba [B] also stand out.

The Almodóvar del Río Castle played a very important role in the city of Córdoba's defence due to its strategic location. A military fortress of Arabic origin, it passed into Christian hands in the 13th century



[B]



La Calahorra Castle

This peculiar fortress was erected at the beginning of the 16th century and houses a magnificent Renaissance-style palace in its interior. Its developer, Rodrigo de Mendoza, brought the design for the courtyard from Italy, along with sketches for its sculptural decoration. Among the architectural and decorative elements for the upper floor, he ordered Carrara marble carvings directly from the workshops of this same neighbouring country. With snow-topped peaks in its backdrop, the castle constitutes one of the most beautiful views in the Granada province.

and was subsequently subject to extensions. **Excellently preserved**, its walls, towers (Square, Round and the Keep), parade ground, dungeons, passageways and underground rooms can still be viewed today. It is a focal point for tourists in the province thanks to the **theatre-based tours, medieval lunches and performances** which are available to visitors.

In Granada's interior, the Arabic castles of **Íllora, Moclín and Montefrío** resisted onslaughts by Christian armies led by the Great Captain, Gonzalo Fernández de Córdoba, in a harsh campaign that would end years later with the Catholic Monarchs taking possession of the **Alhambra** fortress in Granada, with its **alcazaba** and beautiful palaces. The **Alcazabas of Loja, Guadix and Baza**, alongside the castles of **La Herradura and San Miguel [C]** (both in Almuñecar), the **Arabic Salobreña Castle** and the **Castle of the Seven Towers in Orce**, today invite visitors on a journey back to Medieval Granada.



Sevilla, as well as maintaining its **Alcázar [D]**, several towers and a section of the Al-Andalus wall in the capital, also retains fortresses in its province that once formed part of the so-called **Banda Gallega**, the name by which the defensive belt constructed by the Christian monarchs across a large part of what is now the Sierra de Aracena mountain range and Huelva province was formerly known, and those of the **Banda Morisca**, the area bordering the Kingdom of Portugal. Among the **most significant castles** are those of Alanís de la Sierra, El Real de la Jara, Montellano, Utrera, Las Aguzaderas (El Coronil), Los Molares, the Carmona Alcázar, the **Luna Castle** (Mairena del Alcor), the **La Mota Castle** in Marchena, the **Estepa Castle-Palace** and the two fortifications housed in the town of **Alcalá de Guadaíra**.

The Hornos Cosmolarium

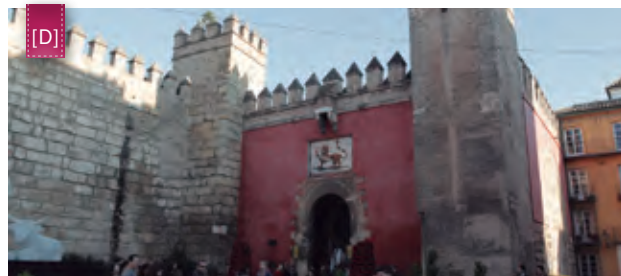
*This **Astronomy** dissemination centre, located within the **Hornos de Segura Castle**, has various exhibition rooms devoted to Astronomy, as well as workshops, temporary exhibitions, terraces for observing the sky and the landscape, and a planetarium for simulations and fulldome film projections. Its altitude, lack of light pollution, expansive field of vision and low population density make it an excellent location for observing the sky and the surrounding landscape.*

A line of defensive fortresses stands in the Sierra de Huelva mountain range. The work of Castilians and King Sancho IV the Brave, they were mostly constructed in the 13th century in the face of the mistrust aroused by their Portuguese neighbours. The Castles of **Aroche, Cumbres Mayores, Cortegana, Almonaster, Aracena and Santa Olalla del Cala [E]** constitute the defensive line of the Kingdom of Sevilla. Located in the south are the magnificent **walled enclosure of Niebla**, containing the **Castle of Los Guzmanes**, the **Castle of Los Zúñigas** in Cartaya, Moguer and the numerous **crenellated towers** ordered to be built by Phillip III during his reign, from the mouth of the Guadiana to that of the Guadalquivir (Ayamonte, Isla Canela, El Terrón de Lepe, Cartaya, El Portil, Punta Umbría, Mazagón and Matalascañas).

COASTAL DEFENCE

The Conquest of the Americas, commercial trade and the threat of Berber and English pirates demanded a long-lasting defence, and the Andalusian coast was filled with **crenellated towers, small forts and bastions**.

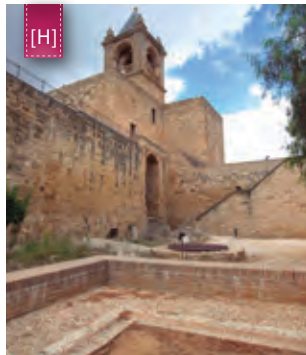
King **Phillip II** decided to create a **military defence project** that would span the whole of the coast and, to do so, built an entire **network of watchtowers**, above all in Murcia, Alicante, **Málaga and Almería**. The towers were visually connected to each other using fire at night and smoke signals during the day, thus constituting a primitive telecommunications system. In **Cabo de Gata (Níjar) [F]** there is a **Pirate Route** which passes through those towers which are still standing.



In the Almería province, as well as the capital's imposing **Alcazaba**, must-see places include the Castles of **Guardias Viejas**, **Santa Ana** (Roquetas de Mar), **San Felipe** (Los Escullos), **San Andrés** (Carboneras) and **San Juan de los Terreros**. The latter houses the Andalusian Coast Interpretation Centre. Further inland, the region of Los Vélez is home to the unique **Castle-Palace of the Marquis of Los Vélez** (Vélez Blanco). Built at the beginning of the 16th century, its construction was entrusted to Italian architects by the first Marquis of the town, Pedro Fajardo. Only the exterior of the fortress remains, since its interior decoration was sold and is now on display at the New York Metropolitan Museum.

The city of **Cádiz** retains the remains of its remodelled yet primitive **defensive structure** against crossfire, which was conceived by Vauban to defend it from the attacks it had suffered throughout history. The Puertas de Tierra gates at the entrance of the city retain sections of the wall on both sides, as well as semi-bastions such as those of **San Roque** and **Santa Elena**. Visitors walking along the Campo del Sur avenue are able to view the defensive bastions of **Los Mártires** and **Capuchinos** next to La Caleta beach, which is guarded by the **Castles of San Sebastián [G]** and **Santa Catalina**. Towards the area of Alameda Apodaca, the irregular line between the **Candelaria Bastion** and **San Carlos Walls** can also be admired. The countryside of the Cádiz province is also full of **castles, towers and fortresses** which can still be admired today, on rocky embankments, as is the case in **Zahara de la Sierra and Olvera**, and along the coast, such as with the Castles of Guzmán el Bueno in **Tarifa**, San Marcos in **El Puerto de Santa María** and Luna in **Rota**.

In **Málaga**, as well as its imposing **Alcazaba**, located below the **Gibralfaro Castle**, the **Antequera Alcazaba [H]**, Arabic Álora Castle, La Duquesa Castle (also known as the Small Fort of Sabinillas) in Manilva, and the **Sohail Castle in Fuengirola** – a fortress surrounded by imposing square turrets – are also open for visits.





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CONQUEST OF THE AMERICAS

In the same year that the Christians conquered Granada, Columbus set sail from an Andalusian port – Palos, in Huelva – to discover the Americas. The world's centre of economic and political gravity changed, thus initiating the Golden Age in Andalusia.

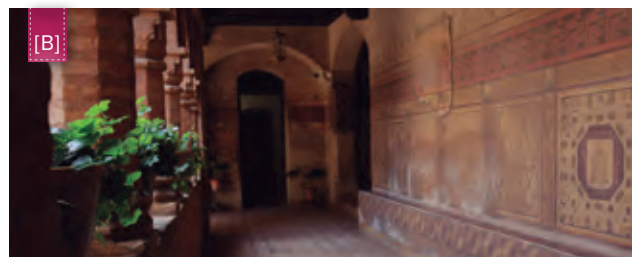


[A]

Andalusia was the setting for one of the most important and transcendental events in world history: the Discovery of the Americas. The adventure began to hatch in **Granada**, when Columbus successfully obtained the Catholic Monarchs' sponsorship for his project. He attended a decisive interview with the Monarchs at the Comares Tower in the Alhambra, in the luxurious Hall of the Ambassadors, where the financial details for the discovery voyage were finalised. In April 1492 the **Capitulations** (contract) were signed between the Monarchs and Columbus in the city of **Santa Fe**.

The next setting for Columbus's feat was the province of Huelva. Visiting this area allows for an authentic reconstruction of the preparations, departure and return of the discovery voyage [See *Columbus-era Places Route - PAGE 102*]. In **Palos de la Frontera**, the city that lent its men, money and ships to the American adventure, the setting of this expedition can be reconstructed. The monks from the **La Rábida Franciscan Monastery** [B], provided Admiral Columbus with shelter and support and were captured by his dreams of adventure to such an extent that they interceded on his behalf in Queen Isabella's court. Near the La Rábida Monastery, opposite the **José Celestino Mutis Botanical Gardens** and at the edge of the Tinto estuary, docked in the **Wharf of the Caravels** [A] are replicas of the three American Discovery ships which left for an uncertain land and future on the morning of the 3rd of August 1492: the La Pinta and La Niña caravels, and the Santa María ship.

The ships' crews were summoned at the **San Jorge Church** [C], which was built by the town nobles in Gothic and Mudéjar styles. Nearby, at the old public fountain known as **La Fontanilla** [D], an example of brick Mudéjar architecture, they retrieved their water supplies for the voyage under the protection of the Castle above the port of Palos. The **Pinzón House Museum**, the legendary ancestral home of the expert sailors who, together with the Niño brothers from Moguer, helped Columbus on his first course, is also a noteworthy location within the municipality.



[B]



[C]



[D]

Swindlers and go-getters

*Sevilla was a source of inspiration for writers and playwrights, who came up with some of the most incredible characters and situations. Tirso de Molina's **The Trickster of Sevilla**, which later became **Don Juan Tenorio**, serves as proof, having been based on historical characters such as Miguel de Mañara, who founded the Hospital de Caridad and joined its Brotherhood after living an excessive life and having a vision of his own funeral.*

SEVILLA: GATEWAY TO THE INDIES

The Discovery of the Americas and subsequent events made Sevilla one of the most important cities of its era. Head of the trade monopoly with the New World, it was the **base for overseas operations** in the Atlantic and Pacific for over 200 years. When Sevilla's capital was established as the headquarters for the **House of Commerce** to control overseas exchanges under a monopoly, it became a crucial centre within the Spanish Empire. Ships loaded with gold and silver from the Americas arrived in its port and others loaded with coins left it in order to distribute the currency throughout Europe. People from all kinds of places and backgrounds met in Renaissance Sevilla, from **rich Genoese and German** traders to swindlers and go-getters who resorted to rogue means in order to get ahead. Its population of people of all races and from all kinds of places made Sevilla an **open, cosmopolitan city** – a gateway for new humanist ideas that circulated around Europe.

Linked to this great historical milestone, the **old Dockyards** – which were used as an arsenal and a supply centre – were built in the city, as well as the **Mint**, the old **Tobacco Factory** (now a University), reminding us that tobacco first reached Europe through Sevilla, the **Merchant Guild**, with its headquarters at the San Telmo Palace, and numerous **religious buildings**, many of which belonged to orders who had interests in the Americas. The construction rush that was boosted by the riches arriving down the river led to 2,400 new houses being built in Sevilla between 1561 and 1588, with traders' houses, such as the **Houses of the Pinelo, Mañara and Bucarelli families**, being particularly noteworthy.



However, above all, there are three monuments – declared **World Heritage sites** – that are directly and concretely linked to the New World: the **Cathedral [F]**, which houses Admiral Columbus's tomb; the **Royal Alcázar [E]** (headquarters of the House of Commerce) which houses a space named the Admiral's Quarters where numerous ocean expeditions were planned, such as that of Fernando de Magallanes and Sebastián El Cano; and the **Archive of the Indies [G]** – formerly the **Merchants' Exchange** for Sevilla's traders – which houses documents of vital importance relating to the history of the Spanish colonies in the Americas and Asia.

GATEWAYS TO THE ATLANTIC

Cities in the province of Cádiz have been clearly marked by the Route to the Indies, a product of its participation from the initial Discovery events and the region's hegemony in exchanges with the Americas since the end of the 17th century, when it replaced Sevilla as the Gateway to the Indies. **Cádiz, Sanlúcar de Barrameda** (from where Christopher Columbus departed on his third voyage, and Magallanes and Juan Sebastián Elcano on the first voyage around world) and **El Puerto de Santa María** (where Juan de la Cosa drew the first world map to include the Americas in 1500) played a leading role in particular.

Attracted by American trade and the **wine industry**, there was a **large influx of traders**. Their arrival contributed to an era of prosperity which was, however, tarnished by attacks from Turkish, English and Portuguese pirates. These attacks meant **coastal defences had to be reinforced**, hence the emergence of countless towers, walled enclosures and bastions marking the Cádiz coast. The most emblematic example is perhaps the **fortified city of Cádiz**, which still retains prime examples of its defensive system: the Puertas de Tierra gates; the Los Mártires, Candelaria and Capuchinos defensive bastions; the San Sebastián and Santa Catalina castles and the San Carlos Walls.

Palace of the Dukes of Medina Sidonia

The residence of the Dukes, who governed the town of Sanlúcar during its most exciting era, was built in the Renaissance style in the 16th century. Alonso de Vandelvira, Juan de Oviedo and Domenico Fontana, among others, who combined their designs with the Mudéjar lines of the old building, participated in its construction. As well as its magnificent art collection (including works by Murillo, Zurbarán and Goya) [H], it is also home to the House Archive, which is considered one of Europe's most important private archives due to its size, old age and the interest surrounding its documents. It is currently the headquarters for the House of Medina Sidonia Foundation.

The economic power of the 16th-18th centuries is reflected by the proliferation of important monuments such as the **Carthusian Monastery of Jerez**, with its magnificent Baroque sacristy, and the **Cathedrals of Cádiz [I]** (financed by riches from overseas) and **Jerez de la Frontera**. In terms of civilian buildings, the **palaces and stately homes** which came to form an important part of these cities' appearances, are particularly noteworthy. Especially relevant examples are those in the capital, with their characteristic **lookout towers** from where you could see ships arriving in the port from the Americas, the **House of Vizarrón [J]** in El Puerto de Santa María, that of the **Marquis of Arizón** in Sanlúcar de Barrameda and the **Bertemati Palace** in Jerez de la Frontera.





/01.10

THE CHRISTIAN KINGDOM AND THE MUDÉJARS

The Christian Conquest brought with it Gothic style, in which churches and imposing cathedrals were built. Gothic style came to coexist alongside the emerging Renaissance and Mudéjar styles until the subsequent triumph of the Baroque explosion. The result is none other than an architectural heritage with an incalculable artistic value.



[A]

Ferdinand III's great cavalry charge through the Guadalquivir valley made it possible for Christians to take control in the mid-13th century, bringing one of the great Medieval Christian art movements to Andalusia: **Gothic art**. During the 15th century, when it was already in its final phase, the style dissolved in the face of new Renaissance trends.

Sevilla's Cathedral [A] stands out as a great example of Gothic construction in Andalusia. Declared a **World Heritage** site, it is only exceeded in size by Saint Peter's Basilica in Rome, and Saint Paul's

Cathedral in London. It has a number of characteristic traits that set it apart from other cathedrals, resulting from Christian works – mainly Gothic and Renaissance in style – being superimposed on Islamic remnants from the Almohad era, as the site of the Great Almohad Mosque. Only the **Los Naranjos Courtyard** and the minaret, known as the **Giralda tower**, remain of the old mosque. Its enormous **Main Altarpiece** is of particular interest. The Royal Chapel houses a statue of the Virgin of the Kings, Patron Saint of the Archdiocese of Sevilla, as well as the incorrupt body of King Ferdinand III. Another of the cathedral's focal points is **Christopher Columbus's tomb**.

The so-called **Fernandine Churches** in Córdoba, which were ordered to be built by King Ferdinand III after the city's conquest in 1236, constitute a beautiful example of Medieval Christian architecture. The buildings have a marked **Roman air** interlaced with **Gothic and Mudéjar** styles. They all share characteristics from the era, such as the use of neighbourhood mosques as a starting point for construction, taking advantage of minarets for towers, the primitive layout of wooden floor plans with three naves and the continuous refurbishments endured by Medieval constructions both in the Renaissance and Baroque period. Among the most noteworthy temples are the churches of San Andrés, **San Lorenzo [B]**, **Santa Marina [C]**, San Pablo, San Francisco, San Pedro, La Magdalena, San Nicolás, San Miguel and Santo Domingo de Silos.

MUDÉJAR ART

Two events determined the emergence of Mudéjar art. One was the eight centuries of **Islamic presence in the Iberian Peninsula** and the other was the phenomenon of the **Conquest**, which generated historical circumstances of **intercultural coexistence**, which were non-existent in other territories dominated by Islam. The majority of Mudejars



[B]



[C]

(meaning Moors who remained in the Peninsula after the Reconquest) were **specialist construction workers** who used their knowledge and materials from the region to erect Christian buildings. Combining their purely Islamic work systems and Western influences, they produced unique pieces of astounding beauty, whose main feature was their decoration: **adornments inspired by plants and geometric figures**, as well as **plasterwork** and azulejo (glazed ceramic tiles) tiling.

Mudéjar architecture in Córdoba, along with that in **Sevilla and Granada**, is especially important in the context of Andalusian Mudéjar style, since it was the most important city during the first three centuries of Islamic presence in Spain. Notable examples of this style's legacy are the **Synagogue [D]**, a building constructed in the Jewish Quarter in 1315 by specialist builders under Isaq Moheb's supervision, and the **Mosque-Cathedral** (declared a World Heritage site), with its **Puerta del Perdón** doorway and **Royal Chapel**, where the dome and magnificent plasterwork wall decorations stand out.

Moreover, if Córdoba was Spain's Islamic centre during the Arabic presence in the Peninsula, **Sevilla** became the capital from the middle of the 12th century with the arrival of the Almohads. The most elegant example of Mudéjar style in Sevilla is the **Royal Alcázar** ensemble, built by Peter the Cruel from an old Almohad palace with artists from Toledo and Granada. Of particular note is the **Hall of the Ambassadors**, whose ceiling features a beautiful semicircular dome on Mozarabic vaults, the work of master architect Diego Ruiz.



La casa de Pilatos

*The continuity of the Mudéjar style in the Renaissance period is evident in palaces such as Las Dueñas Palace and the magnificent **House of Pilate [E]**, a luxurious palace if ever there was one, whose value resides not only in the admirable stylistic interaction (Mudéjar, Gothic and Renaissance), but also in the heritage that it houses, ranging from Roman antiques and sculptures to mural paintings by Pacheco, Ribera and the Zurbarán movement.*





/01.11

RENAISSANCE ELEMENTS

The Islamic presence in Andalusia until the end of the 15th century, together with the survival of Mudéjar and Gothic styles for part of the 16th century, delayed the arrival of the Renaissance style in Andalusia.



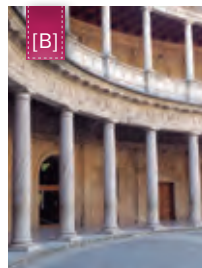
Renaissance architecture, a classic model imported from Italy, did not begin to triumph in the Peninsula until the arrival of Charles V, who plunged the country into the modern world. And Andalusia was no exception. Both the emperor and noble families, as well as town and church councils supported this new style of architecture. **Córdoba, Granada, Sevilla, Úbeda and Baeza** became the great centres of classicist architecture and **Diego de Siloé, Machuca, Diego de Riaño, the Ruiz family and Andrés de Vandelvira** its great architects.

The pioneering works of the Spanish Renaissance were two Andalusian castles, converted into beautiful Renaissance palaces in the 16th century: the **Castle-Palace of the Marquis of Los Vélez [A]** (Vélez Blanco), where only the exterior of the fortress remains since its interior decoration was sold (now on display at the New York Metropolitan Museum); and the **Castle-Palace of La Calahorra (Granada)**, whose construction challenged the late-Medieval models that still prevailed in Spain. Its developer, Rodrigo de Mendoza, brought the design for the courtyard from Italy, along with sketches for its sculptural decoration, ordering his architect to authentically execute the Italian project. Among the architectural and decorative elements for the upper floor, he ordered Carrara marble carvings directly from the workshops of this same neighbouring country. In the Jaén town of **Sabiote**, Francisco de los Cobos ordered Andrés de Vandelvira to construct another beautiful Renaissance palace over the old Arabic alcazaba.

One of the most important works of the Andalusian Renaissance is without a doubt the **Palace of Charles V [B]**. The King ordered the construction of a magnificent palace in the heart of the Alhambra. The work of **Pedro Machuca**, it was financed by taxes on the Moors. Its exterior is square in shape, and it houses a magnificent circular courtyard with two colonnades, one on top of the other, on the internal façade. Many believe the building to be highly **symbolic**, with the square reflecting the emperor's earthly power on the ground, and the circle within representing divine power. The external decoration recalls the feats of Hercules.

“CLASSICIST” CATHEDRALS

The main **Andalusian cathedrals** welcomed the new Classicist style with enthusiasm, incorporating it into their constructions. The Catholic Monarchs ordered the construction of the **Granada Cathedral [C]** alongside the Main Mosque at the beginning of the 16th century. Works were initiated by Enrique Egas, but soon handed over to **Diego de Siloé**, who designed what is considered the masterpiece of the Spanish Renaissance. Siloé designed the sculptural decoration of the **Puerta del Perdón** doorway, the Façade of the Sacristy, the Puerta de San Jerónimo doorway and the **Main Chapel**, which adds a golden note to the ensemble's overall whiteness and is decorated with paintings by Bocanegra and José Risueño. Inside, the stained glass windows from Flanders allow soft light to pass through, illuminating two of the temple's main treasures: Martínez Montañés's Crucifix in the Sacristy and, underneath, the Inmaculada, a statue of the Virgin Mary, by **Alonso Cano**, who also created the main Baroque-style façade.



The **Cathedral of the Assumption of the Virgin in Jaén** [D] is one of the best works which **Andrés de Vandelvira** was involved in. Built between the 16th-18th centuries on the site of the former Great Mosque, as well as Vandelvira, who created the southern façade dedicated to the Ascension of the Virgin, the South transept wall, Chapter House, Sacristy, entrance doorway to the Sacristy and the Pantheon (now the Cathedral Museum), **Alonso Barba**, his disciple and successor, also took part in its construction works. The **Tabernacle Chapel** is annexed to the Cathedral. A neoclassical design with an oval layout, it was conceived by Ventura Rodríguez in the 18th century. Outside, the enormous main façade stands out. Structured by Eufrazio López de Rojas in the 17th century by way of an altarpiece between two towers, it consists of large columns, sculptures and Baroque decorations sculpted by **Pedro Roldán**.

The **Córdoba Cathedral** represents the essence of new architecture in the city. Its Main Chapel and Chancel are the product of work started by Hernán Ruiz el Viejo and continued by his son – a family dynasty that also built beautiful civilian buildings such as the Páez Castillejo Family Palace. **Málaga Cathedral**, despite its original flamboyant Gothic design, was constructed in the Renaissance style by **Diego de Siloé** when he took charge of the works. With its construction lasting over two and a half centuries, successive styles (Baroque above all but also including some neoclassicism) were also incorporated into the temple's design. The southern tower was never completed and the Cathedral is thus known as “La Manquita”, meaning the Cripple. Of particular note in the Virgin of El Rosario Chapel is the great painting of the same name, which was the work of **Alonso Cano**.



When viewing religious Renaissance architecture in **Sevilla**, a visit to the **Cathedral** [E] (Cálices Sacristy, Alabastros Chapel, Main Sacristy, Royal Chapel, Chapter House) is a must, as is climbing the **Giralda tower**, the old minaret finished with a set of bells created by Hernán Ruiz II. Likewise, three **civic buildings** also stand out: the City Hall (the work of Diego de Riaño), the Hospital de las Cinco Llagas, or Hospital de la Sangre as it is also known, with its church and courtyards by Hernán Ruiz II, and the Merchants' Exchange (Archive of the Indies) designed by Juan de Herrera.

Nevertheless, the peak of the Renaissance style is reached, without a doubt, in the cities of **Baeza** and **Úbeda**, whose monumental ensembles

have been declared **World Heritage sites** [See *The Southern Spanish Renaissance Route - PAGE 106*]. The splendour of new art in the Jaén province is due to a combination of two facts: **the power and patronage of a handful of noble families** – the Cobos and Molina families, for example – and the presence of leading architect **Andrés de Vandelvira**.

Úbeda represents private architecture and civilian power, whereas Baeza represents public architecture and religious power. The **Plaza Vázquez de Molina** is located in Úbeda. Considered one of the most beautiful squares in Europe, it is an open space housing the most prominent of Renaissance monuments such as the **El Salvador del Mundo Funeral Chapel**, the **Santa María de los Reales Alcázares Church** [F] and the **Juan Vázquez de Molina Palace**. The **Plaza de Santa María** stands out in Baeza, which acts as the epicentre of the noble city, where the **Cathedral** is also noteworthy, along with the **Jabalquinto Palace** and **Plaza del Pópulo**, which houses important civilian buildings such as the former courthouse known as the **Casa del Pópulo** and **Antigua Carnicería** (Old Slaughterhouse).



Renaissance Collegiate Churches

Two Renaissance Collegiate Churches stand out in Andalusia for their artistic value: that of **Santa María La Mayor in Antequera**, which was the first Renaissance church (1530-1550) to be built in Andalusia, and the **Osuna Collegiate Church**, whose construction and decoration involved leading artists such as **Diego de Siloé**, **Diego de Riaño**, **Martín de Gainza** and **Hernando de Esturmio**.

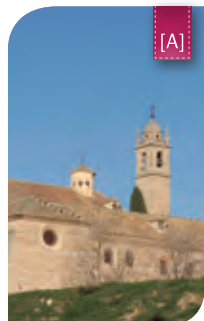
The Golden Age

Between the 16th and 17th centuries, **Sevilla** experienced its **Golden Age**. **Cervantes**, **Lope de Vega** and the leading figures from the world of fiction met here, while schools multiplied under the protection of great Lords and patrons. Architecture, painting and sculpture enjoyed a prosperous era, giving way to stylistic movements that signalled a key period in Spain's art history, with leading artists such as **Velázquez**, **Zurbarán**, **Murillo** and **Martínez Montañés**.

/01.12

AL-ANDALUS BAROQUE

The artistic explosion induced by Baroque style manifested in the 17th and 18th centuries. Its arrival brought about the construction and refurbishment of churches. Civilian construction was also influenced by the Baroque style, with the nobility erecting numerous mansions and ancestral homes with beautiful Baroque façades.



The force with which Baroque style entered Andalusia cannot be compared to any other Spanish region. The number of churches and palaces built or redecorated during the **17th-18th** centuries is astounding. The imported style was overtly prone to **clashing decoration** adorning domes, altarpieces and chapels. Moreover, the Baroque style developed in a historical and cultural context that came about as a result of the **Counter-reformation** and ended with the **Enlightenment**, decisively influencing Granadan artist **Alonso Cano** as it progressed.

Two key traits in this period made the growth of religious and civilian architecture possible: on the one hand, the **great religious fervour** that existed in the region, which manifested in the creation of a significant number of religious foundations and constructions; and, on the other, the power of large agricultural towns in 18th-century Andalusia, as well as the Church's position as a landowner. Although the presence of Baroque style is more consolidated in the **great capitals** – Granada [A], Sevilla, Málaga, Córdoba and Cádiz – **medium-sized cities** such as Guadix, Loja, Priego, Lucena, Antequera, Osuna, Alcalá la Real, Jerez de la Frontera, Estepa and Écija offer another distinctive flavour and are filled with beautiful façades, domes, lanterns and bell gables, towers, triumphal statues and crosses.

The **Santa María de la Defensa Carthusian Monastery** in Jerez de la Frontera is a must-see. The Flamboyant Gothic, Plateresque

Renaissance and Baroque styles go hand-in-hand to create a harmonious structure, and areas such as the Entrance Portico, Santa María de la Defensa Chapel, Los Arrayanes Courtyard, Los Caminantes Chapel, Los Legos Cloister and the so-called Los Jazmines Courtyard all stand out for their beauty and charm. Another monastery – this time in Granada's capital – boasts one of the style's national masterpieces: the **Carthusian Monastery** [B]. Building work commenced in 1506 but it would take three more centuries to complete this enormous work. Given that the artistic value of the ensemble is incalculable, the **Baroque Sacristy**, which stands out on its own, should be highlighted. Its decoration combines items including a beautiful Lanjarón marble plinth and paintings by Bocanegra and Sánchez Cotán, as well as chests of drawers which took 34 years of patience and work by the Carthusian lay brother, J. Manuel Vázquez.



During the 16th century, **Sevilla** experienced an era of great splendour when it became the Gateway to the Indies and, thus, the recipient of riches from the New World. This situation cemented Sevilla's unique and outstanding version of the Baroque, a style that has provided cities such as **Carmona**, **Marchena**, **Écija** [E] and **Osuna** [D and F] with luxury, richness and character that prove difficult to match. In Écija, the **Marquis of Benamejí Palace** [C] stands out. One of the greatest examples of Andalusian civilian Baroque style, it has two lookout

towers at its extremities (one of which is open for visits), a courtyard/mounting block with monumental stables, a magnificent imperial-style staircase and the main porticoed courtyard.

Lastly, the **Subbética region** in Córdoba, which includes various towns that display considerably important examples of Córdoba's Baroque style [G], should be highlighted. In fact, the town of Priego de Córdoba is considered the capital of this artistic representation. Priego de Córdoba, Cabra and Lucena, alongside other towns such as Rute, Encinas Reales, Palenciana and Benamejí, form part of the Córdoba Baroque Route.



Fuentes de Andalucía Baroque Interpretation Centre

This museum space is located in the old Hospital de la Caridad, alongside the San Sebastián Church, and houses various thematic galleries that display the progression of this artistic trend in the town of Fuentes de Andalucía (Sevilla).

Cádiz Cathedral

*The Cathedral, which is visible from the sea, fits in perfectly with Cádiz's colonial appearance. It combines **Baroque and neoclassical styles** and its treasury is one of the most important in Spain. As well as its dome, which is coated with golden azulejo tiles, it has an elegant interior rich in marble and coloured jaspers. Moreover, **Manuel de Falla** and **José María Pemán** lie in the cathedral's crypt.*





/01.13

CONTEMPORARY ANDALUSIA

*Andalusia's more recent history is linked to a period of upheaval in the 19th century, which began with the **Peninsular War** and the approval of the first Spanish Constitution in the **Courts of Cádiz** in 1812.*



[A]

The crisis of the 18th century began with the **Spanish War of Succession**, during which England took control of Gibraltar. Enlightenment ideas strived to establish themselves in the middle of the century when the Court of **Phillip V**, the first King from the Bourbon dynasty, chose to settle in Sevilla for several years. Whilst living there, **institutions in Sevilla** such as the Royal Academy of Medicine – which was sponsored by the King – were launched. Moreover, **industries** such as the Artillery and Tobacco factories [A] were modernised and the city was encouraged to enter into **artistic modernity**.

At the beginning of the 19th century, Andalusia found itself occupied – like much of Europe – by Napoleon's troops. During the **Peninsular War (1810)**, the Supreme Central Junta summoned a meeting between the Courts (national legislative body) and, in the face of the war's unfavourable progression, decided to take refuge in Cádiz, the only city

The Battle of Trafalgar

Opposite the waters of the Trafalgar Lighthouse, in the town of Barbate, the historic Battle of Trafalgar was fought between Spanish and French fleets against Admiral Nelson's English fleet in 1805. The battle is seen as the beginning of Spanish decadence, when the country was no longer able to defend its interests from overseas invaders. Spain's colonial empire collapsed.

alongside San Fernando that was not occupied by the Napoleonic Army. Here, within a liberal court, the first Spanish constitution emerged: the **Constitution of 1812**, nicknamed “la Pepa” (a diminutive of the name José) because it came into being on the 19th of March, on the day of San José celebrations. Attended by constituents from the Americas, it was drafted in the **San Felipe Neri Oratory [B]**, a building that today houses the **Constitution of 1812 Interpretation Centre [C]**, as well as Murillo's magnificent Immaculate Conception on the Main Altar.

ROMANTICISM

The 19th century was also the century of Romanticism, of European travellers attracted by the Arabic designs of Andalusian towns and cities and, above all, by their lively, popular atmosphere. Fleeing rationalism and modernity, they sought to recuperate the past through the imagination. Thus, Andalusia's abundant ruins and Arabic and Medieval architecture became the main attraction of a new movement: **Romanticism**.



[B]



[C]



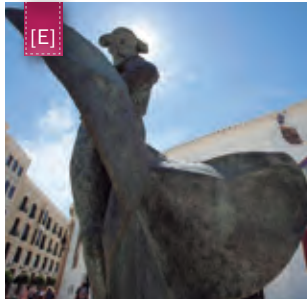
[D]

It was at this point that the myth of Carmen (the work of Prosper Mérimée, whose inspiration came from a cigar case from Sevilla's Royal Tobacco Factory) and the Spanish woman emerged, as well as

the figure of Don Juan, the generous bandits of Ronda's mountains [D], the brave **bullfighters** [E] and eastern exoticism. **Bandits**, smugglers and flamenco dancers were the main protagonists of the mythical atmosphere that enveloped Romantic Andalusia. Characters such as **José María El Tempranillo** [See *Lands of José María El Tempranillo Route* - PAGE 110] and places such as the **Cueva del Gato** form part of this mythology.

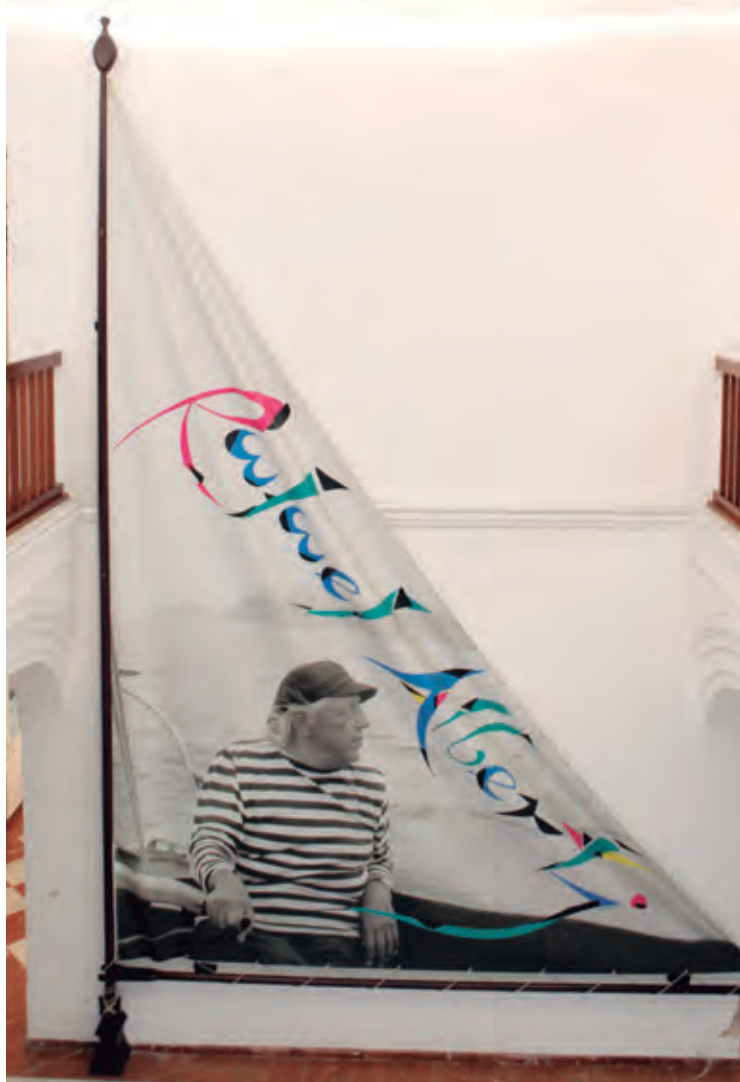
In **Granada**, the gypsy **zambras** (a style of flamenco dancing) and the **Sacromonte caves** [F] transported travellers to an unheard of and unusual world, of which they had already seen a glimpse in the seductive courtyards of the **Alhambra**. On the other side of Andalusia, torch-lit nights in the **Córdoba Mosque** and the solitude of the **Medina Azahara** ruins, recalled an audacity and strength of spirit which was in-keeping with the Romantic ideal.

The 20th century began with intentions for regeneration and was quickly soaked in the optimism of the 1920s. However, the persistence of social instability resulted in the difficult period of the Spanish Civil War in 1936 and its consequences. Following the hugely successful economic and social transformation in the 1960s and 1970s, democracy was installed and **Andalusia** was established as an **Autonomous Community** in 1981, with the Regional Government of Andalusia being the highest governmental authority and its Parliament the top instrument of representation for a population which currently exceeds **8 million inhabitants**.



Literary and Artistic Splendour

The transition from the 19th to the 20th century gave rise to leading literary figures such as **Antonio and Manuel Machado** from Sevilla, who exalted the traditional values of Andalusian popular expression, and Nobel prize winner **Juan Ramón Jiménez** from Huelva, not forgetting the highly influential Generation of '27 which included **Rafael Alberti** (El Puerto de Santa María), **Federico García Lorca** [See *In the Footsteps of Lorca Route* - PAGE 112], **Luis Cernuda**, **Vicente Aleixandre** and **José María Pemán**. In the field of painting, **Pablo Ruiz Picasso**, from Málaga, is possibly the most obvious universal example of 20th-century Andalusians [See *Picassian Málaga Route* - PAGE 114].





/01.14

REGIONALISM

AND THE EXPO '29

Andalusian constructions from the beginning of the 20th century to the outbreak of the Spanish Civil War unravelled in a direction of authentic aesthetic traditionalism that first revolved around perpetuating 19th-century styles and was later based on regionalist ideology, except for several important examples of Modernist influence.



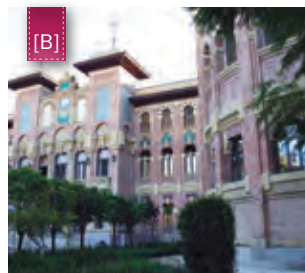
During the first third of the 20th century, **Regionalism** developed in Andalusia – an architectural style that emerged as a consequence of the nationalism that gave rise to the country's adverse situation. The fall of the Empire was confronted in two different ways in Spain: on the one hand, looking outwards (with manifestations such as modernism emerging), and on the other, looking inwards, searching the past for the glory that had been lost in the present. The latter option – Regionalism – prevailed in Andalusia and **techniques and local**

construction crafts (bricklaying, ceramics, azulejo tiling) were adapted to the artistic styles of previous centuries.

Different trends developed within this artistic movement in the different provinces: in Sevilla and Córdoba, the Neo-Mudéjar style prevailed, led mainly by architects such as Aníbal González, Juan Talavera Heredia and José Espiau Muñoz; in Cádiz and Huelva, it was neo-colonialism that led the way and, in the provinces of Almería, Granada, Málaga and Jaén, eclectic historical architecture. The **El Gallo Azul** building (Jerez de la Frontera), **Plaza de España** and **Hotel Alfonso XIII** (Sevilla), the **City Hall** and **Atarazanas Market** [A] in Málaga and, in Córdoba, the **University's Vice-chancellor's Office** [B] (old Veterinary Faculty) and **Colomera Family Palace** are among the most noteworthy works.

UNIVERSAL EXPOSITIONS

In 1929 the **Ibero-American Exhibition of Sevilla** took place with the objective of showing the close ties between the countries of the Iberian Peninsula and the Americas. A historical and urban milestone, Aníbal González from Sevilla was named as the exposition's directing architect, leaving behind one of his best creations in the city: the **Plaza de España**, a Regionalist masterpiece. The setting for films such as “Lawrence of Arabia” and “Star Wars Episode II: Attack of the Clones”, the square is a semicircle shape and measures almost 660 feet in diameter, symbolising an embrace between Spain and its former colonies, with a tower at each end. The materials used for its construction were exposed brick with marble and ceramic decorations. The Plaza's waterway is crossed by four bridges representing the former Spanish kingdoms.



Shelters in Almería

*During the Spanish Civil War, Almerian architect Guillermo Langle undertook the enormous task of building air-raid shelters underneath the capital on his own initiative. Using unusual mining techniques, he built 2.8 miles of tunnels. After the war, Langle took it upon himself to seal the entrances to the tunnels with rationalist-style work kiosks. Today, these unique underground passages house the **Spanish Civil War Shelters Interpretation Centre** [C] [See PAGE 138], a redesigned museum space with interpretative videos and panels incorporated into the original passage.*

This enormous square is located in the **María Luisa Park**, which owes its name to Princess Marie Louise of Orleans, who donated part of the San Telmo Palace gardens, which belonged to her family, to the city of Sevilla. French engineer **Jean-Claude Nicolas Forestier** was put in charge of remodelling the park for it to serve as the Exhibition's headquarters, who added a Romantic touch inspired by the gardens of El Generalife, the Alhambra and Sevilla's Royal Alcázar. As well as its features of botanical and scenic interest, within the park's grounds the **Plaza de América**, also known as the Plaza de las Palomas (Dove Square), also stands out. The square contains three buildings which are very representative of Sevilla's regionalism and are also the work of Aníbal González: the **Royal Pavilion** (neo-gothic in style), the **Fine Arts Pavilion** (headquarters of the **Provincial Archaeological Museum**) [See PAGE 202] and the **Mudéjar Pavilion**, which houses the **Museum of Arts and Traditions** [See PAGE 203].

Moreover, the exhibition left behind other monuments of interest such as the **Costurero de la Reina** building (meaning the Queen's Sewing Box) [F], the **Lope de Vega Theatre** and the **Exhibition Casino** [D], which

are neo-Baroque in style and made up the Sevilla Pavilion, and the different **pavilions** [E] of the participating countries. These pavilions were designed in different styles which evoked their native and pre-Columbian cultures, and included those of the USA (headquarters of the Valentín de Madariaga Foundation of Contemporary Art), Chile, Peru (home to the **Casa de la Ciencia** [See PAGE 200], a dependant of the Spanish National Research Council), Portugal and Argentina.

In 1992 Sevilla hosted its Universal Exposition, an international event signifying a before and after for the city. Situated on **La Cartuja Island**, where the former Carthusian Monastery is located, Expo '92 received more than 20 million visitors and signified the coming together of customs and cultures of different countries united in **pavilions**, some of which were of **impressive architectural quality**, such as those of Andalusia and Spain, Finland, France, Hungary and the Navigation Pavilion by the renowned architect from Sevilla, Guillermo Vázquez Consuegra. As well as pavilions, the exposition left behind **five modern bridges** [G] over the Guadalquivir and the **Maestranza Theatre** in the capital.

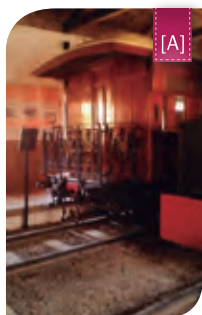




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INDUSTRIAL HERITAGE

During the 19th century, large foreign businesses started to exploit Andalusia's mineral deposits on an industrial scale, giving rise to an industrial heritage of great value. Mining towns, manganese, iron, copper and other mineral mines, railway lines and river quays are today resources of great tourist and cultural interest.



The richness of Huelva's subsoil has attracted the attention of numerous populations throughout history, hence the fact that a rich mining heritage and several profound marks left behind by the **British presence** have been preserved, particularly in the **Rio Tinto area** as well as the capital and Punta Umbría. In 1873, the English **Rio Tinto Company Limited** bought these mines, modernised machinery and rationalised copper pyrite extraction. They extracted the mineral in open pit surface mines, laid down 186 miles of railway lines, built districts and towns and the General

Manager from 1908, **Walter Browning**, was known as the King of Huelva.

The memory of the Rio Tinto Mines from that era is preserved at the **Mining Park**, the first of its kind in Spain and one of the main tourist culture parks in the country. The **mining museum [A]**, **Corta Atalaya** (an impressive surface mine), the reconstructed tourist mining railway, the **Peña de Hierro mine** and the **English Neighbourhood** of Bellavista, or Barrio Inglés as it is known in Spanish, are just some of the attractions open to visitors today at the mine.

The **Puerta del Atlántico Visitors' Centre [B]** in the city of Huelva is of particular relevance, with its room dedicated to the English presence within the city. The patrimonial legacy of this presence is unquestionable and has been captured on buildings such as the **Casa Colón**, which was built as a luxury hotel to accommodate the senior

directors of the different companies operating in the mining area, the **Tinto Dock** (owned by the Rio Tinto Company and an engineering masterpiece from the last quarter of the 19th century), the **Tharsis Dock**, **Huelva Railway Station** (also known as the Sevilla Railway Station) and the **Obrero/Reina Victoria Neighbourhood** (meaning **Workers' or Queen Victoria Neighbourhood [C]**), whose houses and streets were constructed following the British architectural model of the era.

In **Punta Umbría** (Huelva), the British legacy is mainly seen in the **Salud Neighbourhood** which was established by the Rio Tinto Company on a land concession located alongside the Umbría Tower. There they built 14 accommodation buildings for use by company staff during the **summer season**. Known as the **Casas de los Ingleses** (Houses of the English), the building typology used for the raised stilt houses served as inspiration for the construction of many other buildings. The town houses the **English House-Museum**, a British historical and cultural heritage Interpretation Centre in the province.



CHIMNEYS AND LOADING PLATFORMS

The modern era left behind industrial testimonies in the **city of Almería** that have now become art forms, as well as a symbol of the urban landscape. What is known as the **Cable Inglés [D]** is a mineral loading platform that belonged to the Alquife Mines and Railway Company Limited, which was built upon the completion of the Linares-Almería railway with the aim of improving the shipment of all the material arriving by train from the **Alquife Mines** which accumulated in Almería's

Port. Situated on Almadrabillas Beach, it is an example of **iron architecture**. The characteristic **industrial archaeology** landscape of the **Sierra de Gádor** mountain range and **Levante Almeriense** region are of particular interest due to their unique nature, with examples of constructions such as the mineral loading platforms of Cuevas del Almanzora, the chimneys of the old foundries in Garrucha and Adra, and the Mines and Calcination Furnaces at Pilar de Jaravía (Pulpí). Lead, silver and gold deposits in the **Sierra de los Filabres** and Sierra Almagrera mountain ranges, as well as in Rodalquilar, have also left behind incredible spots in the Almería province, such as the **mining towns of Las Menas and Rodalquilar**.

One of the finest collections of historical and industrial heritage and landscapes in all of Europe can be found in the **Jaén** province. The landscape of old mines and the Mediterranean hillside of the old **Mining District** extends across eight towns (Linares, La Carolina, Bailén, Baños de la Encina, Vilches, Guarromán, Santa Elena and Carboneros) and dates back to ancient times, as demonstrated by archaeological investigations. It was so significant that in 1869 its lead production exceeded that of the whole of England.

Remnants of industrial archaeology [E] of great interest can be found throughout the mining region, some of which are the only ones of their kind in the world. This ensemble of scattered buildings, railway stations, generator rooms, chimneys, derricks and roads, tells of the history of one of the areas of southern Europe in which the Industrial Revolution took place, and where English, Belgian, French and Spanish communities lived side by side. In **Linares**, the **Mining Landscape Interpretation Centre** [F and G] has been established. The Centre is



located on the old loading dock of the **Madrid Station** and its exhibition analyses the local history and heritage linked to mining and the era of industrial splendour experienced by Linares. In **La Carolina** you can visit the “**La Aquisgrana**” **Mining Interpretation Centre**, which features a perfect recreation of a mine gallery constructed by former miners, as well as three exhibition rooms.

Cerro Murciano stands out in the Córdoba province. An archaeological and industrial site linked to copper mining from the late Bronze Age until the 1960s, it is one of the most important patrimonial elements of the entire mining area in the **Sierra Morena** mountain range. Situated between Obejo and Córdoba, this mining area offers a number of places of interest including the **Copper Museum**, the **Cerro de la Coja viewpoint** and the remains of the **English Foundry**. These smelting and washing facilities, along with the rest of the deposits, mine galleries and wells, treatment areas and mineral transportation areas, as well as the mineworkers’ living quarters, were used by English companies, the last of them being the Cordoba Copper Company Ltd.



Cradle of Football

*Football arrived in Spain along with the Englishmen from the **Río Tinto Company Limited**. Various football teams were formed and they played amongst themselves in the mining area. Although at first the sport that most attracted Huelva’s residents was cricket, what is certain is that on the 23rd of December 1889 the **Huelva Recreation Club** – the first Spanish football team – was founded in the lounges of the **Hotel Colón**.*

Andalusia is

cul ture

/02

CULTURAL ROUTES

The cultural routes on offer in Andalusia invite tourists to visit the region's most emblematic places: settlements populated by the most remote civilisations, its artistic styles captured on buildings of tremendous beauty and the milestones which changed the course of its history. Tradition, Romanticism, art in its pure state, a passion for flamenco, the spectacle of film and the emotion of the Holy Week festivities make up some of the routes that will allow you to discover this unique region.

CULTURAL ROUTES

/02.1

GROTTO AND CAVES

Andalusia's tourist caves are particularly interesting due to both their archaeological richness and geological beauty. Shaped by stone and the passage of time, they represent a whole underground world to be explored.



The **Gruta de las Maravillas [A]** in Arcena (Huelva) is an excellent starting point. It is located right in the town centre. Amongst the whitewashed houses and cobbled streets, a wrought-iron gate guards one of nature's most valuable treasures. The over 3,280 feet of pathways are equipped with light, colour and music games. Moreover, the large quantity of stalactite and stalagmite formations covering its walls contrast with the lakes and labyrinthine passageways of which the cave is composed, and draw particular attention.

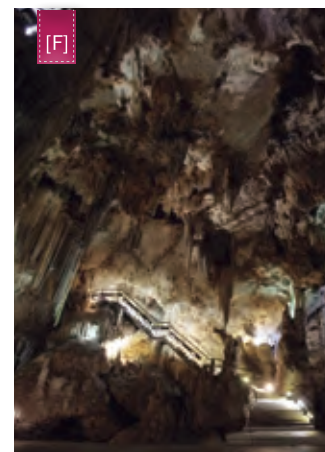
The archaeological value of the rock paintings in the **Cueva del Tajo de las Figuras [B and C]** (Benalup-



Casa Viejas, Cádiz) is undeniable and also matched by Málaga's **Ardales and La Pileta caves [D]** (Benaoján). Visits to the latter run between large galleries and passages with highly diverse formations in a wide variety of natural colours: from crystalline lakes to the Gran Sima, an impressive abyss situated at the end of the Sala del Pez (Fish Gallery).

The **Cueva del Tesoro** in Rincón de la Victoria (Málaga) is located above one of the small cliffs that jut out to sea in this area of the Mediterranean coast. It is one of only three visitable caves of marine origin in the world. The cave is also part of the **Parque Arqueológico del Mediterráneo** (Mediterranean Archaeological Park), the only complex of its kind along the entire Mediterranean coast, which has a surface area of over 960,000 square feet. Visitors are able to enjoy a **full scale replica of the wall at the Cueva de La Victoria** where rock paintings were found, as well as various information panels on the caves and the flora in the complex.

Staying in the province of Málaga, we head towards **Nerja [E and F]**, where the region's most important natural cavity is located. It has four galleries which are open to the public: the Bethlehem gallery, where the ceramics museum and Homo Cro-Magnon is located; the Phantoms gallery, due to the ghost-like shapes of the stalactite formations; the Ballet gallery, where the **International Festival of**





Music and Dance [See PAGE 224] takes place; and the Cataclysm gallery, due to the fact that an earthquake caused one of its columns to rupture – the remains of which are scattered across the floor. Measuring 59 feet in width and almost 161 in height, the world's largest natural column can be found in the last gallery.

In Granada, there are two must-see attractions: the **Cueva del Agua** in Iznalloz and the **Cueva de las Ventanas** in Piñar, where beautiful stalagmites, stalactites and water flows accompany visitors around the Column Gallery and the Gran Sima, a well almost 66 feet in depth which provides access to the Treasure Gallery.

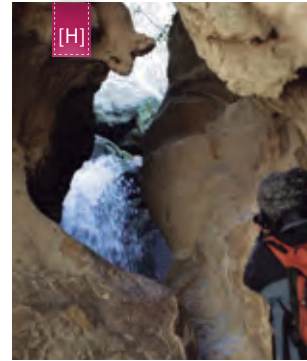
Moreover, various old cave habitats have been recreated, including a hyena den and a Neolithic burial ground.

The **Cueva de los Letreros** [G] (Vélez Blanco - Almería) and **Cueva de Ambrosio** (located between Vélez Blanco and María, Almería) rock paintings are World Heritage sites, forming part of the group of **Rock Art of the Mediterranean Basin on the Iberian Peninsula** sites. The **Cuevas de Sorbas** are of geological and sporting interest. There are almost 1,000 gypsum karst cavities at the Gypsum Karst



Nature Park in Sorbas, as well as numerous stalactites, stalagmites and miles of passages excavated into the Gypsum rock, a type of crystalline rock that reflects the flashlights of visitors' helmets.

Jaén's **Cueva del Agua** [H] (Quesada), one of the first natural grottos to be discovered in Spain; Córdoba's **Cueva de los Murciélagos** [I] (Zuheros), with its important Neolithic site and spectacular geological formations; and **Cueva del Yeso** (Baena), with its different lakes and cavities of depths up to 39 feet, round off this tourist and cultural tour through underground Andalusia.





/02.2 MEGALITHIC ANDALUSIA

These “large stones” (etymological meaning of Megalithism) are surrounded by an aura of mystery and allow us to go thousands of years back in time to the primitive populations of the Copper Age when, no doubt thanks to a collective effort, they were built to become a final resting place for these populations.



[A]

The first destination on our route is the River Gor valley and, in particular, the surroundings of **Gorafe [A and B]** in the Granada province, which are home to the largest collection of dolmens in the whole of the Iberian Peninsula, and the second-largest in Europe. The more than 200 prehistoric constructions demonstrate how intensely occupied this setting was. As well as following the Dolmen Route through phenomenal landscapes, visitors can also visit the **Megalithism Interpretation Centre**, an active museum with an innovative design imitating the shape of a Megalithic tomb with its



[B]



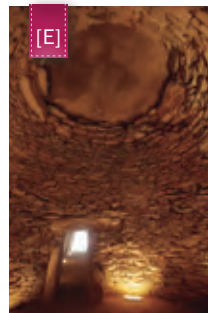
[C]

chamber and access corridor. Detailed information of the three routes is provided at the **Megalithic Park** in Gorafe. The dolmens of the **Sierra Martilla** mountain range in Loja and **Peña de los Gitanos** in Montefrío are also worth highlighting in the Granada province.

Let us head towards **Málaga** to visit the **Dolmens of Antequera** Archaeological Ensemble which is divided into two sites, set 2.5 miles apart. The first site is home to the **Menga [C] and Viera [D]** dolmens, while the second is where **El Romeral [E]** is located. The oldest and largest is the Menga Dolmen, a tomb with a corridor which points, like that of **El Romeral**, towards the **Peña de los Enamorados [F]** (“The Lovers’ Leap”) which resembles the profile of a human face. The next, in chronological terms, is the Viera Dolmen, which points towards the South and is the kind that contains a corridor and funeral chamber, separated by a stone with a small opening. The third and most recent, **El Romeral**, is a typical false cupola tomb (commonly known as a tholos) and is round in shape.



[D]



[E]



[F]



Further along the coast is the **Cádiz** province, where Megalithic art is well represented. As well as the **Tolmillos** (Alcalá del Valle) and **El Charcón** [G] (El Gastor) dolmens, there is also the **Alberite** dolmen, located on the Villamartín plains, along with four other tombs. It consists of a large passage of impressive dimensions. The stone blocks preserve the painted and printed decorations depicting suns, snakes, weapons and human figures.

The privileged location of **Valencina de la Concepción** in Sevilla, which is positioned almost 328 feet above sea level and near to the Guadalquivir River, meant that

a significant human population settled there during the Copper Age. The object of numerous archaeological excavations, it has brought to light constructions of the primitive population, including hut foundations, silos and moats, as well as monumental funeral constructions in the necropolis area, making it one of the main focuses for Megalithism in the Iberian Peninsula. The **La Pastora**, **Matarrubilla** [H] and **Ontiveros** dolmens are also noteworthy, with the first two to being open for visits.

We round off this route in the **Huelva** province, with the **El Pozuelo** dolmens [I] in Zalamea la Real, a site composed of 11 tombs dating from between 3000 and 2500 BC, and the **Soto** dolmen [J] in Trigueros, which is very well preserved. During studies carried

out on the latter, it was discovered that some of the stone blocks which make up the Megalithic monument weigh 21 tonnes and that they were carried over a distance of almost 24 miles.

Antequera: World Heritage hopeful

In 2015, the Antequera Dolmens were proposed to UNESCO as a World Heritage site. They were presented as an ensemble of cultural assets made up of three Megalithic tombs (Menga, Viera and El Romeral) and two natural monuments (La Peña de los Enamorados and the El Torcal mountain range in Antequera). The site constitutes one of Prehistoric Europe's first examples of a conscious integration of architecture and monumental landscapes. Their declaration as a World Heritage site would position them on the map of the greatest Megalithic monuments in the world, rendering them the first asset of this kind in Continental Europe.





/02.3 JOURNEY BACK TO THE IBERIAN ERA

The extraordinary archaeological heritage left behind by Iberian culture in the Jaén province between 700 and 100 BC is the only heritage of its kind in the world.

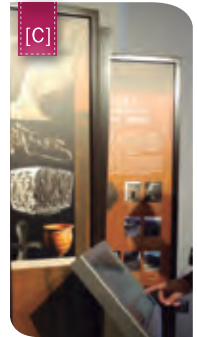
The proposed journey back to the Iberian era is a large project promoted by the Jaén Provincial Council and the Regional Ministry of Tourism, in association with the different city councils and with the collaboration of the Regional Ministry of Culture and the University of Jaén Andalusian Centre of Iberian Archaeology. The Centre promotes the recovery and appreciation of a series of archaeological sites, as well as the improvement and creation of a network of visitor centres, museums and interpretation centres.

Two tours or routes can be followed. The first route, with seven stop-offs, favours visits to the interpretation centres and Iberian galleries of local museums and Jaén's Iberian Museum, as well as to emblematic locations such as the walled cities of Cástulo, [B and C] and Giribaile, the Plaza de Armas of Puente Tablas in Jaén, the heroic sanctuary of El Pajarillo in Huelma, the Toya tomb chamber and the hypogeum tomb in Hornos (both in Peal de Becerro), the Cerrillo Blanco burial mound in Porcuna and the rock sanctuary that is the Cueva de la Lobera in Castellar [A], landmarks which are fundamental in understanding Iberian history in the Alto Guadalquivir area.



The second route is thematic and takes visitors to the settings of the Second Punic War, to the Valley of Death, the Tartessian Frontier, the Iberian Forts and the Castilletes mineros (Sierra Morena mountain range mines).

Other highly-relevant Iberian sites which are worth a visit in Andalusia are Tútugi (Galera, Granada), Basti (Baza, Granada) and Torreparedones (Baena and Cástulo del Río, Córdoba).



Cástulo: a mining past.

Due to its strategic location and mineral wealth, the Iberian city of Cástulo was a fundamental enclave in the conflict between the Romans and Carthaginians during the Second Punic War. This old oppidum or walled city, whose oldest remains date back to the late Neolithic era, shows a population pattern that lasted until the Islamic period.

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/02.4

ROMAN ANDALUSIA ROUTE

The Roman Andalusia Route is a non-profit organisation consisting of 14 cities from the provinces of Sevilla, Cádiz and Córdoba and their corresponding provincial councils. It runs through the most southern province of Roman Hispania and spans the territories covered by the ancient Via Augusta.



[A]

It is made up of the Santiponce, Carmona, La Luisiana, Écija, Almodóvar del Río, Córdoba, Montoro, Almedinilla, Puente Genil, Osuna, Marchena, Jerez, Cádiz and Tarifa councils. Also included in this tour are landscapes of tremendous geographical and natural interest such as the Sierras Subbéticas Natural Park in Córdoba, the region of Campiña, the Bahía de Cádiz Natural Park and the Guadalquivir Valley.

These towns offer a varied and diverse range of activities for tourists. Along the Roman Andalusia Route, tourists can visit the Puerta de Sevilla in Carmona, the city of Itálica [A],



[B]



[C]

the Cádiz cathedral [B], the Moorish fortress in Jerez de la Frontera [D], Baelo Claudia, and the walls of Marchena [C], among many other elements worthy of admiration.

From 300 BC to 500 AD, Baetica was one of the territories annexed to the Roman Empire. Under Roman rule, this geographical space was known for its mining, olive oil and grain production, and for the extent to which its inhabitants' had become romanised. A symbol of the level of romanisation achieved by this province is the rise to power of two Baetic emperors: Trajan and Hadrian, both born in Itálica.

More info:

beticaromana@carmona.org

www.beticaromana.org

f



[D]



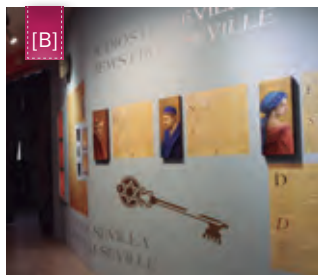


/02.5 JEWISH QUARTERS

For many hundreds of years, until 1492, the Iberian Peninsula was a mosaic and melting pot of people and religions. The Jewish communities developed their own culture, practising their customs and religion and developing a social life away from their Christian and Arab counterparts. The richness of this reality is a common legacy, a collective heritage which makes up this thematic route through Andalusia's main Jewish Quarters.

Sevilla is our starting point. Sevilla's Jewish Quarter [A] is located in what is now the Santa Cruz neighbourhood and around the Santa María la Blanca Church ①, formerly a 13th-century synagogue decorated with 17th-century Baroque plasterwork, which houses an interesting painting by Murillo. It is easy to let yourself be swept along by the Islamic labyrinth that makes up its streets, discovering the details which make it such a unique place: windows with grates covered with flowerpots, small squares where time seems to have stopped, elegant house-palaces and streets which are barely six feet wide.

History and legend are behind the names of many of its streets, such as Callejón del Agua, Callejón de la Judería, Calle Susona and Calle Pimenta – where the spice vendors traded – and Plaza de los

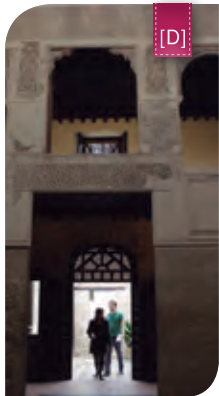


Venerables, where the first scene of Don Juan Tenorio is set, and which is home to the house in which Murillo was born. Other places of interest include the Casa de la Memoria de al-Andalus flamenco club ②, the Hospital de los Venerables Sacerdotes (which now houses the Velázquez Centre) and the Sevilla Jewish Quarter Interpretation Centre [B] ③, a privately-owned project which seeks to recover and promote the culture of the Jewish community, who lived in Spain in splendour until their expulsion.

A visit to Córdoba's Jewish Quarter (a World Heritage site), our next destination, allows for a tour full of charm and magic. Visitors will discover spots which preserve the medieval memory of what is known as the City of Three Cultures. Calle Judíos, where the Synagogue ④, House of Sepharad-House of Memories [C] ⑤,

the Souk and Plaza de Tiberiades ⑥ are located, constitutes an essential nucleus for a tour that perfectly reconstructs the history of the community which is the birthplace of Maimonides, a figure of international renown, and in which some of the most distinguished Jews of their time excelled, such as Hasdai ibn Shaprut from Jaén and Judah Halevi and Abraham ibn Ezra from Tudela.

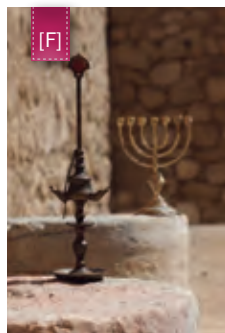




Built in 1315 in the characteristic **Mudéjar style** of the time, **Córdoba's Synagogue** [D and E] is one of the three preserved in Spain from the medieval era (the other two are located in Toledo). Despite the continuous refurbishment works it has endured, its original structure was never altered. It is accessed through a patio leading to a small entrance hall in front of the **magnificent prayer room**, which is decorated with delicate ornamental artistry. Following the expulsion of the Jews, it became a hospital and was transferred to the association of cobblers under the patronage of San Crispín and San Crispiniano, and in the 19th century it became a nursery school.

Also in the province of Córdoba, a visit to the **city of Lucena** [F] must be made without hesitation. Few of the Jewish communities established in Al-Andalus were as famous as the one in Lucena, known as the **Pearl of Sepharad**, whose cultural splendour can be compared to what the Spanish-Hebrew literary circles in Córdoba and Granada achieved during the Caliphate and Taifa Kingdoms. All Jewish and Islamic chroniclers prior to the European Renaissance classify Lucena as the “City of the Jews” between the 9th-12th centuries. During the Caliphate, together with Córdoba, Lucena housed the **Academy of Talmudic Studies**, which brought together the great intellectuals and poets of the era.

The remnants of the Jewish past have been reinforced recently, with the discovery of a **necropolis** during the Ronda Sur construction works in Lucena. A **Hebrew cemetery** consisting of around 400 tombs, it is one of the largest in Spain. Archaeologists at the site discovered the first Jewish tombstone to appear in Andalusia in a funeral structure.



The last phase of our journey through Hebrew culture takes us to **Jaén**. The exact limits of the old Jewish Quarter are still disputed even today. There seems to be no doubt, however, that the current **Calle de Santa Cruz** used to be the main road. On this road, and behind the Santa Clara Monastery, the **synagogue** was located. The neighbourhood was composed of a labyrinth of narrow streets [G] which connected to the city's main roads in two or three places. However, these points remained closed at night in order to avoid robberies.

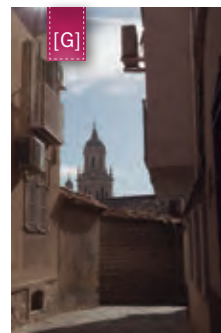
Jaén's imposing Arabic Baths [H] can be accessed via the Villardompardo Palace courtyard, and were used by the Jews on Fridays, the day before Shabbat. Other baths from the same era, known as the Hammam Ibn Ishaq (bath of the son of Isaac), must also have existed near the San Andrés church, which appears to have once been a synagogue due to the beautiful horseshoe arches found in its interior. **The house of Ibn-Shaprut** ⑦ (a distinguished courtier of the Córdoba Caliphs) is located at the Plaza de la Magdalena, whilst the Plaza del Doctor Blanco Nájera – commonly known as the **Plaza de los Huérfanos** (“Orphans’ Square”) ⑧, – houses a large **Menorah** (Jewish candelabrum with seven branches) which acts as a monument to the Jews expelled from Spain during the Middle Ages.

More info:

www.redjuderias.org

Routes of Sepharad

The “Routes of Sepharad” Network of Spanish Jewish Quarters is a public non-profit association which seeks to defend the urban, architectural, historic, artistic and cultural heritage of the Sephardic legacy in Spain.



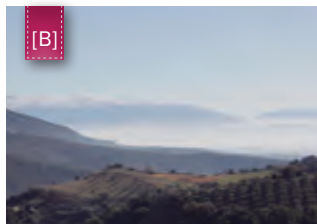


/02.6 THE LEGACY OF AL-ANDALUS

Muslims resided in the Iberian Peninsula for almost eight centuries, shaping the legacy of Al-Andalus which forms part of the key characteristics that identify Spanish and Mediterranean culture. The Legacy of Al-Andalus Foundation aims to recover, disseminate and promote this legacy through routes that have been named Cultural Routes of the Council of Europe.

The Legacy of Al-Andalus Routes takes visitors along trails which were previously traced to connect the Kingdom of Granada with the rest of Andalusia, Murcia and Portugal. Some emerged due to the need to supply the Nasrid kingdom with products such as fish and meat. Others acquired fame after being followed by distinguished travellers such as Washington Irving, Münzer, Ibn al-Khatib and Leo Africanus at different points in history.

The Legacy of Al-Andalus recovered these initial trails through the following routes: Caliphate Route [A], Washington Irving Route [B], Nasrid Route [D], Almoravids and Almohads Route [E], Alpujarras Route, Ibn al-Khatib Route [F], Al-Idrisi Route and Al-Mutamid Route [G]. The routes are rounded off with the Granada Walking Routes [C], which allow visitors to take in the most characteristic streets, squares and corners of this city, which was the last Islamic stronghold throughout the Iberian Peninsula, and the final stage for almost all of the Legacy of Al-Andalus Routes.

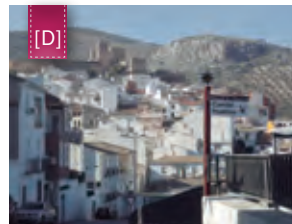


The tours take visitors to over 280 towns, offering the possibility to enjoy the peaceful landscapes and learn about local traditions, cuisine, popular festivals and customs. Certain parts can be followed using other means, allowing visitors to get more in touch with nature: on horseback, by bicycle or on foot, and always respecting the environment.



Más info:

www.legadoandalusi.es





/02.7

CASTLES AND BATTLEGROUND ROUTE

The Castles and Battlegrounds Route in Jaén is a tourist and cultural proposal which starts in Carrión de la Calatrava in the Ciudad Real province, runs through the west part of the Jaén province from North to South (the area with the most castles and fortresses in Europe) and ends in Granada.

A border between Islamic and Christian kingdoms, some of the most impressive castles in Spain tower above Jaén, whose supremacy declined as Christian troops went about reducing the Al-Andalus kingdoms. This route runs through hilltop fortresses such as the **La Mota Fortress [A]** in Alcalá la Real, the **Santa Catalina Castle** in Jaén, the **Alcaudete Castle** and the **Burgalimar Castle [B]**, one of the oldest in Europe, dating back to the Caliphal era, in Baños de la Encina.

The route also shows visitors the remnants of **three battles** which changed the political, social and economic order of the country: the **Battle of Baecula** (208 BC) where the Romans fought the Carthaginians, the **Battle of Las Navas de Tolosa** (1212), the Christian victory which hastened the decline of Arabic hegemony



in the Iberian Peninsula, and the **Battle of Bailén** (1808), which started to bring about an end to the presence of the French on Spanish soil and was the Napoleonic army's first open-field defeat.

It is a fascinating living cultural and tourist tour thanks to the **medieval cuisine** and **entertainment** programmes which organise **street markets, tournaments and medieval dinners** amid the ancient stones. Moreover, Jaén, the homeland of extra virgin olive oil, possesses the largest expanse of protected natural spaces in Spain, including the main Iberian sites of the Peninsula and the jewels of the Southern Spanish Renaissance (Úbeda and Baeza), recognised as World Heritage sites by UNESCO.

More info:

castillosybatallas@promojaen.es

www.castillosybatallas.com



FORTRESSES IN GRANADA

The points of tourist interest on the Granada Route include the castles of Montefrío, Illora and Moclín, as well as the Alhambra and El Generalife in the capital.





/02.8

MEDIUM-SIZED CITIES IN CENTRAL ANDALUSIA

The *Tu historia* (Your History) brand encompasses the tourist products offered by the Medium-sized Cities in central Andalusia, created by the Foundation of the same name. It was set up by the city councils of Alcalá la Real, Antequera, Écija, Estepa, Loja and Lucena.



[A]

These cities have played an important role in the history of Andalusia. Their strategic location (right in the heart of the region) and territorial importance have allowed thousands of years of culture to leave their mark on these lands. Here, in inland Andalusia, visitors will discover a monumental space of great artistic value spread across six cities (Alcalá la Real [C], Antequera [B], Écija, Estepa, Loja and Lucena [A]) which span across the provinces of Córdoba, Granada, Jaén, Málaga and Sevilla.

Alcazabas (Moorish palatial fortifications), and exuberant Baroque churches are waiting to be discovered, and beautiful neighbourhoods full of vernacular architecture [D]



[B]



[C]

and deeply-rooted traditions populate these lands. Visitors are offered a list of activities linked to monumental resources, from guided tours [E] and history sessions to stimulate the senses to themed evening events and theatre-based tours [F]. All this contributes to Andalusia's unique cultural tourism proposal.

More info:

www.tuhistoria.org



TU HISTORIA KEY

Enjoy an unforgettable experience and discover artistic treasures such as the La Mota Fortress, the Abbatial Palace in Alcalá la Real (Jaén), the Alcazaba and Royal Collegiate Church in Antequera (Málaga) and the El Moral castle in Lucena (Córdoba). Tickets are valid for two years.



[D]



[E]



[F]



/02.9

COLUMBUS-ERA PLACES

This route is formed by certain towns in Huelva which were especially relevant to the events surrounding the first voyage of Christopher Columbus and the Discovery of the Americas. Moguer and Palos de la Frontera, together with the La Rábida Monastery, make up Columbus-era Places, a must-see visit for those interested in one of the most important moments in history, which left an ever-lasting mark both on Huelva and the world.

It is impossible to not feel those sensations when visiting the **La Rábida Monastery [A]** in Palos. It is the quintessential emblem of Andalusian buildings related to the Americas, since it was here that the idea for the Discoveries was conceived. An old Islamic fortress, it was converted into a Franciscan monastery and active science, cosmography and naval centre, providing its hospitality to pilgrims that, like Christopher Columbus, came knocking at its doors. The Mudéjar-style church houses a valuable coffered ceiling and various period frescos. The Columbus-themed murals painter Daniel Vázquez-Díaz from Huelva particularly stand out.

The area around La Rábida Monastery has housed the **Monument to the Discoverers [B]** since 1892, which takes the form of a monolith, as well as the **Ibero-American Forum** (an auditorium and congress/exhibition centre) and the **UNIA (International University of Andalusia) Santa Maria de La Rábida Ibero-American Campus**



[C] which strengthens scientific ties with students and researchers from across the Atlantic year after year. The **José Celestino Mutis Botanical Gardens** are located on the western side, inviting visitors to learn about the most characteristic native and American flora as they stroll through.

Opposite the Gardens, at the edge of the Tinto estuary, are replicas of the three Discovery ships: the **La Pinta** and **La Niña caravels**, and the **Santa María ship**. The vessels are docked in a semi-circle shaped harbour known as **Wharf of the Caravels [D]**, which has been decorated in the style of the Columbus era. A **permanent exhibition dedicated to the 15th century [E]** is also housed in the same building, which displays the correspondence between Columbus and the Catholic Monarchs and the nautical charts and technical instruments which allowed the crew to voyage across the Atlantic Ocean.

The **Muelle de la Reina (Wharf of the Queen)** is located nearby, which pays tribute to Queen Regent Maria Christina who inaugurated it on





[D]

the 400th Anniversary of the Discoveries, as well as the monument in honour of the 1926 voyage made by the Spanish hydroplane **Plus Ultra**.

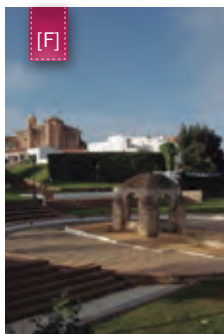
In May 1492, at the **San Jorge Mártir** church in Palos de la Frontera, town residents gathered to listen to the reading of a royal provision ordering the armament of ships and recruitment of sailors to accompany Christopher Columbus on his search for a trade route to the 'West Indies'. Down from the church towards Moguer, is the old public fountain known as **La Fontanilla** [F], a small, 13th-century, temple-like brick structure from where the ships retrieved their water supplies for the voyage.

The Renaissance-style **Pinzón House Museum** houses a permanent exhibition and a study centre on the town's relationship with the Discoveries. This family of sailors from Palos de la Frontera provided Columbus with crucial support, including lending boats and significant sums of money, and enlisted for the voyage. The city remembers its most famous resident, **Martín Alonso Pinzón**, with a sculpture located at Plaza del Ayuntamiento. The **Muelle de la Calzadilla** (Calzadilla Wharf) can be found in the area of the city that looks out to the Tinto River. Built for the 400th Anniversary of the Discoveries, it was recently restored. It was from there that the Plus Ultra hydroplane departed, undertaking the first flight between Europe and the Americas in history.

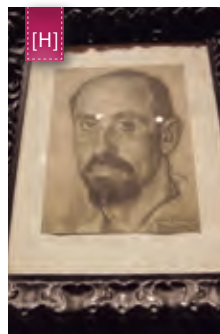
Moguer is our next destination. A prosperous seafaring town at the end of the 15th century, its shipyard was the location for the launch of the La Niña caravel and many of the **sailors** who sailed with Columbus were also from Moguer, such as the **Niño brothers**. Beautiful remnants of the past have been preserved, such as the **Santa Clara Monastery** [G], with its rich, Mudéjar-style coffered ceiling



[E]



[F]



[H]



[I]

and 14th-century Nasrid seating; the **San Francisco Monastery** (many of whose friars left for the Americas on evangelisation missions) and the old **Almohad Castle**, which retains various towers and parts of its walls, as well as an aljibe or Arabic water cistern.

With its the Baroque air and stately homes, the city's most distinguished ambassador is Nobel Literature Prize winner **Juan Ramón Jiménez** [H]. Extracts from his work "Platero y yo" are inscribed on azulejo tiles spread around different locations, reflecting the personal and affectionate vision the poet held of his town. You can follow the marks left behind by him and his wife Zenobia at the **house where he was born** [I], the **House-Museum** and the **Fuentepiña** farmhouse, where it is said that Platero is buried.



[G]

Our Lady of La Cinta Sanctuary

Dedicated to the patron saint and permanent mayoress of Huelva, the Virgen de la Cinta, this is where Christopher Columbus came to pray after his first journey to the Americas to express his gratitude for the expedition's success, after a return trip navigating the rough waters of the Atlantic Ocean [J].



[J]



/02.10

THE SOUTHERN SPANISH RENAISSANCE

The Southern Spanish Renaissance has two proper names: Úbeda and Baeza. These two Jaén cities in the La Loma region were declared World Heritage sites in 2003 and, alongside other towns in the province (including the capital), make up a route that allows visitors to admire authentic masterpieces from the Renaissance era in Andalusia.

The tour begins in **Úbeda** ①, the aristocratic city built through the hard work of the nobility and clergymen, which overflows with beauty and opulence. The Puerta de Granada and Puerta de Sabiote (also called the Puerta del Losal) gates, as well as the reconstructed Puerta de Santa Lucía/Puerta de Quesada gate of the **walled Arabic enclosure** which surrounds almost all of the town even today have been preserved.

Displaying private architecture and civilian power, the Italian-inspired **Plaza Vázquez de Molina** constitutes an unexpected spatial and architectural exhibition for visitors with its large dimensions, open nature and numerous viewpoints. The square houses the most emblematic buildings of the Úbeda Renaissance: the **Sacred Funerary Chapel of El Salvador del Mundo** [A], whose sacristy is a real artistic treasure, and the **Palace of Juan Vázquez de Molina**. The square is fit to burst during Holy Week, and also houses the



Collegiate Church of Santa María de los Reales Alcázares; the **Cárcel del Obispo** (“Bishop’s Prison”); the **Palace of Dean Ortega** (now a state-run luxury hotel) [B]; the **Antiguo Pósito** (“Old Granary”) and the Renaissance fountain.



Nearby is **Sabiote** ②, with its old Arabic **alcáza** converted into a **beautiful Renaissance palace** by Francisco de los Cobos, who counted on Andrés de Vandelvira to oversee the works on the palace grounds and engineers such as Benedetto de Ravenna for works of a military nature. To the south, after leaving behind **Torreperogil** ③ with its Santa María la Mayor Church, we reach **Cazorla**. Located between the mountainous massif of the Sierras de Cazorla, Segura y Las Villas Natural Park and the olive groves that span out towards the west, the municipality is presided over by the imposing **La Yedra** castle. Must-see sites include the **Vazquez de Molina Palace** (also



known as the **Palace of the Chains** [C] and, in the crowded **Plaza de Santa María** next to the **Las Cadenas fountain**, stands the Church of the same name, which was designed by master architect Valdevlira.

The old **Iruela** ⑤ and **Hornos** ⑥ fortresses lead the way to **Segura de la Sierra** ⑦, which is presided over by its magnificent castle of Islamic origin. The Renaissance style is present in monuments such as the **Virgen del Collado** parish church [D], the **Imperial Fountain** and the façade of **Jorge Manrique's House** ④. **Villacarrillo** ⑧ with its imposing **Nuestra Señora de la Asunción Church** – a Vandelvira legacy – and **Castellar** ⑨, where highlights include the **Ducal Palace of Medinaceli** and the **House of the Díez family**, lead us to our next destination: none other than **Baeza** ⑩ which, thanks to the founding of its university in 1538, was considered one of the most cultured metropolises in the whole country in the 16th century.

We pass through the **Puerta de Úbeda** gateway and by the remains of its walled enclosure and continue until we reach the **Palace of Jabalquinto**, with its magnificent façade decorated with pyramid-shaped reliefs, coats of arms, pinnacles, floral motifs and pinecone-style ornamental studs. The **Santa María fountain** is located in the middle of the **Plaza de Santa María**, the Renaissance centre of the city, alongside the **Cathedral** and the **Casas Consistoriales Altas** [E], which once houses the city council. Another point of great monumental interest is the **Plaza del Pópulo**, also known as the **Plaza de los Leones** (“Square of the Lions”) due to the fountain presiding over it, which features four Iberian lion sculptures brought

over from the **Cástulo** site. Monuments such as the **Casa del Pópulo** can be found here, as well as the **Antigua Carnicería** (“Old Slaughterhouse”) – with its impressive **Charles V** coat of arms on the façade – and the **Villalar Arch**.

In the neighbouring town of **Canena** ⑪, the imposing figure of its Renaissance **Castle** stands out. As for **Linares** ⑫, the beautiful **Tobaruela** fortification is a highlight, along with the **Santa María la Mayor Church** conceived by Valdevlira, and the **Zambrana** and **Orozco** family palaces. Before arriving in the town of **Baños de la Encina** ⑬, the towers facing its two large monuments – the **Burgamilar Castle** and the **San Mateo Parish Church** – cause visitors to lift their gaze. The towns of **Guardia de Jaén** ⑭, with its beautiful Renaissance fountain, **Huelma** ⑮ and its classicist **Nuestra Señora de la Concepción Church** [F], **Torres** ⑯, (where the **Palace of the Marquis of Camarasa** or, as it is also known, the **Palace of Francisco de los Cobos**, is noteworthy) and **Mancha Real** ⑰ guide our journey towards **Jaén**, the capital of the area once known as the **Holy Kingdom**.

Jaén ⑱ perfectly combines its Renaissance legacy with the tradition of its medieval districts. It sits on top of the **Cerro de Santa Catalina** hillside, crowned by the **Castle of the same name**. The **Cathedral of the Assumption in Jaén** [G] is considered one the best works of **Andrés de Vandelvira's**, who designed the **Chapter House** and the **Sacristy**. Rounding off the Renaissance route are visits to the towns of **Martos** [H] ⑲, where **Francisco del Castillo**, known as “**El Mozo**”, developed his classicist imagination; **Alcaudete** ⑳ and its **Calatrava castle**; **Valdepeñas de Jaén** ㉑ and **Alcalá la Real** [I] ㉒, with must-see sites such as the **La Mota Fortress Ensemble**, the **Santa María la Mayor Abbey Church** and the Renaissance **Cabildo Houses**.

Outstanding works:

*The pioneering works of the Spanish Renaissance were two Andalusian castles, converted into beautiful Renaissance palaces in the 16th century: the **Castle-Palace of the Marquis of Vélez** (Vélez Blanco, Almería) and the **Castle-Palace of La Calaborra** (Granada). In addition to these is the **Palace of Charles V**, erected in the heart of the **Alhambra**.*





/02.11

LANDS OF JOSÉ MARÍA

"EL TEMPRANILLO"



The Lands of José María el Tempranillo route is located within the area where the provinces of Málaga, Córdoba and Sevilla meet. Made up of Badolatosa, Corcoya and Casariche in the province of Sevilla, Benamejé and Jauja (Lucena) in Córdoba and Alameda in Málaga, the route runs through the places frequented by the famous bandit and his gang during their short existence.

At one time, travelling through Andalusia was a dangerous adventure. Highwaymen, pickpockets and bandits roamed the roads.

It was into this starving Spain that José María "El Tempranillo" was born. He grew up in Jauja, in the bosom of a humble family, and worked in the fields until a fight when he was 16 meant he had to "take to the hills", becoming, from that moment on, the most famous bandit in Andalusia, known as the Andalusian Robin Hood.

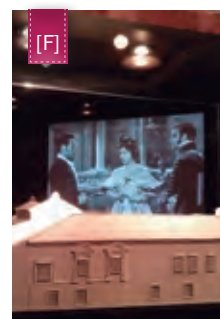
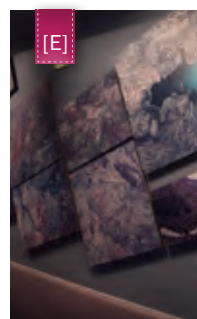
This cultural route allows visitors to learn about the phenomenon of Romantic banditry, visiting the Lands of José María El Tempranillo



Network of Thematic Centres and Museum Collections: the Romantic Bandit Thematic Centre ① (Jauja), Roman Baths Thematic Centre [B] ② (Alameda), Andalusian Countryside Thematic Centre (Alameda) [C] ③, "José Herrera Rodas" Roman Mosaics Museum Collection [D] ④ (Casariche), Genil River Thematic Centre [E] ⑤ (Badolatosa) and the Duchess of Benamejé Thematic Centre [F] ⑥. The **Bandit Pass** allows access to the Thematic Centres as well as the nature and heritage reserves offered by these towns to everyone who wants to learn more about them. **Theatre-based tours** [A] or the opportunity to experience a bandit ambush are other possibilities on offer.

More info:

www.rutadeltempranillo.es





/02.12

IN THE FOOTSTEPS OF LORCA

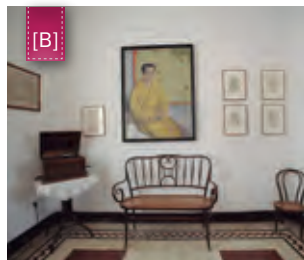
The Author of Gypsy Ballads and Poet in New York, it is easy to follow in his footsteps on a tour that passes through the places that witnessed his birth and death in his hometown of Granada.

This world renowned poet was born on the 5th of June 1898 in the heart of the Granada countryside, in a small farmhouse in **Fuente Vaqueros** which has been faithfully restored and converted into the **Federico García Lorca Birthplace Museum** ②. Its rooms evoke the scenes of his childhood through the decorations and furnishings, while on the first floor, which was formerly a barn, there is a hall for exhibitions and cultural events. It houses countless **written documents and illustrations** and even **effects and items** belonging to the poet or related to his life and work. Visitors can contemplate the only existing photographs of Lorca with his colleagues from the La Barraca theatre group and during his trip to Montevideo.

The poet spent his youth at the **house in Valderrubio** ①, a small borough in Pinos Puente where his father owned a farm. While living in this house, Federico started secondary school and saw his first travelling theatre, awaking his interest in the genre, the seed of his future creative vocation. Until 1925 it was also where he would spend the summer. It was a hugely important place in the poet's life before he moved to the capital and was the source of inspiration for

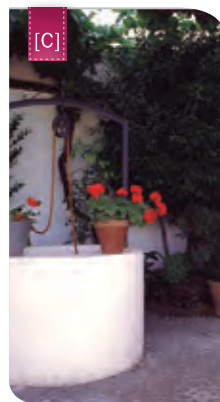


[A]



[B]

some of his works, such as *The House of Bernarda Alba* and *Yerma*. Today, it houses the **Federico García Lorca House-Museum** [C] where his bedroom has been kept just as he requested in a letter he sent to his family, along with other effects and furnishings.



[C]

If we head to the city of Granada, we will come across the house which was Lorca's summer residence between 1926 and 1936: the **Huerta de San Vicente** ③. The Granada playwright wrote some of his main works such as *Blood Weddings* in this house and it was also where he **spent the days prior to his arrest and death** at the beginning of the Spanish Civil War. Open to the public as a **House-Museum** [A and B], its original structure has been perfectly preserved, and visitors are able to see Lorca's kitchen, bedrooms and even his piano. Inside, drawings, oil paintings and prints by **Salvador Dalí**, **Rafael Barradas**, **Gregorio Toledo** and **Rafael Alberti** are on display, as well as the odd drawing by Federico, old family photographs and portraits of his siblings. The poet's gramophone and desk complement the collection.

The route's last stop is at the **Federico García Lorca park** in **Alfacar**, located in the **Viznar Ravine** ④, where it is suspected that the poet was killed on the 18th of August 1936 and where it is believed that the common grave where his remains rest is located. Surrounded by pine forests and the Alfacuara mountain range, the park houses a memorial monolith next to an olive tree which reads that García Lorca was shot dead. The park also pays tribute to those who died in the Civil War.



/02.13

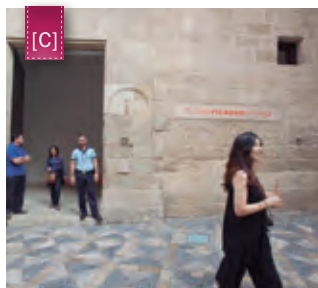
PICASSIAN MÁLAGA



*The first years of Pablo Ruiz Picasso's life were closely linked to Málaga, the city where he was born in 1881 and whose most distinguished ambassador he became. This route allows visitors to learn about the painter's **family and artistic background** during his early years, which were fundamental to the development of his work and character.*

In order to follow in **Pablo Picasso's** footsteps around Málaga, we must start at the house where he was born, at number 15 on the Plaza de la Merced, which is now the location of the **Pablo**

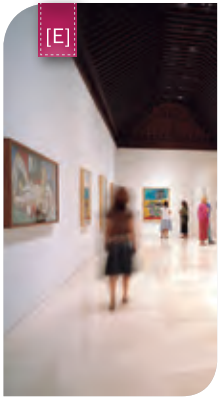
Ruiz Picasso Foundation Birthplace Museum ①. As well as the temporary exhibitions on artists and movements linked to Picasso, the Foundation has also added a documentation centre with around 100,000 records and an artistic collection whose highlights include a large selection of Picasso's graphic and ceramic works. As for the Museum, it exhibits the artist's original works from its permanent collection and temporary exhibitions.



Before Picasso left for La Coruña, where he fled with his family at the age of 10, he lived on the third floor of **number 17** ② on the **Plaza de la Merced** ③, in the building adjacent to the one where he was born. The square, which was a public market in the 15th century and a place of leisure and amusement for the bourgeoisie at the end of the 19th century, houses an **obelisk in memory of General Torrijos** [A] and his comrades, who were shot on the beaches of Málaga.

From the Merced you can continue down Calle Granada where the **Church of Santiago** [B] ④, the place of his baptism on the 10th November 1881, is located. At this parish church, with its Baroque interior and Mudéjar tower, his paternal grandparents and parents were also married. Two of his sisters, Dolores and





[E]

Concepción, were also baptised there. From Calle Granada you can access Calle San Agustín, where the **Málaga Picasso Museum [C and D] ⑤** is now located in the Renaissance era Buenavista Palace. The museum's permanent collection displays more than 200 of the Málaga artist's work [E, F, G and K], including paintings, sculptures, prints and drawings, from his early pieces to the last paintings he produced in the 1970s.

Further along is the old San Agustín Monastery [H], which housed the old **Municipal Museum ⑥** at one time, where Picasso's father, **José Ruiz Blasco**, was a curator. He was also a professor of Line

Drawing and Embellishment at the **San Telmo School of Fine Arts ⑦**, which is located at the nearby Plaza de la Constitución [I], in the same building as where the **Ateneo** cultural centre is today. The painter's old school, **Colegio de San Rafael ⑧**, was located on the nearby street of Calle Comedias.

The Plaza de San Francisco should also be highlighted, where the old **Art and Literature college ⑨** used to be – a meeting place and

centre of cultural activities visited by Picasso – along with the **Vicente Espinel Secondary School ⑩**, on Calle Girona, where he sat his last exam in Málaga in order to be admitted to secondary school in La Coruña.

The **Malagueta Bullring [J] ⑪** is located a little further out from the centre. Neo-Mudéjar in style, Picasso attended several bullfights there with his father. The **Bullfighting Museum** is also located on its premises. Various "**Picassian Bullfights**" have taken place at the bullring in order to promote the image of the Andalusian city, which is linked to the famous painter, transforming the traditional blood-red barriers of the bullring into **toreografías**, the name given to the lines drawn on the panels with paint-dipped bullfighting capes.



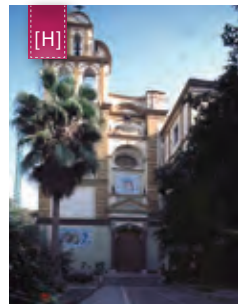
[J]



[F]



[G]



[H]



[I]



[K]



/02.14 ANDALUSIA, A FILM DESTINATION

*Andalusia has always been highly valued by film directors, and the long list of productions shot there serves as proof. The high-profile series **Game of Thrones** was shot in Sevilla and Osuna, and full length feature films such as **Marshland** (winner of 10 Goya prizes in 2015) and Ridley Scott's blockbuster **Exodus** recently chose the region as their natural film set.*

Andalusia is one of the most attractive regions in the Mediterranean due to its pleasant **climate**, the diversity and beauty of its landscapes and nature, and its **history and culture**. It also possesses a comprehensive transport network (international airports, ports, high-speed trains) and infrastructure for accommodating visitors that makes it one of the most well-known international locations in the tourism industry. The film world has therefore been unable to resist its great potential.

The province of **Almería** [A] has had a special relationship with the film world for more than six decades. In the **mid-1950s**, desert-like areas with wild landscapes such as the region of Tabernas, large mountain ranges with dense vegetation, coasts, cliffs and the unspoilt beaches of Cabo de Gata in Níjar, made Almería one of the great centres of film production in the world. Spanish films quickly gave way to European and American productions, which brought with

them the biggest stars of the international stage. “Spaghetti westerns” by director **Sergio Leone** marked a true milestone, with titles such as *The Good, the Bad and the Ugly*, *For a Few Dollars More* and *A Fistful of Dollars*, a trilogy which has just celebrated its 50th anniversary, being filmed there.



However, the region did not wish to focus on one genre alone and knew how to “sell” its charm to directors and actors working on other types of films until areas of the capital, such as the Alcazaba [B] were transformed to shoot *Indiana Jones* and the *Last Crusade* upon Steven Spielberg's request, and the Rambla del Búho in Tabernas was the location used for the Battle of El Guettar in *Patton*. Nowadays, cinema activity still takes place in the region, with advertisements and films continuing to be shot there on a regular basis.

Inspired by the legendary “Spaghetti Western” genre, the old sets for historic films about the American West have now been converted into two fun **theme parks**. **Oasys** [C] theme park combines the old “Far West” sets, around which world-class actors like Clint Eastwood and Brigitte Bardot would stroll, with a large 74-acre area used as a **wildlife reserve**. As for **Fort Bravo/Texas-Hollywood**, the space contains the **largest Western-style film sets in Europe**. Moreover, it houses a genuine wooden town from the American Old West, a typical Mexican town, a military fort and a Native American settlement – a set where all types of spectacles take place.





The **Great Film Route** allows visitors to learn about the whole of Andalusia just by touring the locations for films such as *Doctor Zhivago* (Granada); *The Bridge of San Luis Rey* (Málaga); *Stars Wars Episode II: Attack of the Clones* [D] (Sevilla); *Captain Alatriste: The Spanish Musketeer* (various areas in Cádiz, Jaén and Sevilla); *Carmen* (Córdoba); *The Neverending Story* (Huelva and Almería) and James Bond films such as *007. Die Another Day* (Cádiz) and *Never Say Never Again* (Almería). A joint project by the **Regional Government's Ministry of Tourism and Trade** and Andalusia Film Commission, it highlights the region's important immaterial heritage from having been the setting for films produced by

virtually the best directors in the field of national and international cinema, such as Steven Spielberg, David Leon, George Lucas, Ridley Scott, Luis Buñuel and Pedro Almodóvar.

Andalusia Film Commission, a non-profit organisation that aims to promote Andalusia as a filming location and to support professionals from the audiovisual industry with the logistics of their productions, has published interesting movie maps for films shot in Andalusia which trace interesting routes around the shoot locations: **Summer**



Rain (2006), directed by Antonio Banderas and filmed in Málaga; *Captain Alatriste: The Spanish Musketeer* (2006), filmed in Úbeda, Baeza, Tarifa and Conil de la Frontera, Cádiz, Sevilla and Santiponce; *The Heart of the Earth* [E] (2007), which explores the territory of Huelva; *Among Wolves* (2010), set in the legendary forests of the Sierra Morena mountain range; and, lastly, the award-winning *Marshland* (2014) by director Alberto Rodríguez from Sevilla, which runs through La Puebla del Río, Isla Mayor, the area around the Veta la Palma natural park and the Brazo de los Jerónimos stream.

More info:

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The Home of Cinema

This typical rural farmhouse is located in Almería's capital, where it recalls the splendour of the film world. A special mention is made to one unforgettable artist who spent a brief but intense period living in the building: celebrated Beatles member, John Lennon, who filmed his full length feature film "How I Won the War" in Almería in 1966, and found the inspiration for one of his most famous compositions between its walls: Strawberry Fields Forever.





/02.15

PATHS OF PASSION

Paths of Passion is a cultural tourist route which allows visitors to discover the historical and artistic heritage, cuisine, traditions, Holy Week celebrations, folklore and craftsmanship of Andalusia's geographic heart.

The tourist initiative is the product of a union between **Alcalá la Real** (Jaén); **Baena, Cabra, Lucena, Priego de Córdoba [A]** and **Puente Genil** (Córdoba); and **Carmona and Osuna** (Sevilla). The aforementioned towns possess a great wealth of heritage and all have one thing in common: **Holy Week** celebrations that have been declared an **event of Tourist Interest of Andalusia**. These celebrations act as the unifying thread for six thematic tours which are full of surprising proposals, allowing visitors to learn about the real Andalusia in a powerful and unique way.

The **Paths of Emotion** route allows visitors to experience the popular religious fervour of the central Andalusian Holy Week celebrations, admiring the extraordinary Baroque images in Osuna, Carmona and Priego, the dramatization of biblical scenes in Alcalá la Real and Puente Genil, the processions in Lucena and the coliblanco and colinegro drumming processions (in which brotherhoods take to the street wearing helmets adorned with long black or white horse manes) in Baena, as well as the monumental wealth of its temples and churches.

The **Paths of Culture** route delves deep into the history, heritage and monuments of this ancient land, with highlights including the archaeological sites and Al-Andalus and Baroque legacies of its



towns. Places of interest include the Roman Necropolis in Carmona, the La Mota Fortress (Alcalá la Real), the Collegiate Church in Osuna and the Fountain of Health in Córdoba.

The **Paths of the Senses** route invites visitors to enjoy the wealth of cuisine available in Andalusia, with its products of extraordinary quality that hold numerous designation of origin accreditations (extra virgin olive oils, wines, confectionary produced by artisans and convents, quince jelly, cured meats and cheeses, etc.), and sample typical dishes [B] in the region's establishments.

The **Paths of Tradition** route takes in central Andalusia's festive calendar, revealing the purest and most genuine expression of its flamenco festivals, fairs, pilgrimages [C], popular festivals and equestrian tradition.

Visitors can learn about the unique, age-old **artisanal crafts** of each town through the **Paths of Authenticity** route. Pottery, leather, ceramics and natural cosmetics workshops, as well as embroiderers and carvers, are all awaiting a visit. Moreover, visitors are able to acquire genuine gems, which are the fruits of knowledge handed down over generations.

Lastly, the **Paths of Nature** route brings visitors into contact with landscapes and **natural spaces** of great environmental value, such as the Sierras Subbéticas Natural Park, the cliffs of the Sierra Sur mountain range in Jaén, the Sierra de Cabra mountain range or the imposing balcony made up of the Sierra de Aras mountains. These are natural locations to be enjoyed through taking part in a wide range of activities.

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/02.16

FLAMENCO TERRITORY

To learn first-hand about the art of Flamenco, which has been declared Intangible Cultural Heritage by UNESCO, there is nothing better than exploring the routes that trace back to its very beginnings. The 'Flamenco Routes' run through Andalusia, allowing tourists to experience a sample of this great cultural treasure in just a few days. As well as these, in the capital of Sevilla, there are the tours which make up the 'A River of Flamenco' route.

The “Bajañí Route” extends along the Cádiz coast up to Morón de la Frontera, with visitors learning about two great geniuses, Camarón de la Isla and Paco de Lucía, along the way. The latter was born in Algeciras and the city pays tribute to him at the house where he was born (open for visits), his statue in the Plaza del Ayuntamiento and the conservatory which bears his name. Stopping off to visit the Cante Grande Flamenco Society, where admiration for the genius is evident in every detail, is a must. Located just a few miles away, San Fernando [A] is the birthplace of the guitarist's long-time collaborator: Camarón de la Isla. The two of them formed one of the greatest duos to ever be seen in the world of flamenco. The La Sacristía güichi (the term used by island residents to refer to bars), the Venta de Vargas restaurant and the famous restaurant Cañalla are where Camarón forged his first years as a flamenco singer, listening to Caracol, his brother Manuel and El Niño de la Calzà, among others.

And so we come to Jerez de la Frontera [B], with the Arco de Santiago, a bar frequented by all these maestros where guitars and singing are constant topics of conversation; the Taberna Flamenca, where El Torta and the Mijata family are regulars; and the Lagar del Tío Parrilla flamenco club. A visit to the Andalusian Flamenco Centre at the Pemartín Palace and the Flamenco Studies Centre (Cátedra de Flamencología) are also not to be missed. The route ends in Morón de la Frontera, which is closely linked to guitarist Diego del Gastor, and Sanlúcar de Barrameda [C], the birthplace of maestro Manolo Sanlúcar who has exerted a great influence over the town's Conservatory.



The second tour, which carries the words “the creation” in its name, traces the steps of Antonio Chacón and runs through Málaga, the Granada countryside and its flamenco districts. The starting point is Málaga [D]. In the neighbourhoods of El Perchel and La Trinidad, maestro Juan Breva forged his legend. The strong economic conditions of the second half of the 19th century caused numerous live music cafés to emerge in the city. Moreover, Málaga flamenco found sustenance in the countryside, with songs about stamping, ploughing and threshing, and by the sea, with the famous marengo and jabegote styles that prevail in the coastal area. All of this can be contemplated at the Juan Breva Flamenco Club [E], which houses a Flamenco Museum.





Stopping off in **Axarquía**, with its flamenco capital in Vélez-Málaga, to see performances by **verdiales groups** is a must, before heading to **Granada [F]**, where Antonio Chacón spent some time. The majority of Granada's flamenco's story takes place in the capital, in the neighbourhoods of **El Albayzín [G]** – with the **La Platería flamenco club** (one of the oldest in the country) and the **Jaime el Parrón** tavern (where many artists from the capital gather) – and **El Sacromonte**, the setting that inspired Antonio Chacón to create his **granaina and media granaina singing styles**. Also fundamental on this visit are the points where **work songs** came into being, such as Iznájar, Algarinejo and

Montefrío, with their different variants of the trillera style, named after the process of threshing.

The “**Cayetano Route**”, in honour of El Niño de Cabra, runs through the Córdoba mountains, with a must-see stop off to the city itself. The route begins in Bujalance, from where the **Pajarona** style emerged, and continues through **Puente Genil**, which possesses its own version of the fandango: **the zángano**. However, the region's most important town in terms of flamenco singing is, without a doubt, **Lucena**, the Pearl of Sepharad, where at least three different types of local fandango can be heard, thanks to Dolores de la Huerta and Rafael Rivas. **Cabra** is the epicentre of Córdoba's treasure: the **abandolao** singing style, thanks to the legendary **Cayetano Muriel**, whose birthplace bears a commemorative azulejo tile.

The city of **Córdoba**, the historical refuge of the greatest flamenco singers in history, brings this tour to a close. Among the places of interest are: José Reyes Maldonado's **guitar workshop [H]** whose instruments were used by maestros such as Paco de Lucía, Manolo Sanlúcar and Vicente Amigo; the **Sociedad de Plateros tavern**, a setting frequented by flamenco singers; the taverns of the Jewish Quarter; the **Las Tendillas clock**, which tells the time to the sound of



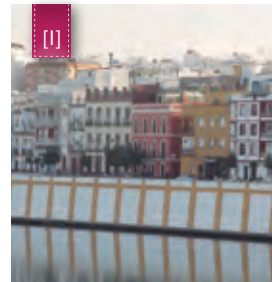
Juan Serrano's guitar playing in the **seguiriyas** style; and the **tablaos (flamenco venues)**.

From the Triana neighbourhood **[I]** (Sevilla) and other towns in the province such as Utrera and Lebrija, runs the “**Three-Four Time Route. The Basic Song Forms**”, which once again takes us to Cádiz, and whose most important stopping point is in Jerez de la Frontera. **Triana** is one of the cradles of flamenco. The district is full of places where flamenco flourishes: from the authentic tavern of Tío José, the Tertulia Flamenca Don Cecilio (flamenco social club) in Triana and Casa Anselma flamenco venue, to the modern bars on Calle Betis where you can listen to live sevillanas, tangos and bulerías on a daily basis. Another important site is at the **Alameda de Hércules**, where La Niña de los Peines, Antonio Mairena, El Niño Ricardo and many others expressed their art in its colmaos (wine shops).

A key stop-off is **Utrera**, which has granted the history of flamenco song with two legends: **Fernanda and Bernarda** who, alongside the **Perrate** family, constitute the basis for recent flamenco in the town that hosts every summer what is considered the best flamenco festival in history: the **Potaje Gitano**. Let us head towards **Jerez de la Frontera [J]**. The **Santiago and San Miguel** neighbourhoods, with their typical taverns, are two of the main sanctuaries from which Manuel Torre and Antonio Chacón emerged. However, in order to properly approach the visit, the best thing to do is to start at the **Andalusian Flamenco Centre**, located inside the Pemartín Palace. Two incomparable moments must also not be overlooked: the **Jerez Festival** at the Villamarta Theatre and the **Bulería Festival**.

In **Lebrija** two of the greats must be remembered: Diego el Lebrijano and “**Juaniquín de Lebrija**”, although nowadays flamenco in the town is passed down through the **Peña and Bacán** families. So often referred to in his soleá songs, **Alcalá de Guadaíra** goes hand in hand with Joaquín el de la Paula. And, of course, a visit to **Mairena del Alcor** is also a must, as well as **Antonio Mairena's Flamenco House Museum**, where all the information relating to the holder of the third Golden Key of Flamenco Singing is closely guarded.

In the **province of Cádiz** a more liberal style of flamenco is produced. Artists such as Ignacio Espeleta, Pericón de Cádiz and Aurelio Selles





are the archetypes of the alegrías style, and these singers are closely involved with the **Cádiz carnival**. Latin American styles emerged in La Caleta. Guajiras, milongas, vidalitas and rumbas settled in the throat of **Pepe Marchena**, who went on to invent colombianas.

A tour around **Huelva and its fandangos**, and “**The Mining Route**”, between Almería and Jaén, rounds off these proposals. This route around the homeland of the fandango and taranta begins in **Linares** with the figure of Rafael Romero, known as El Gallina, and his legendary successor José Yllanda. The intense mining activity of the 19th century attracted many artists to

Linares, who came in search of their daily bread. The **live music cafés** emerged, some of which have been **converted into flamenco clubs** and can be visited today. **Almería** is, historically, the homeland of the **fandango**. The style is sung and danced from Adra to Níjar, Balerma to Laujar and Serón to Vera. In the capital, the significant effect that the Cultural Casino has had on the history of the taranto variety should be highlighted. Today, all of Almería’s flamenco activity can be found in the capital’s flamenco clubs, where the most famous local artists, led by **José Sorroche**, perform their songs. Finally, the tour must end at **Paterna del Río**, where many of Almería’s theorists believe the **petenera** to have come from.

Sevilla: a river of flamenco.

From the live music cafés and old colmaos (wine shops), through the greatest figures of this art form who were born and died in the city of Sevilla... The city and the art of flamenco are discovered with these **three routes** through a river, the Guadalquivir: **Triana: Birth of Flamenco**; “**La Alameda de Hércules: the Golden Age of Flamenco**”, cradle, life and school of the great maestros of flamenco history such as Tomás Pavón, La Niña de los Peines, Antonio “El Bailarín” and El Niño Ricardo; and “**Sevilla: the Flamenco Stage**”, from the live music cafés to the current tablaos (flamenco venues) [K, L and M].



Andalusia is

art
&
culture

/03

**CULTURAL
UNIVERSE**

The homeland of great artists and writers including Velázquez, Murillo, Lorca, Alberti, Juan Ramón Jiménez and Picasso, Andalusia also boasts some of Spain's best museums, covering everything from archaeology and fine arts to regional traditions and collectibles. Moreover, the region is the setting for cultural competitions of renowned international prestige encompassing all fields of art.

CULTURAL UNIVERSE

/03.1 MUSEUMS AND ARCHAEOLOGICAL ENSEMBLES

Great efforts have been made in Andalusia in recent decades to develop and showcase all of the region's historical and artistic heritage. The product of this work is its spectacular archaeological ensembles and museums, equipped with the most advanced technology, covering a range of topics as varied as the region itself, the birthplace of great artists who left their works to the land that shaped them.

Art is revealed in all its forms in Andalusia's museums. These are amazing places where you can travel through culture and take a closer look at the region and its heritage. Most of the museums also have the added benefit of being housed in **buildings of high architectural value**, such as Moorish-inspired castles, stately homes, Renaissance palaces and even World Heritage Sites, like the **Alhambra of Granada** and **El Generalife**, which contains two museums: the Alhambra Museum and the Fine Arts Museum.

The most common types of museum in Andalusia are **general history museums**, which typically house collections dating back to the region's first inhabitants and spanning all the way up to the early 21st century, and **fine arts museums** which display famous works of art. One such example is the **Sevilla Museum of Fine Arts**, considered to be Spain's second most important art gallery. There are also **science museums** featuring cutting-edge technologies, such as the **Parque de las Ciencias of Granada**; museums **focusing on one artist**, such as those featuring the work of great Andalusians such as Rafael Alberti, Pablo Picasso and Juan Ramón Jiménez; as well as centres dedicated to **contemporary art** and regional traditions such as **flamenco**, **bullfighting** and the **equestrian world**. These museums and centres are owned by a range of different entities, including the state, the region, different municipalities, the Church, foundations and private individuals.

In order to make art and culture more accessible to the public, the museums participate in **initiatives** such as **free entry** at least one day a week and for special events such as Andalusia Day, International Museum Day, World Tourism Day and European Heritage Days. There are also what are known as '**Nuits Blanches**', or night-time arts festivals, which were first held in Paris in 2002 and have been incorporated into the cultural agenda of many Andalusian cities. The shared goals of all the cities that organise Nuits Blanches are to make these events free, cutting-edge, for the public and sustainable. The exchange of experiences is also promoted through the development of joint programmes and the internationalisation of local artists.

Andalusian museums and archaeological ensembles have long been pioneering in their focus on **children and young people**. This is evidenced by the many specific programmes, guided tours, workshops and temporary exhibitions organised throughout the year that are aimed at younger audiences. The Baelo Claudia and Itálica archaeological ensembles are particularly noted for this young focus, as are the **Picasso Málaga** and **Carmen Thyssen** museums in Málaga, the Sevilla Museum of Fine Arts and the Alhambra Museum.



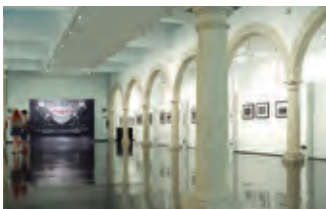
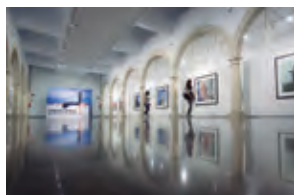
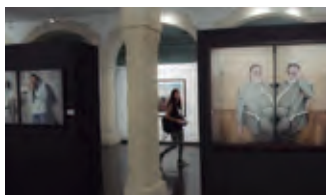
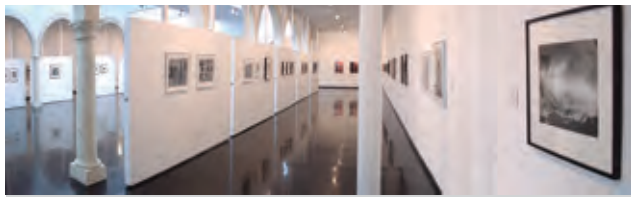
JUST A CLICK AWAY:

The museum collections of the regional government of Andalusia's Department of Culture are available online for public browsing. With just a few clicks, you could be looking at paintings by Murillo, Antonio del Castillo or Picasso, as well as the Phoenician sarcophagi or Iberian sculptures held in 16 of the museums managed by this department, all available via the www.museosdeandalucia.es



ANDALUSIAN PHOTOGRAPHY CENTRE ALMERÍA

The Centre was created in 1992 to hold the photo collection from the **project Imagina**, developed to commemorate the 500th anniversary of the European Discovery of the Americas, which attracted prestigious artists to the city to exhibit their photos. Based at the old **Almería Lyceum** since 2007, the Centre has been building its collection from donations, stores, acquisitions and its own output, with exhibitions on various themes and the participation of renowned national and international photographers.



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LA ALCAZABA MONUMENTAL ENSEMBLE ALMERÍA



This site is one of the most important monumental and defensive ensembles in all of al-Andalus, together with the La Hoya walls and San Cristóbal hill. Sitting on an isolated hill, it presides over the entire city and bay. It features two Islamic enclosures and one Christian enclosure, accessed via a solitary defensive tower connected to the wall by a bridge. A zigzagging ramp overlooked by the Torre de los Espejos climbs up to a gate with an entrance that is off-centre for strategic reasons, situated at the Torre de la Justicia.

The first enclosure contains a garden area used for tourism and events. Islamic in origin, there are records of a whole **labyrinth of houses and streets** within this enclosure, as well as a complex **system for supplying water** through wells using waterwheels, cisterns and pipes. The first and second enclosures are separated by a wall known as the **Muro de la Vela**, flanked by a tower at either end. The second enclosure contains the archaeological remains of the palaces of the successive Islamic monarchs and governors of Almería, in addition to a series of buildings related to these palaces. Of particular note are the recreation of the **Casa del Alcaide** and reconstruction of two **Islamic homes**. The imposing **Christian castle** – built after the conquest of Almería by the Catholic Monarchs – is located at the far western end of the fortress.



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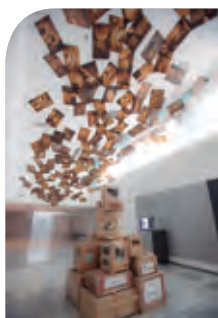
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ALMERÍA MUSEUM

ALMERÍA



SIRET'S CLOUD:

On the ground floor, visitors are welcomed with this incredible aerial installation, an allusion to the Belgian archaeologist's use of illustrations and images.

The museum's permanent exhibition features a unique and specialised discourse on two cultural moments that are distinctive of the province of Almería: the cultures of **Los Millares** and **El Argar**. Models and recreations are on display together with valuable archaeological remains. A key feature of the room dedicated to Roman society is the sculpture known as **The Chirivel Bacchus**, which is accompanied by part of a mosaic from the same site, El Villar in Chirivel. The main core of the collection comes from the significant donation by the Belgian **Luis Siret**, one of the most important figures in European archaeology.

The building was honoured with **PAD** and **ARCO Awards in 2004** and was a finalist in the 2005 FAD Awards. The institution received an honourable mention at the 2008 Museum of the Year Awards held by the European Museum Forum, highlighting



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CIVIL WAR SHELTERS

ALMERÍA



Visiting the shelters takes you back to the Spanish Civil War through a tour of the underground passages that were built in the middle of the war and used to protect the people of Almería, eventually reaching a capacity to hold 35,000 people.

They were built in 1937 by the municipal Almerian architect **Guillermo Langle**, and are 30-foot deep. Nearly 0.6 miles of tunnel out of the 2.8 miles designed by the architect have been restored, coinciding with the Paseo de Almería, the city's main thoroughfare.

As well as the guided tour and the information shown on the panels incorporated into the original passage, the shelter also features recreated spaces, including a storeroom, Guillermo Langle shelter and operating theatre, complete with all the instruments from that period. These are the largest shelters in Europe open to the public.



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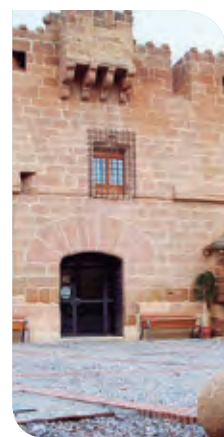
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ANTONIO MANUEL CAMPOY MUSEUM

CUEVAS DEL ALMANZORA



Situated within the walled enclosure of the Castle of the Marquis of Los Vélez, the Antonio Manuel Campoy Museum was founded using a donation made by the writer and journalist, who was born in the town where the museum is located. It comprises one of the best permanent pictorial and sculptural exhibitions in Andalusia, housing around 400 works by prestigious artists including **Picasso**, **Miró**, **Gutiérrez Solana**, **Tàpies**, **Revello de Toro**, **Barceló** and **Cristóbal Toral**. One feature of the museum is the **Goya Room**, where **69 etchings** by the **Aragonese** artist are on permanent display.



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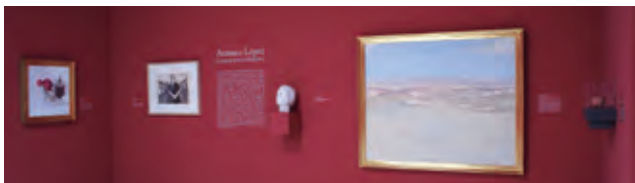


MUSEO CASA IBÁÑEZ OLULA DEL RÍO



This is one of the largest collections of **Contemporary Art** in Andalusia. Particularly notable amongst the pieces currently on display in its 18 galleries are the works of **Andrés García Ibáñez** (the Museum's founder), a painter whose works in the area of Contemporary Realism are highly rated; **Francisco de Goya** and **Federico Castellón's** print collections; and Joaquín **Sorolla's** *Portrait of the Countess of Albox*. Other works worth adding to the list are the interesting paintings and sculptures of **Antonio López**, **Ignacio Zuloaga**, **Mateo Inurria**, **Mariano Benlliure**, **José María López Mezquita**, **Capuleto** and **Perceval**. The museum's

collection of **Spanish photography**, dating from the 1920s to the present day is also noteworthy, with **Carlos Pérez Siquier's** set of images standing out in particular.



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CÁDIZ MUSEUM CÁDIZ

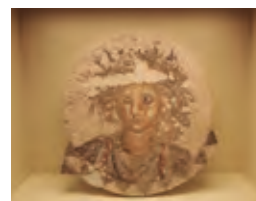
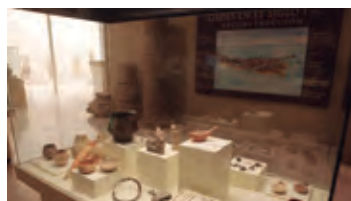


The museum provides visitors with suggestions for different tours through the three sections which make up the collection. The Archaeology section contains pieces ranging from prehistoric to medieval times, some of which are one of a kind, such as the **anthropoid sarcophagi** and **Phoenician jewellery** or the **Thoracata**, a Roman bronze statue of an emperor. The Fine Arts section displays paintings from the 16th century up to the present day. Prominent pieces include the set of works **Zurbarán** painted for the Carthusian monastery in Jerez, a triptych by Luis de Morales, the small painting on copper attributed to Rubens and several canvases from the 19th and 20th centuries, such as the *Family Portrait* by Valeriano Bécquer and the *Portrait of Micaela Aramburu* by Zuloaga.



TÍA NORICA PUPPET THEATRE

*The third section of the museum, the **Ethnographic** section, focuses on a single subject, Tía Norica puppets, providing the opportunity to recreate this traditional street show from Cádiz.*



Address: Plaza de Mina, s/n. Cádiz

Phone: 856 105 034

E-mail: museocadizccd@juntadeandalucia.es

Web: <http://www.museosdeandalucia.es/culturaydeporte/museos/MCA/?Ing=en>

Social:

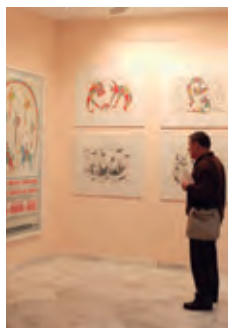
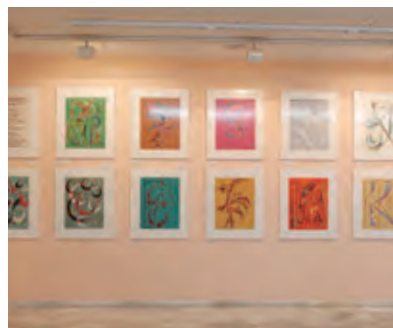


RAFAEL ALBERTI FOUNDATION MUSEUM EL PUERTO DE SANTA MARÍA



In 1998, King Juan Carlos and Queen Sofía travelled to El Puerto de Santa María to open the permanent exhibition entitled **Rafael Alberti: a century of living creation**, which occupies the entire ground floor of what was the poet's childhood home. As you walk through the rooms, the poet's life story emerges from the large panels which tell of a unique chronological journey, with photos and drawings in which the legendary life of Rafael Alberti, his literary and pictorial work, his ideology and his 39-year exile in France, Argentina and Italy, are all

reflected in detail. Documents, distinctions, awards and letters are all on display, as well as books by Alberti that have been translated into different languages, extending the impact of his literary and pictorial work even further. On the first floor consists of the Audiovisual Room, which shows films about the poet; the **María Teresa León Room**, dedicated to the writer who was also Alberti's first wife; and the Foundation's library, consisting of over 7,000 volumes, including first editions and dedicated copies.



Address: C/ Santo Domingo, 25. El Puerto de Santa María, Cádiz

Phone: 956 850 711 - 956 850 960

E-mail: fundacion@rafaelalberti.es
casamuseo@rafaelalberti.es

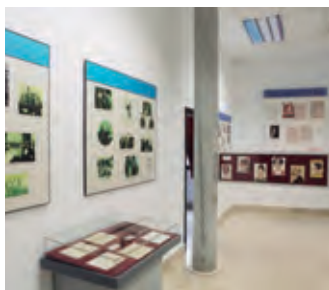
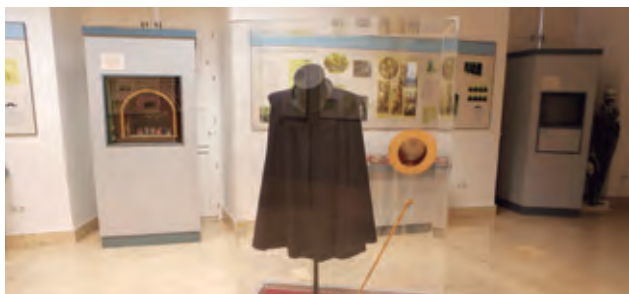
Web: <http://www.rafaelalberti.es/ENG/Default.php?JT=PALOMA>



PEDRO MUÑOZ SECA HOUSE MUSEUM

EL PUERTO DE SANTA MARÍA

This museum is housed in a former Society of Jesus school where both the dramatist as well as other Andalusian intellectuals such as Fernando Villalón, Juan Ramón Jiménez and Rafael Alberti, all studied. The tour through the permanent exhibition entitled **Pedro Muñoz Seca: humour in the theatre** and beyond, aims to shed light on the figure of the witty playwright from El Puerto de Santa María, show off his extensive work and significant legacy and recognise his contribution to contemporary Spanish comic theatre. It is a journey through his life and work – naturally with a good sprinkling of the humour Muñoz Seca spread throughout both.



Address: Edificio San Luis, Plaza del Ave María, El Puerto de Santa María, Cádiz

Phone: 956 851 731

E-mail: secretaria@pedromunozseca.org

Web: http://www.fundacionpedromunozseca.org/en_fundacion.htm

CARRIAGE MUSEUM

JEREZ DE LA FRONTERA



Opened in 2002 and set in a winery complex dating from the early 19th century, the Carriage Museum is the only one of its kind where visitors can marvel at carriages, harnesses, horses and equestrian attire all together. The museum comprises six unique spaces that make up an active journey through the world of horse driving, including both a look at the **carriages and harnesses** as well as visiting the stables and work areas, all complemented with innovative **multimedia projection** systems and **interactive screens**. It is part of the Royal Andalusian School of Equestrian Art Foundation, as is the Equestrian Art Museum.



Address: C/ Pizarro 17, Jerez de la Frontera, Cádiz

Phone: 956 181 050

E-mail: info@realescuela.org

Web: <https://www.realescuela.org/en/>

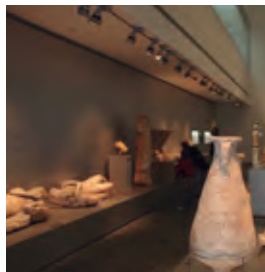


BAELO CLAUDIA ARCHAEOLOGICAL ENSEMBLE

BOLONIA

Declared a National Historical Monument in 1925, today the archaeological complex comprises the Roman city of **Baelo Claudia** itself, featuring a tour circuit, as well as the **indoor museum space** that is housed in the institutional headquarters. This building is also home to the visitors' centre, exhibition rooms, open storeroom, multi-purpose and screening room, library, administrative and technical area, restoration workshop and gift shop.

Baelo Claudia was founded at the end of the 2nd century BC and soon became a fairly powerful city within Roman Andalusia, reaching its peak in the 1st century AD, with an economy that revolved around the industrialisation and commercialisation of fishing. All the **representative elements** of a Roman city are preserved in Baelo Claudia: the forum, the temples of the acropolis, Eastern-inspired temples such as the one dedicated to the Egyptian goddess Isis, the basilica, administrative buildings such as the court of justice and municipal archives, the market, theatre, baths, industrial area, a complete wall with its main gates, streets, aqueducts and more. Baelo Claudia offers visitors a more complete view of Roman town planning than anywhere else in the Iberian Peninsula. That is where its main appeal lies, in addition to the **breathtaking landscape** where it is located that is part of the Estrecho Natural Park.



Address: *Ensenada de Bolonia, s/n. Tarifa - Cádiz*

Phone: *956 106 797 - 956 106 793*

Web: <http://www.museosdeandalucia.es/culturaydeporte/museos/CABC/?lng=en>

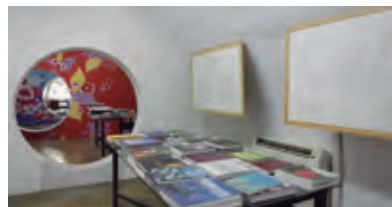
Social:  

NMAC - MONTENMEDIO CONTEMPORARY ART FOUNDATION

VEJER DE LA FRONTERA



Located in a rural setting (30 hectares in the Dehesa de Montenmedio estate in Vejer de la Frontera) far from any urban centre, the foundation invites artists from all over the globe to create **site-specific projects** in the form of installations, sculptures, architectural projects within nature, photographs, videos, paintings and performances. Each of the works has a close relationship with the surroundings that viewers have to discover on a journey through the Mediterranean forest. The foundation's current exhibition spaces are **11 former barracks** from the late 1940s that formed part of an abandoned military complex.



Address: *Carretera A-48 (N-340), Km 42,5. Vejer de la Frontera, Cádiz*

Phone: *956 455 134*

E-mail: nmac@fundacionnmac.org

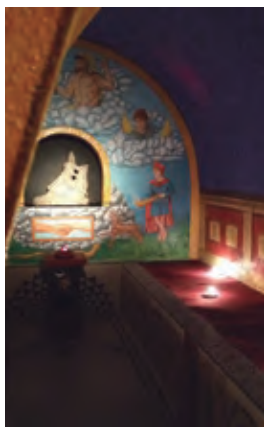
Web: <http://www.fundacionnmac.org/en/>

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MAC – CABRA ARCHEOLOGICAL MUSEUM CÓRDOBA

The museum, noted for its **didactic nature**, uses **3D technology** to recreate the inside of the municipality's different caves where **cave paintings** were found, as is the case with the Covacha Colorá, Calvario and Mina de Jarcas caves. Nevertheless, one of its main attractions is, without a doubt, the piece known as the **Child and Hare**, which was discovered in the **Villa del Mitra** excavations where the statues and mosaics displayed in the space dedicated to the Roman period also come from. The recreation of the Mithraeum – a space dedicated to the *Mitras Tauroktonos* cult, whose statue lends its name to the settlement – deserves a special mention. Visitors are also able to view the results of the excavations taking place at the Iberian site of **Cerro de la Merced** and admire the museum's magnificent collection of **oriental ceramics** and the **Triente of Egabro**, a coin from the Visigothic era which was minted in the area between 698 and 702 AD.



Address: C/ Martín Belda, 21 (Casa de la Cultura). Cabra, Córdoba

Phone: 957 520 110

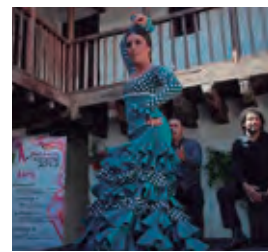
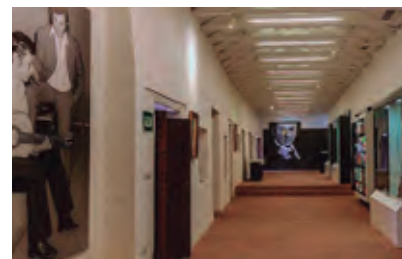
E-mail: museoarqueologico@cabra.es

Social:

FOSFORITO FLAMENCO CENTRE CÓRDOBA



Fosforito Flamenco Centre is a **multidisciplinary space** dedicated to promoting flamenco and to the flamenco singer **Antonio Fernández**, known as '**Fosforito**'. It is located in the old **Posada del Potro**, a 15th-century inn that has been used throughout its history as inspiration for writers such as Francisco de Quevedo and Miguel de Cervantes, who mentioned it in his famous novel *Don Quijote*. A trip through time allows visitors to discover the birth and evolution of flamenco up to the present day, through the various elements that comprise it: varieties (known as *palos* in Spanish), instruments, artists, costumes, audio documents, etc. The **Fosforito Room** contains a large part of the legacy the singer handed over to the city of Córdoba, including the **Golden Key of Flamenco Singing** he received in 2005.



Address: Plaza del Potro, Córdoba

Phone: 957 476 829

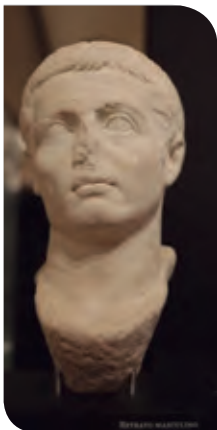
E-mail: posadadelpotro@ayuncordoba.es

Web: <http://www.centroflamencofosforito.cordoba.es/en/>

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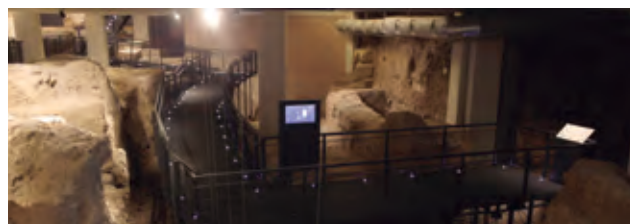
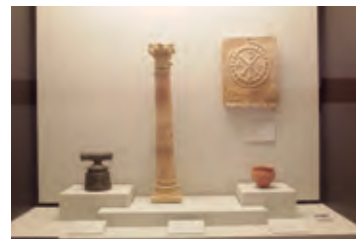
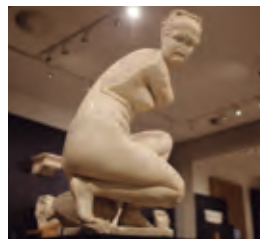
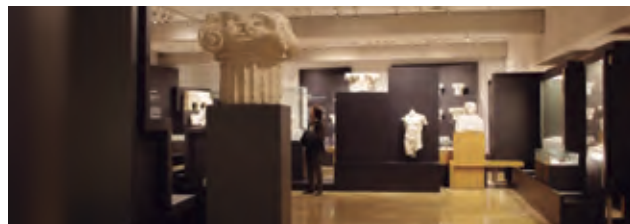
CÓRDOBA ARCHAEOLOGICAL MUSEUM CÓRDOBA



Set in the Páez de Castillejo family's Renaissance palace, this museum offers a journey through the history of the province of Córdoba through a chronological and thematic route that spans from prehistory up to medieval times, under the motto **Córdoba, a meeting of cultures**. It is divided into three sections: "Córdoba and its territory"; "Córdoba, power and centrality"; and "Living in Córdoba". Each section contains representative pieces from around the province, with prominent spaces for presenting the Roman period and the region's Islamic past. Particular highlights include the collection of prehistoric ceramics, the sets of Iberian and Roman sculpture (famous Iberian votive offerings from Torreparedones; *Crouching Aphrodite*, the



Portrait of Drusus, son of Tiberius and the Young dancer in bronze, from the Villa of El Ruedo, Almedinilla), the Moorish collections and collection of coins and medals. The remains of the Roman Theatre of Córdoba are on show in the museum's basement.



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Social:  



MADINAT AL-ZAHRA ARCHAEOLOGICAL ENSEMBLE CÓRDOBA

Madinat al-Zahra is the city built by Caliph Abd al-Rahman III in 936 in the final foothills of the Sierra Morena mountains, five miles to the east of Córdoba, as the centre and symbol of the new caliphate. The splendour and beauty of the city elicited admiration from everyone who saw it, although it turned out to be very short lived. After barely 75 years, it began to be destroyed between the years 1010 and 1013.

The ensemble's institutional headquarters is the **Madinat al-Zahra site museum**, which displays the moveable heritage recovered by Ricardo Velázquez Bosco during the various archaeological excavations that began in 1911 and led to the rediscovery of this valuable site. Around 10% of the total area has been excavated. The section uncovered corresponds to the **central part of the palace**, featuring an amazing architectural ensemble made up of different spaces and buildings, ranging from private residences to service areas, administrative buildings, gardens and political representation halls. The museum uses interactive and audiovisual resources and the exhibition of the most significant pieces in the collection to explain the founding and activity of the Caliphal city, its relationship with 10th-century states, as well as its decadence, abandonment, destruction, pillaging and later recovery. The building is designed as the starting point for a visit to the site. Visitors also have the opportunity to see the **storerooms of the archaeological ensemble**, which hold the architectural and decorative elements that are catalogued and stored before being treated, restored and placed in their original position in the site.



Address: Carretera de Palma del Río, Km 5,5, Córdoba

Phone: 957 103 628 - 957 103 637

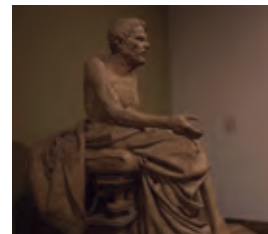
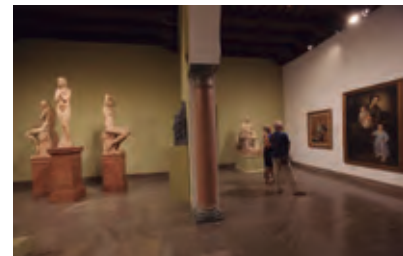
E-mail: madinatalzahra.ccd@juntadeandalucia.es

Web: <http://www.museosdeandalucia.es/culturaydeporte/museos/CAMA/?lng=en>

CÓRDOBA MUSEUM OF FINE ARTS CÓRDOBA



Located in the **former Hospital de la Caridad**, this museum is geared towards presenting Cordovan art dating from the **14th to 20th centuries**. It houses a significant collection of works dating from the 14th to 16th centuries, by artists such as Pedro de Córdoba, Pedro Romana and Antonio Mohedano. Highlights of the local Baroque style include the set of paintings by **Antonio del Castillo**, as well as works by **Juan de Valdés Leal**. The bulk of the work by **Rafael Romero Barros** and his followers (his sons Rafael, Enrique and **Julio Romero de Torres**, and Tomás Muñoz Lucena) form a very significant chapter in the history of local art. The museum also features work by the sculptor **Mateo Inurria**. It contains a valuable collection of **Spanish modern art and drawings and prints** in particular, which make it unique.



Address: Plaza del Potro 1. Córdoba

Phone: 957 103 659 - 957 103 643

E-mail: museobellasartescordoba.ccd@juntadeandalucia.es

Web: <http://www.museosdeandalucia.es/culturaydeporte/museos/MBACO/?lng=en>

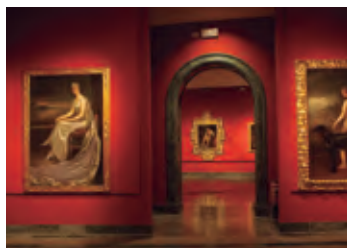
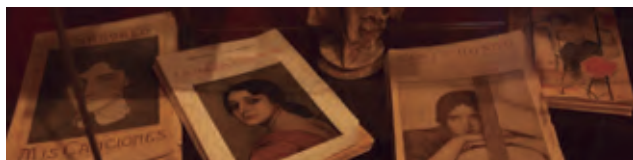
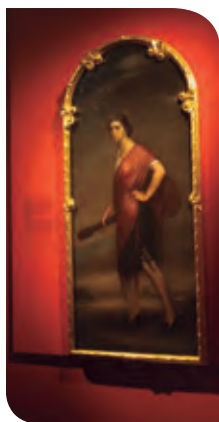
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JULIO ROMERO DE TORRES MUSEUM

CÓRDOBA

This museum is in the same building as the Museum of Fine Arts, opposite the Posada del Potro. It was created in 1931, one year after the painter's death, when his widow and children donated some of the artist's canvases to the people of Córdoba. The works had been entered in the Ibero-American Exhibition of 1929 and were used to create a museum in his memory. The museum takes us on a journey through his life, from the beginning of his career up to his most brilliant and **well-known works**: *La Chiquita Piconera*, *Naranjas y Limones*, *Cante Hondo*, *Poema a Córdoba*, etc. The museum's collection is rounded off with **sculptures and furniture** from the painter's studio.



Address: Plaza del Potro 1, Córdoba

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Web: <http://www.museojulioromero.cordoba.es/?id=1&lang=3>

CÓRDOBA BULLFIGHTING MUSEUM

CÓRDOBA



This museum is located on Maimónides square, close to the Hospital del Cardenal Salazar, and is set in a former **stately home** from the 16th century, where the family of the poet Luis de Góngora once lived. The history of bullfighting is explained to visitors through **photographic material**, traditional bullfighting costumes known as '**trajes de luces**', **old posters**, prints, bullfighting instruments, **sculptures and paintings**, the bull's natural habitat and bullfighting sites around Córdoba. The room dedicated to the **Caliphs** pays tribute to the bullfighters who have made bullfighting in Córdoba particularly prominent (Lagartijo, Guerrita, Machaquito, Manolete and Manuel Benítez, known as El Cordobés), with pieces that are personally associated with each of them.



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E-mail: museos@ayuncordoba.es

Web: <http://www.museotaurinodcordoba.es/ing/index.html>

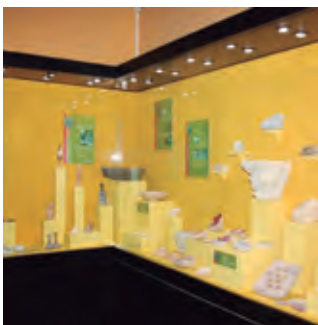


LUCENA ARCHAEOLOGICAL AND ETHNOLOGICAL MUSEUM

LUCENA



Based at **Moral Castle**, the museum's 10 rooms set out a chronological journey through this municipality from prehistory up to the present day, including its urban development and the great figures in its history. Highlights include the **Sima del Ángel Room**, dedicated to the important site of the same name from the Lower Palaeolithic period considered to be one of the three fundamental enclaves for learning about the origins of humans in Spain, together with Orce and Atapuerca; the **Jewish Room** (which focuses on the old Jewish city of Eliossana, known as the Pearl of Jewish Spain), and the views of the town from Paseo de Ronda and the terrace of the Torre del Homenaje.



Address: *Pasaje Cristo del Amor, s/n. Lucena, Córdoba*

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E-mail: museo@aytolucena.es

Web: www.museodelucena.com

GARNELO MUSEUM

MONTILLA



This museum is situated in a mansion popularly known as the 'Casa de las Aguas'. The ground floor, where the museum entrance is located, also includes the **chapel/oratory of the former Sanctuary of Los Dolores**, a small architectural gem that retains the first frescoes painted by José Garneolo in 1886. An artist who searched tirelessly for new aesthetic approaches, Garneolo was able to combine the most stripped-back classicism with new avant-garde trends, leaving a rich, diverse body of work that can be visited today at the museum in Montilla. The works on display include **drawings, watercolours** and, in particular, **oil paintings**, with a wide variety of different themes: religious (of particular note is the work *Dolorosa*), historical, mythological and allegorical paintings, paintings on local customs and manners (Gypsies or his dynamic piece *Caípea en las Navas del Marqués*), **landscapes** (*Olivos y cipreses en Corfú*, a work of great brightness and rich transparencies) and **portraits**. Garneolo was a prominent **master** in portrait painting, and was even named Royal Painter in his time.



Address: *Plaza de Ángel Sisternes, s/n. Montilla, Córdoba*

Phone: *957 657 039*

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Web: www.museogarneolo.org



GALERA MUSEUM GALERA

The tour of the museum begins with a journey through prehistory, featuring remains from the **Argaric culture** found in tomb 121 of the **Castellón Alto Archaeological Site**. Two individuals were buried in this tomb, one of whom was partially mummified and is known as the **Mummy of Galera**, which still has body tissues and skin, as well as hair. Its excellent state of preservation has made it possible to learn about many aspects of the Argaric world that were previously unknown. The Iberian culture is also of great significance, with the majority of the remains coming from the **Tútugi Necropolis**. The **Goddess of Galera**, an alabaster sculpture representing a fertility goddess, occupies a prominent position within the museum's collection.



Address: Calle San Marcos , 9. Galera, Granada

Phone: 958 739 276

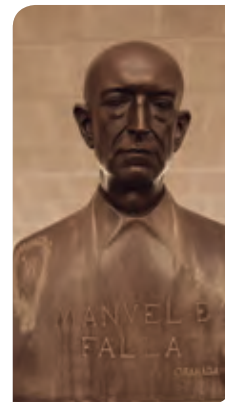
E-mail: museodegalera@yahoo.es

Web: www.museodegalera.es

MANUEL DE FALLA HOUSE MUSEUM GRANADA



Manuel de Falla lived in this typical villa in Granada from 1922 until 28 September 1939, when he left for Argentina. His **most universal works** were composed here: *El retablo de maese Pedro*, *Psyché*, *El soneto a Córdoba* and a large part of his *Atlántida*. The pieces contained in the museum are the personal objects the musician left when he went away, which his friends kept. Highlights of this collection include his Pleyel **piano**, paintings by Ignacio Zuloaga, his **room** – which focuses on all his medicines – and his typewriter. The House Museum is part of a larger project, the **Manuel de Falla Cultural Centre**, which has an auditorium that is home to the **Manuel de Falla Universe**, a permanent museum space that makes it possible to get a closer look at the intimate reality of Falla, offering a broad overview of the composer, with film and audio accounts of his life.



Address: Antequeruela Alta, 11, Granada

Phone: 958 222 188

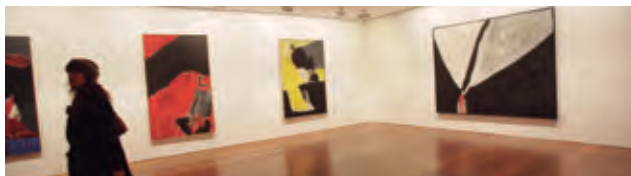
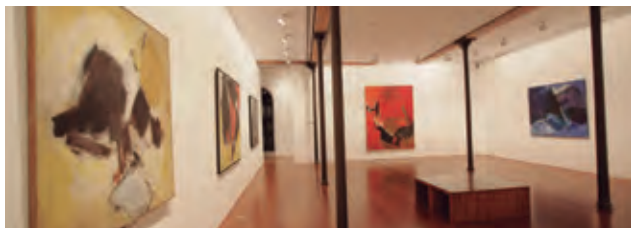
E-mail: casamuseomanueldefalla@granada.org

Web: www.museomanueldefalla.com



JOSÉ GUERRERO ART CENTRE GRANADA

The purpose of this cultural space is to conserve, display and promote the study and dissemination of **José Guerrero's works**, who expressed a desire for the destination in his personal painting collection – made up of the works he considered essential and which allow for an observation of **his most characteristic phases** – to be his homeland. As well as his **personal archive**, the centre contains around 60 of the artist's pieces, along with a **specialist collection of books** on contemporary art. However, the Centre does not aim to solely focus on the work of Guerrero, but rather, inspired by the painter's intellectual curiosity, seeks to present itself as a public space in the community, which embraces it through the organisation of **temporary exhibitions and other activities** that reflect the vitality of contemporary culture. The centre regularly features different types of exhibitions: historical revisions, thematic exhibitions on the current art world, monographs by both national and international authors and works specific to artists who all share Granada as a starting point and source of creativity.



Address: Calle Oficios 8. Granada

Phone: 958 220 109

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Web: <http://www.centroguerrero.org/index.php?L=2>

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GRANADA ARCHEOLOGICAL MUSEUM GRANADA



Officially founded in **1879**, the museum is located in the **House of Castril**, one of Granada's best Renaissance palaces which belonged to the family of Hernando de Zafra, who acted as secretary to the Catholic Monarchs. His collections provide a panorama of the history of the province of Granada, dating from its origins until 1492. The museum possesses a large number of high-value, unique pieces such as the ivory idol of **El Malagón de Cúllar-Baza**, the unique idol carved onto a dolmen from Fonelas, the extraordinary esparto grass pieces and the golden crown from **the Murciélagos de Albuñol Cave**, as well as the magnificent **Roman bronze statue** of the toga-clad figure from the Periate farmhouse in Piñar. The museum also holds pieces discovered in the emiral-caliphal city (8th-10th centuries) of **Medina Elvira (Atarfe)**, including a number of noteworthy unique **green and manganese ceramics**: *The Hare Pot*, the Horse Plate and the Falconer Plate. The museum will remain closed temporarily while undergoing refurbishment works.



Address: Casa de Castril. Carrera del Darro, 41-43. Granada

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Web: <http://www.museosdeandalucia.es/culturaydeporte/museos/MAEGR/?!ng=en>



THE MONUMENTAL ENSEMBLE OF THE ALHAMBRA AND EL GENERALIFE GRANADA

The Alhambra is the **city, fortress and palace** erected by the Nasrid monarchs of the Kingdom of Granada, taking its name from the reddish colour of its walls, made using clay from the ground. A symbol of the city and the peak of **Islamic art**, it was declared a World Heritage site by UNESCO in 1984. Sitting on Sabika hill, alongside the Darro river, this monumental ensemble, managed by the Alhambra and El Generalife Trust, primarily comprises the **gardens of El Generalife**, the palace used by the Islamic kings as a place for relaxation; the **Nasrid Palaces**, connected to one another by galleries and courtyards such as the Courtyard of the **Lions**; and the Arab fortress known as **the Alcazaba**. From the Christian period, there is the Palace of Charles V (which houses the Alhambra and Fine Arts Museums) and **the Church of St Mary**, built over the old mosque.

The Alhambra is one of the most visited monuments in Europe. This, together with the logical access restrictions for conservation reasons, means that it is not always easy to get a ticket. It is therefore recommended to book tickets in advance and to be familiar with the system for accessing and visiting the monumental ensemble.



Address: C/ Real de la Alhambra , s/n. Granada

Phone: 958 027 971

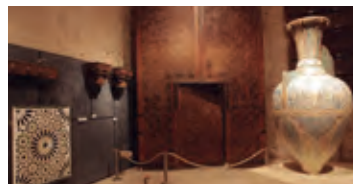
Web: <http://www.alhambra-patronato.es/index.php/Patronato-Alhambra/1450+M5d637b1e38d/0/#>

Social: [f](#) [t](#) [YouTube](#)

ALHAMBRA MUSEUM GRANADA



This museum is set within the **Palace of Charles V** and contains one of the best collections of **Hispano-Islamic art** and Nasrid art in particular. One highlight is the collection of household ceramics, with the **Gazelle Vase** being the key piece. Decorated in white, blue and gold, it features various inscriptions with different themes, exceedingly intricate plant decorations and the figures that have given it its name: two pairs of gazelles. Also of note is the set of architectural elements in marble, such as columns, carved and plasterwork decorative panels, as well as the collection of decorated architectural wooden pieces. The museum holds **various activities and programmes** throughout the year aimed especially at families and children, and is part of the Alhambra and El Generalife Trust.



Address: Palacio de Carlos V, Conjunto Monumental de la Alhambra y Generalife, Granada

Phone: 958 027 929 - 958 027 031

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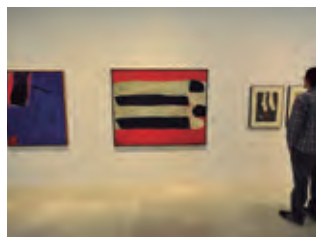
Web: <http://www.alhambra-patronato.es/blog/>

Social: [f](#) [t](#) [YouTube](#)



CajaGRANADA MUSEUM GRANADA

This museum is spread over four rooms that aim to show the cultural, natural and social heritage of this area throughout the **history of Andalusia**, from prehistory up to the present day. There are countless possibilities for touring the museum, making various visits and approaching the content in different ways. Visitors can take a trip through Roman Andalusia, known as Baetica, or be dazzled by the cultural richness of al-Andalus, Moorish Andalusia. The CajaGranada **art collection** also has close to 100 works by different **Andalusian, Spanish and international masters** spanning a range of periods and including artists such as Santiago Rusiñol, **Pablo Picasso**, Manuel Rivera, José Guerrero, **Andy Warhol**, Carmen Laffón, **Antoni Tàpies**, Francis Bacon, Zóbel, Chema Madoz and Romantic painters such as David Roberts.



Address: Avda de la Ciencia, 2, Granada

Phone: 958 222 257

E-mail: museo@cajagranadafundacion.es

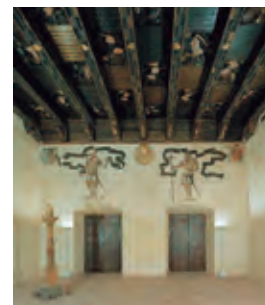
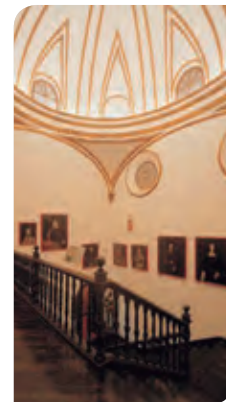
Web: www.cajagranadafundacion.es

Social:

CASA DE LOS TIROS MUSEUM GRANADA



The building that houses the museum is one of the most interesting in the city. From the outside, it looks like a fortress, taking its name from the cannons that poke out from its crenellations. Highlights include the **turret** and the polychrome coffered ceiling in the **Cuadra Dorada**, the building's main hall, which still has remains of mural paintings and a wooden panelled ceiling decorated with reliefs depicting the most important figures in Spanish history up to the reign of the emperor Charles V. The permanent exhibition focuses on the 19th century and on a view of this century based on the overarching themes that have influenced Granada's identity: **orientalism** and Romantic travellers, **local customs and manners**, the industrial arts, the important women in the city's life at the time, etc. There is also a **library specialising** in topics related to the city.



Address: C/ Pavaneras, 19, Granada

Phone: 600 143 175 - 600 143 176

E-mail: museocasadelostiros.ccd@juntadeandalucia.es

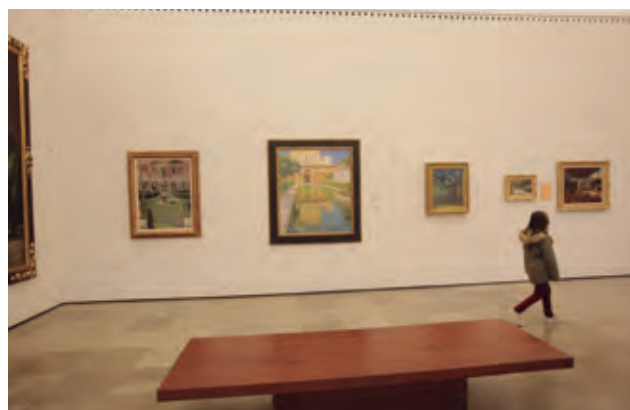
Web: <http://www.museosdeandalucia.es/culturaydeporte/museos/MCTGR/?lng=en>

Social:



GRANADA MUSEUM OF FINE ARTS GRANADA

Located in the **Palace of Charles V**, the set of works on display here – mainly paintings and sculpture dating from the 15th to the 20th centuries – portray what art has been like in Granada and how Granada has been depicted through art, in four large sections: the Renaissance and Mannerism, the Baroque in Granada, painting in Granada in the 19th century and, finally, from Noucentisme to the avant-garde. The museum features paintings by **Sánchez Cotán**, **Bocanegra** and **Alonso Cano**, interspersed with sculptures by Pedro de Mena, the incredible sculptural ensemble of the **Holy Burial** by **Jacobo Florentino** and the large triptych called 'El Gran Capitán' from the San Jerónimo Monastery, alongside the work of famous contemporary artists from Granada such as Manuel Ángeles Ortiz, Manuel Rivera and José Guerrero.



Address:	<i>Palacio de Carlos V. Recinto de la Alhambra y Generalife, Granada</i>
Phone:	958 563 508
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Web:	http://www.museosdeandalucia.es/culturaydeporte/museos/MBAGR/?Ing=es

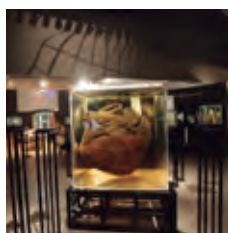


PARQUE DE LAS CIENCIAS GRANADA



The Parque de las Ciencias is a 70,000-square metre **interactive science museum**, located a 15-minute walk away from the historical centre of Granada. It has been the most visited museum in Andalusia since it opened in 1995. The scientific legacy of al-Andalus, health and life sciences, prevention culture, physics, mechanics, perception and new technologies are all covered within its seven permanent exhibition **pavilions**, which are supplemented by temporary exhibition spaces as well. Furthermore, it is an outdoor museum with extensive

green areas where there are also exhibition spaces, such as the **Observation Tower**, the **Botanical Routes**, the **Tropical Butterfly House**, the **Flying Predators Workshop**, the **Forest of the Senses**, the **plant Maze** and the **Astronomy Garden**.



PLANETARIUM

In the Planetarium, visitors can enjoy an exciting journey through the universe. It features a full-dome video system, the latest digital video projection technology that replaces slides and makes it possible to project a single video image across an entire dome. 110 projectors reproduce more than 7,000 stars.

Address: Avenida del Mediterráneo, s/n, Granada

Phone: 958 131 900

E-mail: info@parqueciencias.com

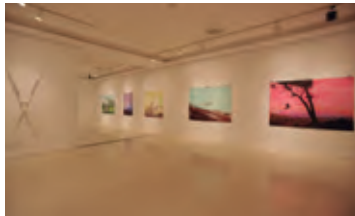
Web: www.parqueciencias.com

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HUELVA MUSEUM HUELVA

The museum's collections are divided into two sections, with the first being dedicated to **Archaeology**, displaying the palaeontological and geological history of Huelva and the human activity and history of its settlers since Palaeolithic times, using the mining and metallurgical richness of Huelva's subsoil as the common thread. Highlights include the **Tartessian jugs** and a spherical bronze urn from the 7th century BC found during the excavations of the **La Joya Necropolis**. The **Fine Arts** section focuses on the art in Huelva in the 20th century, highlighting works by Daniel Vázquez Díaz and José Caballero, emphasising the contrasting nature of the temporary and permanent exhibitions.



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Social:  

"ERNEST LLUCH" RIOTINTO MINING MUSEUM MINAS DE RIOTINTO



This museum is housed in an old hospital set up by the British company **Rio Tinto Company Limited** in the municipality to provide healthcare to its employees. The museum's collection is divided into four large sections: **Geology**, **Archaeology** (3rd millennium BC to the 17th century AD), **Industrial Archaeology** (18th to 20th centuries AD) and **Ethnography** (house No. 21 of Bella Vista). The emblematic pieces on display here include the Maharajá car, the most luxurious narrow-gauge car in the world, built for Queen Victoria of England and brought to Riotinto for a visit by Alfonso XIII. The museum is also home to the **Mining Park Interpretation Centre**, managed by the **Río Tinto Foundation for the Study of Mining and Metallurgy**, a cultural institution that has received the **Henry Ford Conservation Award** (1998) and the European Union Prize for Cultural **Heritage/Europa Nostra Award** (2003) for its conservation and restoration work.



Address: Plaza Ernest Lluch, s/n. Minas de Riotinto, Huelva

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ZENOBIA AND JUAN RAMÓN JIMÉNEZ HOUSE MUSEUM MOGUER

The creation of the house museum dates back 1956, the year in which Jiménez received the Nobel Prize in Literature, when the house where the poet spent his childhood and youth was purchased. All the belongings donated by Jiménez and his wife Zenobia Camprubí were placed there, in addition to one of their greatest treasures after they died: their library, a priceless collection of over 4,000 books and 7,500 magazines. The house museum benefits from the latest advances in museology and features items such as the first edition of *Platero and I*, Jiménez's desk and typewriter, the original telegram notifying the poet he had been awarded the Nobel Prize, an interesting collection of paintings by artist friends (including Joaquín Sorolla, Benjamín Palencia, Vázquez Díaz and Bonafé), as well as many other objects and souvenirs with deep sentimental value: the couple's wedding rings, the last suits used by the poet, etc. The Juan Ramón Jiménez Foundation is currently in charge of its conservation.



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MUSEUM OF ARTS AND TRADITIONS OF THE UPPER GUADALQUIVIR CAZORLA

The history section of this museum is set in the tower keep of Yedra Castle. The first room features a chapel with a life-size Romanesque/Byzantine Christ mounted on a cross made from cypress wood. The second room (Arms Room) is decorated with arms collections in the shape of a shield, with various swords, crossbows, axes, cutlasses, etc. It also contains two suits of armour and carved chests, as well as furniture from the 16th and 17th centuries. The Third Room or Noble Room stands out architecturally due to its Gothic ribbed vaulting, in addition to its large windows with pointed arches and mullions, also Gothic in style. This room features three Flemish tapestries from the 17th century by Ian Raes, and four 18th-century Bagueño cabinets forming a set with their corresponding desks. The Art and Traditions section displays panels with agricultural tools and implements, model oil mills, remains of Arab ceramics and a collection of popular ceramics, among other pieces.



Address: Castillo de la Yedra. Cazorla, Jaén

Phone: 953 101 402

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Web: <http://www.museosdeandalucia.es/culturaydeporte/museos/MACAG/?Ing=en>



JAÉN MUSEUM JAÉN

Iberian culture is the backbone of the museum, which houses an impressive collection of sculptures, ceramics and metals. Examples include the sculptures from the Cerrillo Blanco archaeological site in Porcuna; those from El Pajarillo in Huelma; and the ceramics and other materials from Castellones de Ceal in Hinojares, Toya in Peal de Becerro, and other sites. The Roman period is likewise represented in the archaeological collections from different areas of the province, with excellent pieces such as the robed figures from La Magdalena in Jaén; the Terra Sigillata Hispanic ceramic ware series from Los Villares de Andújar; the bronze balm vessel from Santo Tomé; and the Hispano-Roman Christian sarcophagus from Martos. The importance of the Islamic period in Jaén is evidenced by the cylindrical vessels from Porcuna decorated using the 'cuerda seca' glazing technique, as well as the Albanega (plasterwork fragments that form part of a door) from Santa Catalina Castle in Jaén. The Fine Arts section covers the 13th to the 21st centuries, featuring work by local artists at each point in history.



PRINTS

The museum is one of the most important centres of contemporary engraving in the whole of Andalusia. It has over 1,000 prints, such as Goya's 'Caprichos', the portrait of Pope Innocent X by Esteve Botei and the etching 'En la taberna' by Ricardo Baroja. This is in addition to the collection acquired in 1979 from Dimitri Papageorgju, made up of 482 prints, including excellent pieces by artists such as Vázquez Díaz, Solana, Pablo Picasso, Chillida and Guerrero.

Address: Paseo de la Estación, 29, Jaén

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Social: 



CÁSTULO ARCHAEOLOGICAL ENSEMBLE - LINARES ARCHAEOLOGICAL MUSEUM LINARES

Housed in the 17th-century **Dávalos Palace**, the museum goes hand in hand with the **Cástulo archaeological site**, as the two are closely linked and together make up the **archaeological ensemble** of this 'oppidum', or settlement. Set on the right bank of the river Guadalimar, Cástulo was one of the main hubs of the southern Iberian Peninsula during ancient times, due to both the length of its walled enclosure (with a perimeter of 50 ha) and its strategic position at the headwaters of the Guadalquivir Valley. Necropolises, factories, public infrastructures, a port and suburban facilities linked to the Ibero-Roman city are all located around the walled area, in addition to other settlements dating from prehistory to the modern age.

The full tour of the museum includes six rooms, spread over the building's three floors. **Room 1, The Origins of Cástulo**, displays remains from Poblado de la Muela (9th–7th centuries BC). The second room is located in the building's courtyard and features the exhibitions entitled **Ceramics in Cástulo, Architecture and Sculpture** and, finally, **Plants**. **Room 3, The Iberian Necropolises**, recreates the setting of an imaginary necropolis, with materials recovered from one or several tombs and funerary objects from Los Higueros. Room 4, **The Roman Municipality** and Room 5, **Epilogue: Cástulo between ancient times and the Castilian conquest**, round off the visit. The museum's basement contains a group of Roman **inscriptions** of great interest due to the large amount of information they provide about the Ibero-Roman population.



Address:

Sede institucional: Museo Arqueológico de Linares Monográfico de Cástulo. Calle General Echagüe 2, Linares. Jaén / Carretera Linares-Torreblascopedro (JV-3003) Km 3,3 Linares. Jaén

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castulo.ccd@juntadeandalucia.es

Web:

<http://www.museozabaleta.org>
<http://www.museos/CACS/?lng=en>

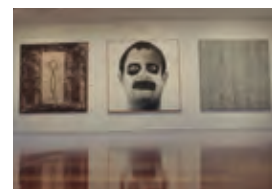
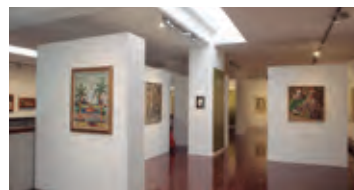
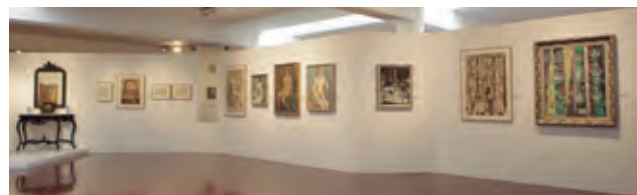
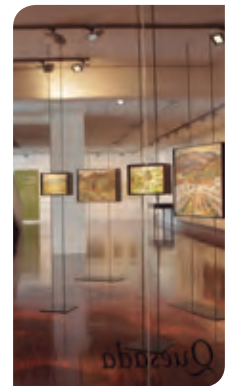
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RAFAEL ZABALETA MUSEUM QUESADA



Dedicated to the painter **Rafael Zabaleta**, this museum houses the excellent collection of pieces the family of this distinguished painter left to his hometown – over **1,200 works**. The collection is exhibited in two large rooms and also includes the work of his writer, poet, artist and intellectual friends, explaining how and why they had an influence on Zabaleta's pictorial journey. Highlights include works by Miró, Solana, Darío de Regoyos, **Picasso**, the Madrid School, the El Paso Group, Dau al Set, la Rosa Vera, Andalusian and Catalan friends. The museum also features donations from Cesáreo Rodríguez-Aguilera and Ángeles Dueñas, as well as works that have received prizes at the Tribute to Rafael Zabaleta International Painting Competition.



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Phone:

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E-mail:

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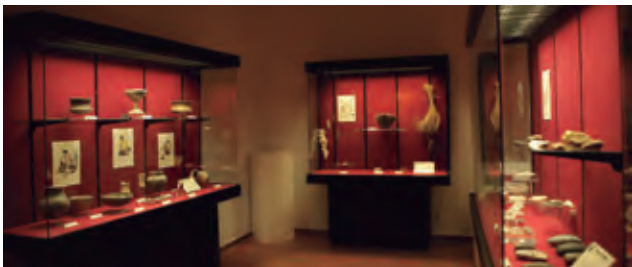




ÚBEDA ARCHAEOLOGICAL MUSEUM

ÚBEDA

Located in a Mudéjar building, the exhibition in the Úbeda Museum – created as a **section of the Jaén Museum** – is spread over three rooms displaying everything from **Palaeolithic** materials to remains from the **Islamic period**. The collection is archaeological in nature and the majority of the pieces on show are from the Jaén Museum's collection. The collections come both from donations as well as excavations from within the province: prehistoric material from **La Calera** (La Carolina), important remains of **Iberian-era ceramics** from **Castellones de Ceal** (Hinojares) and Iberian votive offerings, both in bronze and terracotta, from **Collado de los Jardines** and **Castellar de Santisteban**. These collections continuously grow with archaeological remains from the city itself (excavations from the old courts, city wall, from Las Eras del Alcázar and the Mudéjar house in which the museum is located) and **nearby sites** such as Úbeda la Vieja, Arroyo de la Dehesa, La Esperilla and the Doña Aldonza farmhouse, the source of the **Dama con manto**.



Address:	Casa Mudéjar. C/ Cervantes, 6. Úbeda, Jaén
Phone:	953 108 623
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Web:	http://www.museosdeandalucia.es/culturaydeporte/museos/MAUB/?Ing=en
Social:	

DOLMENS OF ANTEQUERA

ARCHAEOLOGICAL ENSEMBLE ANTEQUERA



The ensemble is divided into two sites spread over 2.5 miles. The first site is home to the Menga and Viera dolmens, while the second is where the El Romeral tholos is located. The visit begins at the first site, at the **Welcome Centre**, where visitors are recommended to watch the video 'Menga. A Process of Construction'. Visitors can then head to the **El Caminante Observatory**, a large space open to the Antequera plain where Marimacho Crag and Hill can be seen, in addition to the spatial relationship between the burial mounds and these natural features. Next comes the **Michael Hoskin Solar Centre**, a circular plaza located on the access path to Burial Mound Field, designed to make it as easy as possible to understand the sun-orientation concept of the megalithic monuments. The **Dolmen Memorial** is located on the western side of the plaza, closing the circle. A series of monoliths forming a timeless cromlech contains the names of all those who have contributed to protecting and developing the Antequera dolmens.

Once in the Burial Mound Field, the tour begins along new paths, where visitors can see the importance of the mounds in the megalithic constructions. This is where you can visit the **Viera and Menga dolmens**. The visit then continues onwards from the first site to the **El Romeral megalithic tomb** located at the second site, 2.5 miles away.

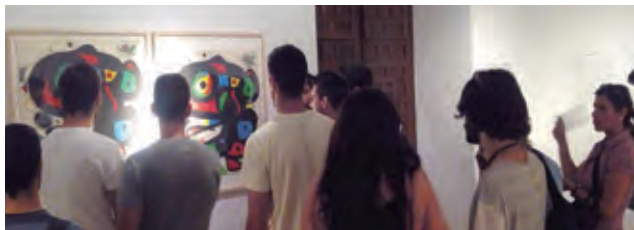
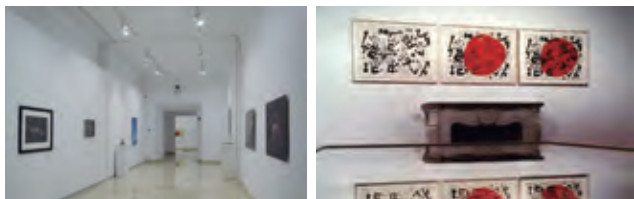


Address:	<i>Dólmenes de Menga y Viera (recinto 1) Carretera de Málaga 5. Antequera. Málaga</i> <i>Tholos de El Romeral (recinto 2) Carretera A – 7283 (dirección Córdoba) Antequera. Málaga</i>
E-mail:	dolmenesdeantequera.cecd@juntadeandalucia.es
Web:	http://www.museosdeandalucia.es/culturaydeporte/museos/CADA/?Ing=en
Social:	



PROVINCIAL COUNCIL ART MUSEUM (MAD) ANTEQUERA

This museum is situated in the **Colarte House**, a stunning three-storey 18th-century property with a purely Mannerist ambience and Islamic touches, dotted with courtyards and gardens. The artistic legacy owned by Málaga Provincial Council, which forms the basis of this collection, primarily includes **Spanish art from the 19th and 20th centuries**. There are over 300 pieces by artists including José Moreno Carbonero, José Denis Belgrano, **Antonio Muñoz Degrain**, Enrique Brinkmann, **Félix Revello de Toro** and Carlos Aires, many of whom are linked to the province of Málaga. The permanent exhibition *The painting in the spotlight of the spanish modern art*, brings together works by Pedro Sáenz Sáenz, Leoncio Talavera, Denis Belgrano, Antonio Muñoz Degrain, Adolfo Ocón, Eugenio Álvarez Dumont, José Navarrete Oppelt, Enrique Simonet y Lombardo, among others. Besides temporary exhibitions, the museum is also committed to a full agenda of cultural and educational activities: conferences, seminars, courses, workshops, screenings, concerts, cinema and guided tours for children and adults, etc.



Address: *Calle de Maderuelos, 16. Antequera, Málaga*

Phone: *952 069 695 - 952 069 470*

Web: www.madantequera.com

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CITY OF ANTEQUERA MUSEUM ANTEQUERA



This museum is located in **Nájera Palace**, in the city's historical centre, and houses a valuable **archaeological collection**. One highlight is the **Ephebos of Antequera**, a bronze Roman sculpture from the 1st century AD depicting a nude youth who has not yet entered adolescence. Discovered by chance at Las Piletas farmhouse in Antequera in the 1950s, this unique piece is internationally valued as one of the **most beautiful existing Roman-age sculptures of this kind**, compared with the Ephebos of Porta Vesubio from Pompeii, the Apollo from the Sabouroff Collection in Berlin and the Ephebos from the Roman city of *Volubilis* in Morocco. Other outstanding pieces from the Roman period are the **Venus of Antequera**, carved in marble and dating to the 2nd century AD; **Roman mosaics** such as the one from the Roman villa of Caserio Silverio, with an image of a reclining old man who personifies the river Tiber; and the **Tomb of Acilia Plecusa**, a columbarium from the 2nd century AD.

In terms of the **religious art** collection, the noteworthy works include paintings by Mohedano, Bocanegra, Van de Pere and Mexican artist Juan Correa and the sculpture **St Francis of Assisi** by **Pedro de Mena**. There is a very interesting display of silverware and religious ornaments, as well as rooms dedicated to the work of **Cristóbal Toral**, one of the most prominent representatives of magical hyperrealism among Spanish painters.



Address: *Plaza del Coso Viejo, s/n. Antequera, Málaga*

Phone: *952 708 300-952 708 302*

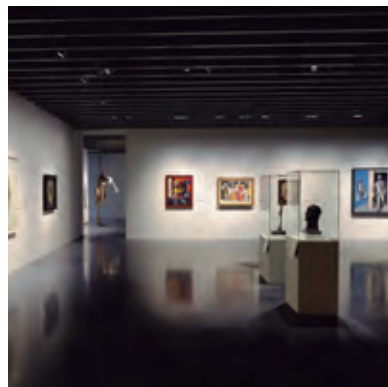
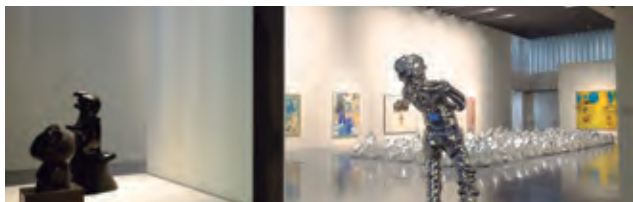
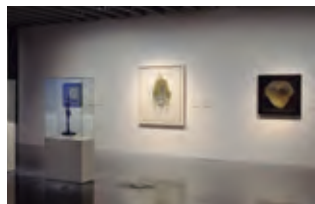
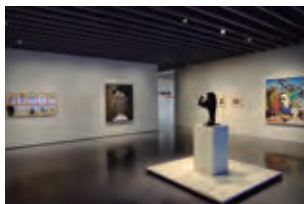
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CENTRE POMPIDOU MÁLAGA MÁLAGA

The Centre Pompidou Málaga – the first headquarters of the French institution outside France – is located in a unique building known as ‘the Cube’, which has three separate sections: the collection from the **Georges Pompidou National Art and Culture Centre**, another space for **temporary exhibitions** (between two and three per year) and a third **area for workshops for children and adolescents**. The centre is the permanent home of nearly 100 works, inviting the public to learn about art from the 20th and 21st centuries through five themed sections: **Metamorphosis**, The body in pieces, The political body, Self portraits and The man without a face. The first section comprises works inspired by 1930s Cubism, with artists such as Antonio Saura, G eraciorowski, Err o and Rineke Dijkstra. **The body in pieces** includes works by Picasso, Ferr n Garc a Sevilla, Kader Attia and Julio Rodr guez. The section **The political body** features Peter Klasen, Carolee Schneemann and Annette Messager. Artists appearing in **Self portraits** include Frida Kahlo, Gonz lez, Van Dongen, Chagall, Bacon and Sophie Calle. Finally, **The man without a face** includes Chirico, Alexander Calder and Li Yongbin.



THE CUBE

The two floors of the Centre Pompidou M laga are hidden below a glass and metal cube that stands out in the redeveloped Port. The building has two floors, a ground floor (Floor 0) and a lower ground floor (Floor -1), as well as an auditorium.

Address: Pasaje Doctor Carrillo Casaux, s/n - Muelle Uno, Puerto de M laga

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Social: [f](#) [t](#)



MÁLAGA CONTEMPORARY ART CENTRE (CAC) MÁLAGA



Located in the old **wholesalers' market**, the Málaga CAC set out with a clear **international focus**, expressed in the desire to become a centre of reference on the European circuit. It has achieved this through the prestige and quality of its exhibition programme, with highlights including the presence of **great figures** such as Louise Bourgeois, the Chapman brothers, Gerard Richter, Paul McCarthy, Anish Kapoor, Julian Opie, Rachael Whiteread, Ron Mueck, Yoshitomo Nara, Roni Horn, Daniel Richter, Rodney Graham and Kara Walker. Málaga has hosted exhibitions and activities of a pioneering nature in Spain, boosting the presence of artists who had never exhibited in the

country before, while continuing to **support local artists** as well. The centre stands out for its extensive cultural and educational programme as well.



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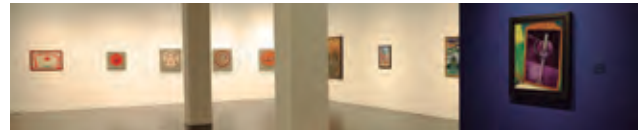
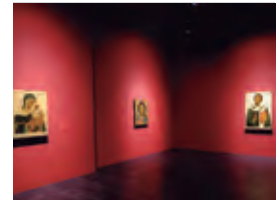
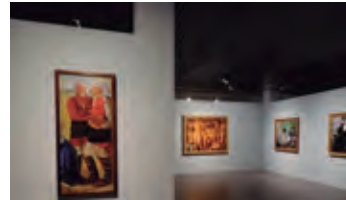
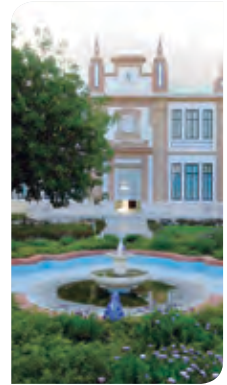
Web: www.cacmalaga.eu

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COLLECTION FROM THE RUSSIAN MUSEUM IN ST PETERSBURG MÁLAGA



This centre is the result of an agreement with the prestigious **State Russian Museum in St Petersburg** to open the first headquarters of this institution in Europe after 119 years of history in Málaga. The permanent collection is exhibited within the site known as Tabacalera and is centred around **nine themes**: ancient Russian art, the 18th century, Romanticism in Russia, Realism, Realism with Russian themes, the 'World of Art' movement and Neo-primitivism, the Avant-garde, Socialist Realism and art in the Thaw period after the death of Stalin. In addition to the valuable art collections, featuring artists such as Repin, **Kandinsky**, Tatlin, Rodchenko and Chagall, there is a **varied cultural programme** in the form of guided tours, film screenings and concerts, all of which are used to provide more information on the great richness of Russian art. The centre offers **three exhibitions per year**, one on an annual basis and the other two temporary.



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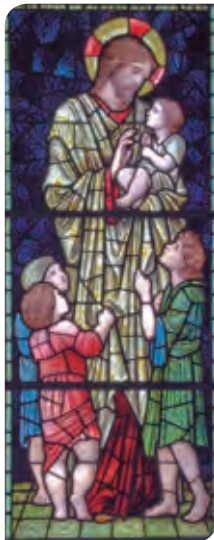
Web: www.coleccionmuseoruso.es

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GLASS AND CRYSTAL MUSEUM COLLECTION MÁLAGA

This is essentially a collection of decorative artworks that also includes paintings, furniture and decorative objects, where **glass and crystal** are the common thread for learning about European home life from Greece in the 6th century BC up to the present day. The museum also has an important assortment of **English stained glass** from the 19th century and early 20th century. The glass collection – the most extensive and representative of the institution – presents excellent examples of some fine pieces from **Roman, Greek and Byzantine cultures**, as well as from the main European production centres: **Bohemia, Venice, the Netherlands, London, La Granja**, etc. Art Deco plays a key role in the collection from the 20th century, along with the elegant forms of **Whitefriars** and the pop art movement of the 1950s, in addition to the contribution of contemporary Scandinavian artists. Wedgwood porcelain, the series of 19th-century English cameos and pieces by **William Morris, Lalique, Monart and Vasart** sum up the quality of these sections.



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AUTOMOBILE MUSEUM MÁLAGA



Based on the concept 'the automobile as a work of art', the Málaga Automobile Museum intersperses its magnificent cars and **haute couture designs** with original posters handed over by the famous Parisian cabaret Moulin Rouge (early 19th century) as well as numerous **works of contemporary art**. Take a journey through the **artistic evolution of the 20th century** through nearly 100 vehicles restored to the highest level, featuring the **top automotive brands**: Hispano-Suiza, Bugatti, Rolls Royce, Bentley, Jaguar, Mercedes and Ferrari, among others. In addition, there is also a striking tribute to **Formula 1** great Ayrton Senna, made from large pieces to mimic a huge Lego figure, as well as the Gattopardo (an enormous sculpture of a Jaguar) and an airborne installation inspired by the ballerinas of the Belle Époque.



Address: *Edificio Tabacalera. Avenida Sor Teresa Prat, 15. Málaga*

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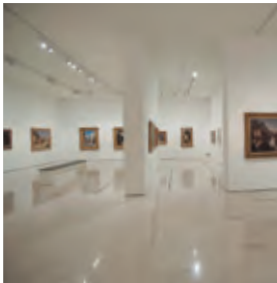
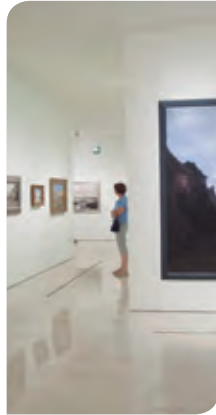
Web: <http://www.museoautomovilmalaga.com/?lang=en>

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CARMEN THYSSEN MUSEUM MÁLAGA

This museum is based at Villalón Palace, a noble building from the 16th century with a characteristic colonnaded courtyard. Opened in 2011, the museum houses a magnificent permanent collection of over **240 works**, mainly **19th-century** paintings. The tour of the museum begins with a group called Old Masters, where the key piece is Zubarán's Saint Marina. From the **Romantic and Costumbrist** period, visitors can see landscapes, the origins of flamenco and the preservation of Goya's essence in the work of Lucas Velázquez. Highlights of the **Realist and Précieux** section include the artists **Mariano Fortuny** and **Raimundo de Madrazo**. The transition from Romantic to Realist painting features Belgian artist **Carlos de Haes** and the marine landscapes of painters such as Guillermo Gómez Gil. The fin de siècle shows the path towards modernity, with works by **Darío de Regoyos**, **Joaquín Sorolla**, **Ramón Casas**, **Julio Romero de Torres** and **Zuloaga**.



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MIMMA INTERACTIVE MUSIC MUSEUM MÁLAGA



Located in the former palace of the Count of Las Navas, this is a **participative and interactive museum**. It holds an important collection of musical instruments and objects from all over the world, spanning a range of periods, making it possible to learn about different cultures through their music and, above all, to experiment with it. The **'Se ruega tocar - Please play'** spaces, defined by their red walls, are the most characteristic of the museum. In these areas, visitors have the opportunity to play the violin, udu, gong, cello and piano, with the help of a virtual teacher who explains how these instruments are used.



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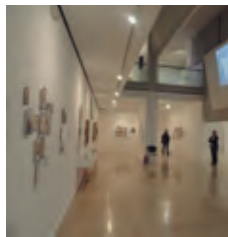
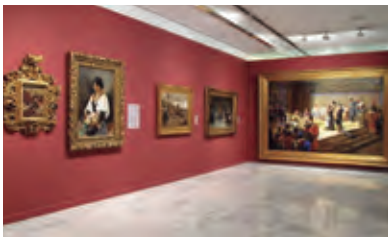
Web: <http://www.musicaenaccion.com/mimma/index-en.php>

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MÁLAGA MUNICIPAL HERITAGE MUSEUM MÁLAGA

Since its creation, the fundamental aim of this museum has been to develop and showcase Málaga's rich historical and artistic municipal heritage, making it accessible to the public while acting as a platform of dissemination and support for contemporary local artists. Room I, dedicated to the city's history between the 15th and 18th centuries, features a journey through its symbols, baroque festivals, its urban development, military conflicts and the rise of monasteries and convents. The magnificent work by **Il Parmigianino**, *Los Desposorios místicos de Santa Margarita* is also on display here. The second room is dedicated to the 19th century, a period when the city experienced greater economic, social and cultural growth. Through pictorial works, it recreates the genres typical of the time, from the **historical paintings** of Bernardo Ferrándiz and Denis Belgrano, to the rise of works focused on marine themes (with masterpieces by Carlos de Haes, Emilio Ocón, José Gatner and Verdugo Landi), as well as the exquisite **floral still lifes** by Bracho Murillo. Room III focuses on **20th-century plastic art** from Málaga, highlighting the incorporation of the contemporary, avant-garde trends and the latest artistic movements, with **Picasso** as the undeniable benchmark, present through a series of ceramics. The masters of the Picasso Group and the **Mediterranean Art Movement** are well represented through their works: the **surrealist eroticism** of Luis Molledo; the geometric abstraction of Cabra de Luna; the **surrealism and expressionism** of Brinkmann, Francisco Peinado and Stefan von Reiswitz; the **Primitivist landscape painting** of Evaristo Guerra and **contemporary sculpture**, with works by Jaime Pimentel, Elena Laverón and Diegos Santos, among others.



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MÁLAGA MUSEUM MÁLAGA



Housed in the **Aduana Palace**, this museum is the largest in the city and home to the collections from the old **Fine Arts and Archaeological Museums**, which make up its two permanent collections. The institution holds what is considered to be **one of the largest collections of 19th century paintings** in Spain, featuring painters such as Sorolla, Carlos de Haes, Federico Madrazo, Esquivel, Vicente López Portaña and Ramón Casas. Visitors can also admire canvases and sculptures by great artists such as **Murillo**, Antonio del Castillo, **Alonso Cano**, Ribera, Velázquez, **Goya**, Pedro de Mena and **Zurbarán**, and an interesting collection of Spanish modern art with works by **Picasso**, Rafael Canogar, Juan Barjola, Óscar Domínguez and Josep Guinovart, among others. The archaeological section covers a historical period spanning from the 8th century BC up to the Middle Ages, with Phoenician remains such as the valuable **Trayamar Medallion**, found at the necropolis of the same name, as well as **Roman sculpture and mosaics and Hispano-Islamic ceramics**.



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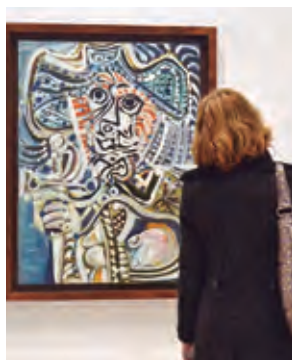
Web: <http://www.museosdeandalucia.es/culturaydeporte/museos/MMA/?Ing=en>



PICASSO MUSEUM MÁLAGA MÁLAGA

This museum is located in the Renaissance **Buenavista Palace** and is a response to one of the wishes of Pablo Picasso himself: for his work to be present in the city where he was born. The permanent exhibition is made up of a selection of pieces from the private collection or **Christine Ruiz-Picasso** and **Bernard Ruiz-Picasso**, the artist's daughter-in-law and grandson. There are 233 works in addition to another 43 that have been loaned by the Almine and Bernard Ruiz-Picasso Foundation for Art (FABA).

Oil paintings, drawings, sculptures, ceramics and prints highlight Picasso's **extraordinary and prolific career**, from his first academic studies to his personal vision of classicism, from the superimposed planes of cubism to his research with ceramics, from his interpretation of the great masters to his final paintings of the 1970s. The tour through the museum covers **topics** such as his **relationship with Málaga**, the importance of his **circle of close friends** and everyday life in his painting, his way of looking at **classic themes** in the history of painting, such as the portrait, the still life, the landscape and the nude, as well as the deep relationship of respect, inspiration and antagonism he had with the **great masters**.



OUTSTANDING WORKS

Some of his most significant works include *Olga Khokhlova with a Mantilla*, *Mother and Child*, *Jacqueline Seated*, *Woman with Raised Arms*, *Acrobat*, *Musketeer with a Sword* and *Man's Head with Zigzags in Pink and Green*.

The museum features a **buzzing programme of cultural and educational activities**, including seminars, conferences, visual arts, classical music, theatre, jazz, poetry and flamenco.



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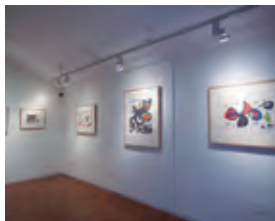
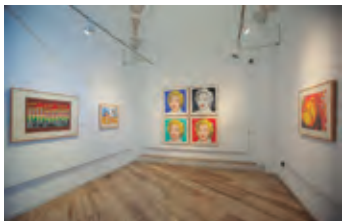
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MUSEUM OF CONTEMPORARY SPANISH PRINTMAKING

MARBELLA

The museum currently has over 4,000 works created using different techniques: intaglio printing (etching, drypoint, etc.), stencil, lithography, silk-screen printing, xylography, additive techniques, as well as digital printing. There is also an important collection comprising **artists' books** and 90 **bookplates** by José Hernández, dedicated to figures from the cultural world. Its **print collection** includes works by more traditional etchers alongside young exponents of the latest plastic trends, as well as the most prominent movements and schools of the so-called classic avant-garde and the most significant groups in post-war Spanish art. There are also works by the great masters of not only Spanish but international art, such as **Picasso, Miró** and **Dalí**.



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HIGHWAYMAN MUSEUM

RONDA



This museum is located in the historical centre of Ronda and is the only one of its kind in Spain. It aims to conserve and reveal this segment of historical memory as a cultural legacy that is still latent in the recent past of Andalusia's towns. Its facilities hold **1,390 objects**, including books, weapons, documents, clothing, prints, lithographs, official stamps, press from the period, collections of ballads, photos, earthenware from Málaga, oil paintings, watercolours, comics, picture cards, films, re-creations, etc. There is also a compilation of **original evidence** related to banditry: historical administrative documentation, written sources, oral testimonies, graphic and literary views from **travellers of the period** (Ford, Borow, Cautier, Doré, Merimée, etc.). Visitors will also find modern images from films or television, all with a thematic presentation offered in its original territorial context: the **Sierra de Ronda mountains**.



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ARCHAEOLOGICAL ENSEMBLE OF CARMONA CARMONA

The **Roman necropolis of Carmona** – the precedent of the Carmona Archaeological Ensemble– has a long history as an institution, as the site was already prepared for public visitors as early as 24 May 1885, at the initiative of George E. Bonsor. The **Necropolis Museum** was officially opened two years later, making it the oldest site museum in Spain. The **Roman amphitheatre** was acquired as an addition to the necropolis in the 1970s.

Today, a visit to the ensemble is divided into two parts: the **museum** and the **archaeological site**. For the first part, the tour begins in the **permanent room**, which displays different items of personal property from the excavations carried out at the necropolis. Highlights include a sample of different types of cinerary urns from the Roman period, as well as the most important **epigraphic and sculptural objects** found in the Elephant and Servilia tombs. The next room is dedicated to the **historiography of the archaeological ensemble** and features a recreation of George Bonsor's office. An added feature to the museum visit is a **climb up to the viewpoint**, from where visitors can see the amphitheatre and take in the surrounding landscape. After visiting the museum, the tour continues on to the necropolis. Although several burial sites can be seen throughout the tour, some of them mark milestones on the route, such as the **Circular Mausoleum**, the misnamed **Elephant 'Tomb'**, the **Tomb of Postumio** (with interesting remnants of mural paintings) and the **Tomb of Servilia**.



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ÉCIJA MUNICIPAL HISTORICAL MUSEUM ÉCIJA



The museum is located in **Benamejí Palace**, one of the most unique examples of an 18th-century baroque stately home in Lower Andalusia. Its magnificent Archaeology Section displays **three stelae with Tartessian warriors** and the **Plaque of Écija**, a unique piece of orientalising goldsmithing from the 7th century BC. The legacy of **Rome** is especially significant, as Colonia Augusta Firma Astigi (Roman Écija) was one of the four main cities in Baetica, or Roman Andalusia. Its importance is reflected in the valuable **group of sculptures** discovered in the excavations at España square in Écija, which includes the exceptional **Wounded Amazon**, one of the best-preserved classical sculptures in the world, with remnants of coloured paint on the marble. A large room holds six of the brilliant **Roman mosaics** found during urban excavations, including **The Four Seasons**, the **Gift of Wine** and the **Bacchanalian Triumph** from the Plaza de Santiago, which have almost pictorial qualities.



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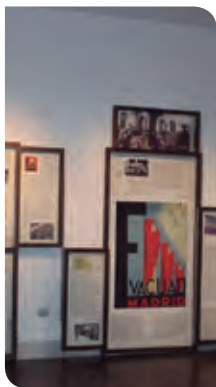
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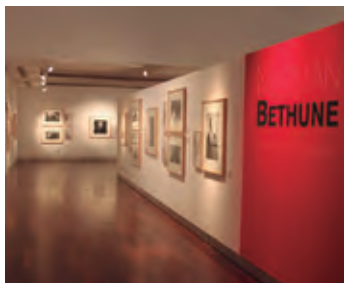
MUSEUM OF ANDALUSIAN AUTONOMY

LA PUEBLA DEL RÍO -
CORIA DEL RÍO



The **Andalusian Historical Memory Complex** is made up of several areas and buildings, grouped together as one museological unit comprising the **Museum of Andalusian Autonomy**, **Blas Infante House**, the **Gardens** and the **Research Centre for Andalusian Historical Memory**. The museum opened its doors in 2006 with the aim of becoming a benchmark for knowledge about Andalusia's recent history and for education, dissemination, conservation and research on the region's historical memory. Its facilities include a permanent exhibition room, which presents the milestones and symbols of the history of Andalusia's autonomy,

a temporary exhibition room and media library. **The Blas Infante House** was designed by Blas Infante himself at the start of the 20th century, as well as the gardens that surround it, following the aesthetic guidelines of regionalist and Moorish architecture. The rooms in the house recreate the artistic and cultural heritage of the 'father of Andalusian nationalism', in an educational way.



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ITÁLICA

ARCHAEOLOGICAL ENSEMBLE

SEVILLA

Itálica was founded in the year **206 BC** by Publius Cornelius Scipio Africanus. It was the first permanent Roman settlement in the southern Iberian Peninsula and played a key role in the process of **Romanising the Guadalquivir valley**. The families of the emperors **Trajan** – born there in the year 53 AD – and **Hadrian** – under whom the city reached its peak in splendour – were both from Itálica. Its significance in terms of heritage is built on the early start of the excavations, its weight in Spanish archaeological historiography and the historical and monumental importance of the city.

A visit to this emblematic archaeological site allows visitors to enjoy an **impeccable scenic setting and wander around a neighbourhood** in the Roman city established during the time of Hadrian, in the first third of the 2nd century. Domestic buildings were erected in this space with wide streets and broad blocks, such as the **House of the Birds** or **House of the Planetarium**, as well as public buildings such as the **amphitheatre**, one of the biggest in the Empire. Also of note is the important **collection of mosaics conserved in situ**, which have caught the eye of experts and visitors since the first excavations of Itálica in the 18th century. Ultimately, visitors are treated to a 2nd century Roman city that is easily recognisable due to the way its urban layout has been highlighted. The tour continues in the centre of the town of **Santiponce**, where the **theatre** – the construction of which started during the reign of Augustus – and **baths** are located.



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CASA DE LA CIENCIA SEVILLA

The Casa de la Ciencia in Sevilla offers programmes dedicated to disseminating scientific and environmental knowledge. Located in the **Peru Pavilion**, it features **three permanent exhibitions** ('The Cetacean Sea in Andalusia', 'Andalusian Invertebrates' and 'GEO Sevilla. Explore 540 million years'), as well as a temporary exhibition that changes every year. It also has a **planetarium** with dynamic screenings about astronomy for different ages. It contains the only water clock in the city, and its walls and stairs are full of marine fossils. The centre is part of the Ministry of Economy and Competitiveness' Spanish National Research Council (CSIC) and aims to make science accessible to the public through leisure and entertainment.



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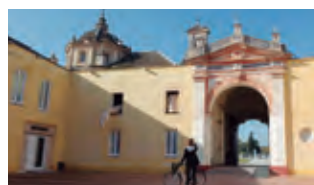
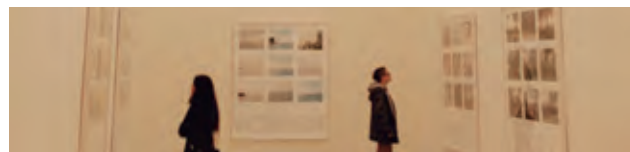
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ANDALUSIAN CENTRE FOR CONTEMPORARY ART SEVILLA



This institution is dedicated to researching, promoting and disseminating contemporary art, featuring a collection that spans works from the mid-1950s up to the present day and placing a special emphasis on the history of Andalusian contemporary creativity in its relationship with other national and international artistic contexts. The Andalusian Centre for Contemporary Art is located in the **old Santa María de las Cuevas Carthusian Monastery in Sevilla**, where visitors can not only see the remnants of its monastic past, but also the traces of its **manufacturing period** (mid-19th century up to the final decades of the 20th century), with the characteristic cone-shaped chimneys. The exhibition rooms can be found on the ground floor and are situated both in the '**claustrón**' – large cloisters formed by the cells of the Carthusian priests - as well as in the so-called '**Monumental Zone**', which is the area most similar in appearance to how it looked originally. Besides the temporary exhibitions, organised in exhibition sessions that usually include several individual shows and one collective show revolving around the same theme, a wide programme of activities is also carried out in other interior and exterior areas of the site (seminars, workshops, concerts, conferences, etc.). These activities have a clear educational aim and seek to encourage the study and promotion of contemporary artistic creation in its most varied expressions.



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ARCHAEOLOGICAL MUSEUM SEVILLA



This museum is located in what was the **Fine Arts Pavilion** for the Ibero-American Exhibition of 1929, the magnificent work of architect **Aníbal González**. A full visit involves a chronological tour, starting with the Lower Palaeolithic period and finishing with the Middle Ages. The **Prehistory** room contains interesting materials from the Copper Age site of **Valencina de la Concepción**, while the **Protohistory** room contains bronze vessels from La Angorrilla and El Gandul and ivory from Carmona. One highlight is the 'Treasure of El Carambolo', a set of gold pieces that made up a ritual trousseau, according to researchers. Outstanding pieces from **Roman Andalusia** include the amazing

statues recovered from the city of **Itálica** (Santiponce): sculptures of the god Mercury and goddesses Venus and Diana, as well as the emperors Trajan and Hadrian, together with a series of **portraits**. The museum also exhibits one of the most important collections of **bronze legal tablets** in the world and brilliant **mosaics**, such as the **Triumph of Bacchus**.



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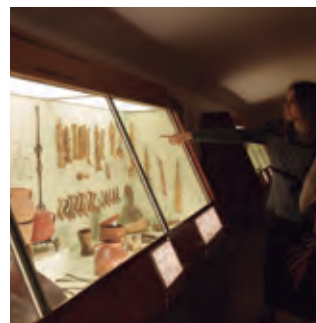
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MUSEUM OF ARTS AND TRADITIONS SEVILLA



This museum is located in the **Mudéjar Pavilion** and is the work of architect **Aníbal González**. The collections from the Museum of Fine Arts are the most important, particularly the Aguiar collection of **Costumbrist painting** and the Soria de **lozas** collection and **oriental ivory**. The most significant entry comes from an individual donation made in 1979: the **Díaz Velázquez legacy**, one of Europe's best collections of **embroidery and lace**, with nearly 6,000 pieces. The collection of **Andalusian popular ceramics** is also noteworthy, being one of the most complete in all of Europe, together with the collection at the Hamburg Museum.

The exhibition is rounded off with original **posters for Sevilla's spring festivals** and the **Loty collection**, made up of over 2,000 old glass plates that record countless details of Andalusian cities and life, from the start of the 20th century up to 1936.



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Web: <http://www.museosdeandalucia.es/culturaydeporte/museos/MACSE/?Ing=en>

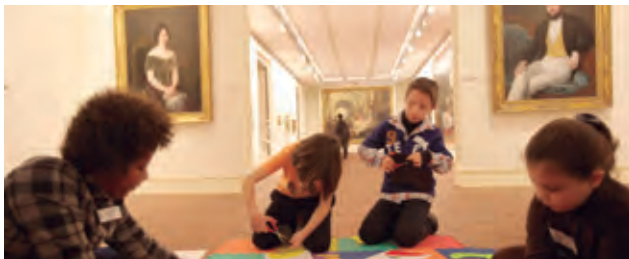
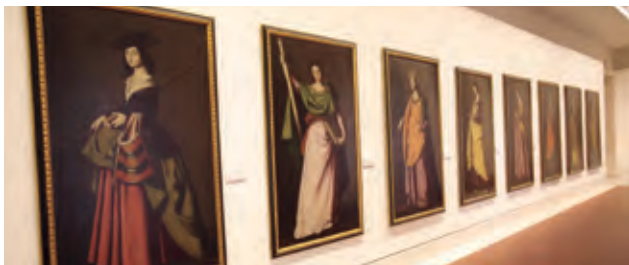
Social:



SEVILLA MUSEUM OF FINE ARTS

SEVILLA

This museum's collections illustrate the history of art in Sevilla from the 15th century up to the mid-20th century, with highlights including 17th-century paintings and sculptures and 19th-century paintings. The ground floor is home to the oldest collections: 15th-century paintings and sculptures from Sevilla, as well as the old church of La Merced, today dedicated to Murillo and the great masters that came before him in the first half of the 17th century, such as his teacher Juan del Castillo and Herrera the Elder. The upper floor features a journey from the work of Murillo up to the painting of the first half of the 20th century, with spaces dedicated to Juan de Valdés Leal and Francisco de Zurbarán. Another highlight is the work by sculptor Juan Martínez Montañés and, in the 19th century, the figures of Gonzalo Bilbao and José Villegas.



OUTSTANDING WORKS

The most important pictorial works are the series by **Zurbarán** from the Santa María de las Cuevas Carthusian Monastery, the set of paintings by **Murillo** for the Capuchin Convent, 'Las Cigarreras' by Gonzalo Bilbao and 'La muerte del maestro' by Villegas Cordero. Notable sculptures include **Torrigiano's** St Jerome and Martínez Montañés' St Bruno.

Address: Plaza del Museo, 9. Sevilla

Phone: 955 542 942 - 600 160 885

E-mail: museobellasartessevilla.ccd@juntadeandalucia.es

Web: <http://www.juntadeandalucia.es/culturaydeporte/museos/MBASE/?lng=en>

Social:

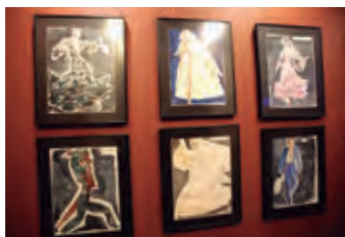


FLAMENCO DANCING MUSEUM SEVILLA



Created by flamenco dancer and choreographer **Cristina Hoyos**, this is an 'experience museum' directed by experts, where visitors can learn about the evolution of flamenco, from popular folklore to its most beautiful cultural manifestation. The first floor is home to the heart of the museum: the interactive **multimedia installations** that provide an introduction to the world of flamenco dancing through its thousand-year-old roots and the most important varieties (or *palos* in Spanish), while also taking a tour through Andalusian patios, live music cafés, the 'tablaos' where flamenco is performed and cinema, finally reaching the flamenco of today. There is also an exhibition of famous dancers' costumes

and photos by the Catalan artist **Colita** and visitors can watch a choreography to the music of Manolo Sanlúcar performed by Ballet Flamenco de Andalucía. The second floor shows the influence of flamenco on other artistic expressions, such as the **painting of Vicente Escudero or Jean Lamouroux**. The basement and ground floor house exhibitions, a **dance school and a dance studio**, in addition to being used for **children's workshops** and theatre shows.



Address: C/ Manuel Rojas Marcos, 3. Sevilla

Phone: 954 340 311

E-mail: info@museoflamenco.com

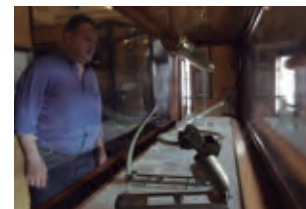
Web: www.museoflamenco.com

Social:  

TORRE DEL ORO MARITIME MUSEUM SEVILLA



This museum is based in the Torre del Oro in Sevilla, an Almohad defensive tower that was part of the Alcázar walls and used as a bastion to defend the port. The ground floor is dedicated to **Sevilla and its river**: views of the Guadalquivir and its tributaries, fishing gear and shipbuilding and the big shipping companies that used to work in the shipyards. The first floor focuses on the **history of the Navy** with oil paintings and prints from the second half of the 18th century and the first half of the 19th that portray prominent figures from the Navy such as **Ferdinand Magellan** and **Juan Sebastián de Elcano**. It also contains a reproduction of the **first scientific world map** (16th century) in the Renaissance style, created by Diego Ribero; a figurehead from the 19th century; nautical flags and display cabinets with **models of ships** such as the Real San Fernando and the Giralda Yacht in which King Alfonso XIII and Don Juan de Borbón sailed.



Address: Paseo Cristóbal Colón, s/n. Sevilla

Phone: 954 222 419

E-mail: torreoro@fn.mde.es



CULTURAL UNIVERSE

/03.2 Andalucía CULTURAL AGENDA

JANUARY

 **ANDALUSIAN AUDIOVISUAL FAIR**
JAÉN

 **MÁLAGA THEATRE FESTIVAL**
MÁLAGA | January - February

A well-established showcase for national and international productions, featuring both classic works and more alternative productions. The Cervantes Theatre is once again the main site for the event, while the Echegaray Theatre is where other events will be staged, from very select shows for specialist audiences to works aimed at entertaining children and older people.

www.teatrocervantes.com | www.teatroechegaray.com

 **MÁLAGA INTERNATIONAL JAZZ FESTIVAL**
MÁLAGA | January – February

www.teatrocervantes.com

FEBRUARY

 **FLAMENCO VIENE DEL SUR**
ANDALUSIA | February - May


'Flamenco Viene del Sur' is one of the top flamenco circuits in Andalusia, bringing the best flamenco to the region's eight provinces, with a programme featuring the disciplines of guitar playing, singing and dancing.


www.institutoandaluzdeflamenco.es |

@InstitutoAndaluzFlamenco 

 **ALMERÍA INTERNATIONAL TANGO FESTIVAL**
ALMERÍA


 **MIX TU RAS INTERNATIONAL VIDEO ART FAIR**
ARCHIDONA (MÁLAGA) 

 **QUTUBA TEATRO AMATEUR THEATRE FAIR**
CÓRDOBA | February - March

 **'RETROBACK' INTERNATIONAL CLASSIC FILM FESTIVAL**
GRANADA | February – March

The aim of this film event, held in various spaces throughout the city of Granada, is to compare great film classics with 20th-century works. The festival is rounded off with exhibitions and conferences.

www.retroback.info | @Retroback   

 **LATITUDES 21, INTERNATIONAL PHOTOGRAPHY FESTIVAL**
HUELVA | February - March

Since 2009, every February the LATITUDES 21 Association has organised the Latitudes International Photography Festival, an event that brings photos by internationally-renowned artists to Huelva over the course of one month.

www.latitudes21.com |  

**JEREZ FLAMENCO FESTIVAL**

JEREZ DE LA FRONTERA (CÁDIZ) | February - March

Dance is the common thread throughout this festival, which has become a unique benchmark among the events of this kind that take place all over the world.

www.festivaldejerez.es | @FestivalDeJerez  

**ESCENA JAÉN CULTURAL ARTISTIC FAIR**

JAÉN | February - March

The purpose of this fair is to inform and educate the people of Jaén in order to create an active audience.

**INTERNATIONAL BIENNIAL FESTIVAL OF BULLFIGHTING**

RONDA (MÁLAGA)

This event includes an excellent programme of activities, featuring exhibitions of bullfighting photography, sculpture and painting, music, film, screenings and tours.

www.tauromundo.com

**SAN ROQUE INTERNATIONAL SHORT FILM WEEK**

SAN ROQUE (CÁDIZ)

www.sanroquesemicort.wordpress.com

MARCH

**POTAGIA DE MAGIA FESTIVAL**



CARBONERAS (ALMERÍA) | March - April

**AFRICAN FILM FESTIVAL (FCAT)**

CÓRDOBA

An independent film festival that is also a competition. One of a kind in Spain, this festival offers Spanish-speaking audiences the opportunity to discover the various realities of Africa through a wide range of films.

www.fcat.es | @FestivaldeCineAfricano 

@FCATCordoba  

**TITEREVEO PUPPET FESTIVAL**

CÓRDOBA | March - April

**'FERNÁN CABALLERO' NATIONAL AMATEUR THEATRE FESTIVAL**

DOS HERMANAS (SEVILLA) | March - April

www.festivaldhteatro.es

**GRANADA INTERNATIONAL TANGO FESTIVAL**

GRANADA

This is one of the oldest festivals of its type in the world. The main programme is held at the Isabel la Católica Municipal Theatre, the Manuel de Falla Auditorium and the Granada Conference Centre, while parallel activities will include tango in towns throughout the province, exhibitions, all-night parties and other events.

www.eltango.com | @tangogranada  

**INTERNATIONAL COMIC SHOW**

GRANADA

This competition is held over four days at the Granada Conference Centre. During the show, comic enthusiasts will enjoy exhibitions, talks, screenings and round tables.

www.saloncomicgranada.com

**'ESQUINAS DE ACERO' FLAMENCO FESTIVAL**

HUELVA

www.esquinasdeacerohuelva.com

@esquinasdeacero  

**UNRELEASED SPANISH FILM FAIR**

JAÉN

Around 20 unreleased films are shown each year, while round tables are also held with the participation of renowned figures from the film world.

**'PREMIO JAÉN' INTERNATIONAL PIANO COMPETITION**

JAÉN | March or April

This is one of the most highly regarded and important piano awards in Spain. The uniqueness of this award lies in the fact that the contemporary pieces each participant will perform have been written by prestigious Spanish musicians just for that individual.

@premiopianojaen 

**MAF - MÁLAGA DE FESTIVAL**
MÁLAGA

Málaga will be transformed into a multicultural space, full of activities in which film will be the star of culture, and culture will in turn be the star of the city. This event is the countdown to the Málaga Spanish Film Festival. Conscious of the fact that the Festival should be more than just an event that takes place when the red carpet is rolled out, and is an important cultural occasion that should draw on the participation of everyone in the city, the Málaga Festival calls on all artists, creators, groups, institutions and cultural agents to get involved in MaF.



www.festivaldemalaga.com | @mafmalaga

**MÁLAGA SPANISH FILM FESTIVAL**
MÁLAGA | March - April

Since it began in 1998, this festival has become one of the most prominent and glamorous events in the city's cultural calendar. For one week, the city becomes the epicentre of the film world, where the biggest actors and actresses in Spain head to showcase their latest films, parading down the acclaimed red carpet. In addition to the feature-length films presented during the official section, which compete for the Biznaga de Oro, the Festival also includes films from various categories such as shorts and documentaries.

www.festivaldemalaga.com | @FestivalMalaga
@festivalmalaga @MalagaFestival

**MARBELLA INTERNATIONAL RUSSIAN FILM FESTIVAL (MIRFF)**
MARBELLA (MÁLAGA)

With the Russian Film Festival (MIRFF), Marbella will once again become a point of reference in international cinema. Russian cinematography is one of the most important worldwide, but it is also one of the least well-known in Spain. That is precisely why the organisers of this event want to bring Russian culture to the Costa del Sol with this unprecedented festival. For this reason, the festival will not only feature film screenings: there will also be exhibitions and parallel activities that will combine the most dynamic aspects of the cultures of both countries.

www.marbellarussianfilmfest.com |
@marbellarussianfilmfest

**FILM NOIR FESTIVAL, VILLA DE SALOBREÑA**
SALOBREÑA (GRANADA)

In addition to showing different films from the genre, this festival – directed by the writer Juan Madrid – will feature talks with directors and round tables, musical and theatre performances and other activities.

www.mucinesa.es | @mucinesa

**SEVILLA EARLY MUSIC FESTIVAL (FEMÀS)**
SEVILLA

www.femas.es | @femas.sevilla @FemasSevilla

APRIL

**TRANSITIONS FESTIVAL**
ALMONTE (HUELVA)

Transitions takes festival-goers to a world of music, art, culture and nature, all in the extraordinary surroundings of Doñana National Park. In addition to concerts, throughout the entire festival there will be performances of different arts and of technologies integrated into the natural environment, talks and participative workshops and much more.

www.transitionfestival.org | @TransitionFestival

**THE THREE CULTURES MUSIC SERIES**
CÓRDOBA**EL EJIDO AMATEUR THEATRE FAIR**
EL EJIDO (ALMERÍA) | April - May**'GINES EN CORTO' INTERNATIONAL SHORT FILM FESTIVAL**
GINES (SEVILLA) | April

www.ginesencorto.wordpress.com |
@GinesEnCorto

**INTERNATIONAL FESTIVAL OF MUSIC AND THE PERFORMING ARTS (FIMAE)**

LINARES (JAÉN) | April - June



An intense programme lasting almost three months, in which festival-goers can enjoy music, theatre and dance at accessible prices. Classical music, pop, jazz, tango and flamenco are just some of the musical genres on offer.

**'MARBELLA TODO DANZA' DANCE FESTIVAL**

MARBELLA (MÁLAGA) | April - May

**INTERNATIONAL COMPETITION OF AMATEUR THEATRE IN THE MEDITERRANEAN**

ROQUETAS DE MAR (ALMERÍA) | April - May

MAY

**ESPERA TEATRO FESTIVAL**

ANDÚJAR (JAÉN) | May - June

**NATIONAL ALEGRÍAS STYLE DANCE COMPETITION**

CÁDIZ | May - June

**EL EJIDO THEATRE FESTIVAL**

EL EJIDO (ALMERÍA) | May - June

Declared an event of Tourist Interest of Andalusia.

**OPERA PRIMA - INTERNATIONAL SHORT FILM FESTIVAL**

GRANADA

www.operaprimagranada.com | @FestOperaPrima

@OPERAPRIMAGRANADA

**CITY OF GRANADA INTERNATIONAL POETRY FESTIVAL**

GRANADA

This is one of the most important literary events in the world. Each spring, over 10,000 people descend on Granada to listen to poetry in an event that is without precedent in Europe. Nobel Prize winners such as Derek Walcott, Mario Vargas Llosa, Wole Soyinka and Herta Müller are just some examples of past participants.

www.fipgranada.com | @FIPGRANADA **PA-TA-TA EMERGING PHOTOGRAPHY FESTIVAL OF GRANADA**

GRANADA

www.pa-ta-ta.com | @pa_ta_ta **'MARIANA PINEDA' THEATRE FOR EQUALITY COMPETITION**

GRANADA

**HUELVA INTERNATIONAL COMIC SHOW**

HUELVA

www.saloncomichuelva.com**PELIGROS COPLA FESTIVAL**

PELIGROS (GRANADA)

Musical performances, film screenings and talks revolving around the classic 'copla', or Spanish popular song, and today's music.

**SEVILLA INTERNATIONAL PUPPET FAIR**

SEVILLA | May - June

For ten days, artists and professionals linked to all corners of the globe will delight audiences with different puppet theatre techniques: hand puppets, muppets, rod puppets, shadow puppets, marionettes, etc.

**CITY OF SEVILLA INTERNATIONAL MAGIC FESTIVAL**

SEVILLA | May - June

**SEVILLA SOUTH POP**

SEVILLA

www.southpopfestival.com | **'CITY OF ÚBEDA' INTERNATIONAL MUSIC AND DANCE FESTIVAL**

ÚBEDA (JAÉN) | May - June



One of the most appealing aspects of this festival is its variety: chamber music and symphonies, jazz, flamenco, opera, dance and concerts in the most beautiful squares in a city that is one of the gems of the Spanish Renaissance.

www.festivaldeubeda.com



TORRE DEL CANTE FLAMENCO FESTIVAL ALHAURÍN DE LA TORRE (MÁLAGA)

Declared a Festival of Tourist Interest of Andalusia, renowned artists such as Camarón de la Isla, Pansequito, Enrique Morente, El Cabrero, El Turronero, El Sordera, Aurora Vargas, Manuel Agujetas and José Mercé have all graced its stage.

www.torredelcante.es



ALMERÍA SUMMER FESTIVAL

ALMERÍA | June - August



This is much more than a cultural programme. Film, music, theatre, exhibitions, tours and sport are part of over 50 initiatives that fill the streets of Almería to help visitors enjoy a wonderful summer.



'AL GURUGÚ' NIÑA DE LOS PEINES MEMORIAL

ARAHAL (SEVILLA)

A flamenco week which includes theatre, talks, performances and a full set of activities. The event culminates with the award of the prestigious 'Verde que te quiero verde' prize.



NEW ANDALUSIAN FILM FESTIVAL

CASARES (MÁLAGA)

This festival aims to support the promising film industry in Andalusia. In order to be able to take part in the feature film competition, the production of the film or documentary must be at least 60% Andalusian, have been filmed mostly in Andalusia or have been created by an Andalusian director.

www.ecotourcasares.com/nuevocineandaluz

| @Festivalnuevocineandaluz @Nuevocineandalu



THE FLAMENCO ALL-NIGHTER CÓRDOBA

www.lanocheblancadelflamenco.cordoba.es

| @nocheblancadelflamencocordoba

@NBFcordoba @NocheBlancaFlamenco



INTERNATIONAL FESTIVAL OF SEPHARDI MUSIC

CÓRDOBA

This is considered an official festival of the 'Routes of Sepharad' Network of Spanish Jewish Quarters. The top international groups in the area of Sephardi music gather in the unrivalled setting of the Botanical Garden of Córdoba, on the banks of the river Guadalquivir.



GRANADA INTERNATIONAL MUSIC AND DANCE FESTIVAL

GRANADA | June - July



This Festival is a true explosion of artistic activities, with a huge national and international impact, held in the most symbolic corners of the city. Every year, over 60,000 people attend the Festival to enjoy concerts by large symphonic orchestras at the Palace of Charles V, dance and ballet shows in the open air theatre at the gardens of El Generalife, recitals at the Court of the Myrtles in the Alhambra, morning concerts at churches and monuments in Granada and the flamenco and world music all-nighters in the typical neighbourhoods of El Albayzín and El Sacromonte.

www.granadafestival.org | @FestivalGranadaOficial

@festivalgranada



BAJO LA LUNA-ISLANTILLA CINEFORUM INTERNATIONAL FILM FESTIVAL

ISLA CRISTINA-ISLANTILLA (HUELVA)

An event featuring the best films produced throughout the world, shown outside over two months of screenings. The event involves the added bonus of round tables, exhibitions and training courses, as well as other cultural activities.

www.islantilla.es/cineforum | @IslantillaCineforum

**'JAÉN SUBTERRÁNEA' INTERNATIONAL ALTERNATIVE THEATRE FESTIVAL**

JAÉN | June - July

The Xtremo Theatre Company organises the Jaén Subterránea Festival, at which national and foreign theatre companies present top-notch contemporary and experimental theatre.

www.teatroxtremo.es

**LA YERBABUENA FESTIVAL**

LAS CABEZAS DE SAN JUAN (SEVILLA) | June - July

Since its first edition in 1970, critics have classed this as one of the most prestigious flamenco festivals, with great singers who offer an exceptional overview of all flamenco styles. One flamenco artist is honoured each year, receiving the 'La Yerbabuena de Plata' award, a prize of recognised prestige in this art.

**LA VOLAERA FLAMENCA**

LOJA (GRANADA) | June - August

This flamenco competition has been held since 1972. Its prize and emblem is the silver 'volaera', a type of toy windmill.

**FESTIVAL OF LA MISTELA**

LOS PALACIOS Y VILLAFRANCA (SEVILLA)

www.festivaldelamistela.com

**SCREEN TV. TELEVISION FICTION FAIR**

MÁLAGA

This is a specific event for series created by the Málaga Film Festival.

www.screentv.es |

@screentv.malaga f @screentvmalaga t

**CASTILLO DE NIEBLA THEATRE AND DANCE FESTIVAL**

NIEBLA (HUELVA) | June - August

This festival has made a niche for itself within national culture, thanks to the quality of the works and shows that come under its programme. It is set in the traditional Los Guzmanes Castle.

**'FOLKPOZOBLANCO' TRADITIONAL MUSIC FAIR**

POZOBLANCO (CÓRDOBA)

www.folkpozoblanco.org

**CREATIVE COMMONS FILM FESTIVAL**

SEVILLA
www.festivalccsevilla.org | @festivalccsevilla f
 @FestivalCC_Sev t

**TERRITORIOS SEVILLA**

SEVILLA

www.territoriossevilla.com

f @territoriosfest t

**CIRCADA - SEVILLA CIRCUS FESTIVAL**

SEVILLA



An event featuring contemporary circus in southern Spain, placing the emphasis on street shows, while maintaining some aspects of a circus on stage or indoors.

www.festivalcircada.com

**INTERNATIONAL AIR FILM FESTIVAL "EL YELMO"**

SIERRA DE SEGURA (JAÉN)

This is one of the cornerstones of the El Yelmo Air Festival, a flying sporting event that also offers film, a fair, sport and various leisure activities. It aims to highlight audiovisual productions related to the world of free or motorised flight.

www.fiaelyelmo.com | @fiaelyelmo f @fiaelyelmo t

@fiaelyelmo YouTube

**POTAJE GITANO DE UTRERA**

UTRERA (SEVILLA)

The first flamenco festival in Spain, which takes its name from a type of vegetable stew popular among the gypsy community, started in 1957 as a meal accompanied by flamenco to raise funds for a brotherhood from the local church in Utrera, the Gypsy Brotherhood.

www.potajegitano.com



ETNOSUR

ALCALÁ LA REAL (JAÉN)



This is a free multidisciplinary festival that has been held since 1997. The Ethnic Meetings in the Sierra Sur mountains bring together artists from many countries who spend an intense weekend showing off their varied folklore through music, dance, theatre and countless cultural activities.

www.etnosur.com | @FestivalEtnosur

@festaletnosur @FESTIVALETNOSUR



FIESTAS CALATRAVAS

ALCAUDETE (JAÉN)



Some of the activities scheduled for the festival include dramatized tours of Calatravo Castle, medieval dinners in the stable rooms, as well as the medieval camp and market, battle re-enactments, live music, theatre and displays of predatory birds.



PORTÓN DEL JAZZ FESTIVAL

ALHAURÍN DE LA TORRE (MÁLAGA)

www.portondeljazz.es



JAZZ FESTIVAL ON THE COAST

ALMUÑÉCAR (GRANADA)



The Festival has been growing in importance thanks to the quality of its programme of international musical performances, its loyal audience and the outstanding setting in which it is held, the El Majuelo botanical garden.

www.jazzgranada.es | @granadajazz



'PACO TORONJO' NATIONAL FANDANGO COMPETITION

ALOSNO (HUELVA)

@certamennacionaldefandangospacotoronjo



FLAMENCO THURSDAYS

CÁDIZ | July - August



FESTIVAL DE CANTE GRANDE DE CASABERMEJA

CASABERMEJA (MÁLAGA)

Festival of Provincial Tourism Uniqueness.

www.festivalcasabermeja.es



CAZORLA INTERNATIONAL BLUES FESTIVAL

CAZORLA (JAÉN)

Winner of the 'International Festival 2014' award given by the 35th Blues Music Awards - Blues Foundation.

www.bluescazorla.com | @BluesCazorla



INTERNATIONAL FESTIVAL OF FILM MUSIC

CÓRDOBA PROVINCE

This festival brings to the province of Córdoba some of the best writers of music for films and television series, both nationally and internationally. The Jerry Goldsmith Awards are given out here every year.

www.festivaldecordoba.com |

@InternationalFilmMusicFestival @film_music_fest



CÓRDOBA GUITAR FESTIVAL

CÓRDOBA



The greatest figures in flamenco, modern, jazz, classical and early guitar have all appeared at the Córdoba Festival. To round off the musical programme, the guitar is used as the basis for a large number of shows, concerts, film screenings, exhibitions and talks.

www.guitarracordoba.org | @guitarracordoba

GUITARRACORDOBATV



ALRUMBO FESTIVAL

COSTA BALLENA-CHIPIONA (CÁDIZ)

www.alrumbofestival.com | @alrumbo.fest

@alrumbofestival

**SPECULA**
ESPEJO (CÓRDOBA)

Both the population of Espejo and visitors will be able to enjoy an extensive programme of activities including a craft market, live performances, street entertainment, children's workshops, exhibitions and musical performances.

**LORCA AND GRANADA IN THE GARDENS OF EL GENERALIFE**

GRANADA | July - August

Every summer, this series acts as the perfect way to convey the brilliant triumvirate of Lorca, Granada and flamenco.

**LOS VERANOS DEL CORRAL FLAMENCO FAIR**
GRANADA | July - August

www.losveranosdelcorral.es

**PARAPANDA FOLK INTERNATIONAL FESTIVAL**
ÍLLORA (GRANADA)

Declared a Festival of Tourist Interest of Andalusia based on its considerable relevance and the spread of popular and ethnic culture of countries from the five continents.

www.parapandafolk.com | @parapandafolk.illora

**CARACOLÁ LEBRIJANA**
LEBRIJA (SEVILLA)**INTERNATIONAL FESTIVAL OF STREET THEATRE AND ANIMATION**

LOJA (GRANADA)

**101 SUN FESTIVAL**
MÁLAGA

www.101sunfestival.com | @101SunFestival
@101SunFestival @101SunFestival

**STARLITE FESTIVAL**
MARBELLA (MÁLAGA) | July - August

This is a project that was launched to become the benchmark social and cultural event in Europe that takes place in Marbella. It includes first class concerts with international artists, different culinary experiences, amazing fashion shows, cinema experiences and art exhibitions, to name just a few of the attractions of this cultural event.

www.starlitefestival.com | @starlitefestival
@starlitefest @StarliteFestival

**VÉRTIGO FESTIVAL**
MARTOS (JAÉN) | July - August

At this independent music festival, the surroundings are just as important as the music, with the site, parallel activities and accommodation all playing a key role. The aim is to find a balance between famous groups and those who aren't as well-known.

www.acvertigo.es | @VertigoEstivalIndependiente
@vertigocultural

**FESTIVAL DE LA LUNA MORA**
MIJAS (MÁLAGA)

For this year's edition, the Festival will feature a special programme and a set of activities to round off the offer: passacaglias, workshops and theatre, all accompanied by the characteristic lighting of thousands of candles every night.



www.lunamora.org | @lunamorafest
@LunaMoraFest

**MOGUER FLAMENCO SINGING FESTIVAL**
MOGUER (HUELVA)**GAZPACHO ANDALUZ**
MORÓN DE LA FRONTERA (SEVILLA) | July - August

**CUEVA DE NERJA INTERNATIONAL MUSIC AND DANCE FESTIVAL**

NERJA (MÁLAGA)



Great artists such as Bailarín, Rostropovich, Alfredo Kraus, Monserrat Caballé, José Carreras, Paco de Lucía, Bebo Valdés, José Mercé, Joan Manuel Serrat and Estrella Morente have featured in the line-ups of this famed cultural festival.

www.cuevadenerja.es | @FundacionCuevaDeNerja f
@MuseoCuevaNerja 🐦 YouTube

**CLÁSICOS EN EL PARQUE FESTIVAL NÍJAR (ALMERÍA)**

Concerts scheduled in the hub of Cabo de Gata natural park, the centre of Rodalquilar in Níjar.

www.clasicosenelparque.com

**OJEANDO FESTIVAL OJÉN (MÁLAGA)**

One of the province's most prominent independent pop rock festivals.

www.ojeando-festival.es | @OjeandoFestivalOjen f
@ojeandofestival 🐦

**THEATRE IN THE SOUTH FAIR PALMA DEL RÍO (CÓRDOBA)**

This event features a contemporary programme with dance, theatre, cabaret, circus, flamenco, street theatre, updated classics, music and shows for children.



www.feriadepalma.es | @FeriadeTeatrodePalma f
@FeriadePalma 🐦

**FUSIÓN CONTEMPORÁNEA FESTIVAL PALOS DE LA FRONTERA (HUELVA) | July - August**

www.fusioncontemporanea.com |
@FusionContemporanea f @ConteFusion 🐦 YouTube

**NATIONAL PETENERAS STYLE SINGING COMPETITION PATERNA DE RIVERA (CÁDIZ)****PERISCOPIA**

POZOBLANCO (CÓRDOBA) | July - August



The Andalusian Festival of Young Emerging Artists brings together young artists working in music, audiovisual arts, dance, theatre, plastic arts and crafts from all over Andalusia. Using the street as a strategic setting for reaching and being accessible to a larger and more varied audience, the festival seeks to get a true picture of the new professional artistic panorama in Andalusia.

www.periscopia.es | @festivalperiscopia f
@fperiscopia 🐦

**INTERNATIONAL FESTIVAL OF MUSIC, THEATRE AND DANCE**

PRIEGO DE CÓRDOBA (CÓRDOBA) | July - August

The origins of this festival date back to 1948, and since then many great orchestras, theatre, ballet and Spanish light opera companies, and artists of international renown have all appeared at the International Festival of Music, Theatre and Dance, as it is called today. The festival in Priego de Córdoba is the third oldest in Spain after those in Granada and Santander.

**RUMBO AL MAR FLAMENCO FESTIVAL PUNTA UMBRÍA (HUELVA)****PULPOP FESTIVAL ROQUETAS DE MAR (ALMERÍA)**

This has turned into an unmissable event for indie fans. It has featured the leading groups on the Spanish indie scene, such as Lory Meyers, Deluxe, Sunday Drivers, Niños Mutantes, Maga and Second, as well as international bands such as Delorentos and Koacha.

www.pulpop.es | @PulpopFestival f
@PulpopFestival 🐦 @PulpopFestival YouTube

**ALMERIBLUES INTERNATIONAL BLUES FESTIVAL ROQUETAS DE MAR (ALMERÍA)**



BAJO DE GUÍA NIGHTS
SANLÚCAR DE BARRAMEDA (CÁDIZ)



ITÁLICA INTERNATIONAL DANCE FESTIVAL
SANTIPONCE (SEVILLA)



A biennial festival with a programme of shows in which the classical myth is updated and rewritten. A second outstanding location, the San Isidoro del Campo Monastery, has been added to the Festival's natural setting of the Roman Theatre of Itálica.

www.festivalitalica.es | @festivalitalica#! f
@festivalitalica 🐦 @ festivalitalica You Tube



UN MAR DE CANCIONES FESTIVAL
TORREPEROGIL (JAÉN)

www.unmardecanciones.com | @unmardecanciones f
@mardecanciones 🐦



IMÁGINA FUNK
TORRES (JAÉN)

This is the grooviest funk festival in Spain. An opportunity to see the world's best funk bands all together in Sierra Mágina.

www.imaginafunk.com | @imagina.funk f
@imaginafunk 🐦 @ImaginaFunk You Tube



'VILLA DE TORROX' INTERNATIONAL CHOIR AND DANCE FESTIVAL



TORROX (MÁLAGA) | July - August



CINEFAN FESTIVAL ÚBEDA
ÚBEDA (JAÉN)

This festival seeks to take audiences to a particular cinematographic world, through an icon, a film saga, a film, a director or a specific genre that may have had an outstanding reputation during the history of film. Concerts, round tables, talks, signings and the 'Walk of Fame' are some of the activities featured.

www.cinefanfestivalubeda.blogspot.com |
@CinefanFestivalUbeda f



RENAISSANCE FESTIVALS
ÚBEDA (JAÉN)



These festivals commemorate the declaration of Úbeda and Baeza as World Heritage Cities on 3 July 2003. The entire old town is decked out in order to be the setting for a series of activities that will reawaken the splendour of 16th-century Úbeda, including theatre and dance, exhibitions and talks, concerts and period dinners.



RENAISSANCE AND BAROQUE MUSIC FESTIVAL

VÉLEZ BLANCO (ALMERÍA) | July - August

This festival has an interdisciplinary perspective through various genres and methods, and seeks to recover, preserve and disseminate musical heritage and Spanish artistic creation and to ensure a high level of consistency between the main activity – the festival – and the additional and associated activities. Performances of Renaissance and Baroque music by Spanish groups and orchestras are combined with workshops, the International History Seminar and a series of talks.

www.festivalvelezblanco.com |
@festival.velez.blanco f You Tube

**MUSLIM-CHRISTIAN DAYS**

ZALAMEA LA REAL (HUELVA)



For a week during the second half of July, large groups of people parade through different medieval scenes arranged in the small town of Zalamea, in the province of Huelva. Christian knights, Arab warriors, merchants, troubadours, religious figures, peasants and farmers make up the fabric of these Medieval Days, where Islamic and Christian culture go hand in hand, recreating for many participants the sought-after medieval culture.



www.jornadasmusulmanocristianas.es |

@jornadasmusulmanocristianas

AUGUST**LA ALPUJARRA TRADITIONAL MUSIC FESTIVAL**LA ALPUJARRA (GRANADA) | 2nd Sunday in August.

This is a travelling celebration that covers the Alpujarras region in the provinces of Granada and Almería. It stands out for the unique nature of the 'trovo', the traditional provincial ballad, where locals improvise witty verses. The Festival also features a craft fair offering food products and products for tourists as well, in addition to working sessions with musicians and folklorists.

**ALHAMA MUSIC FESTIVAL**

ALHAMA DE GRANADA (GRANADA)

First held in 1966, this is the oldest music festival in Andalusia and is reclaiming its essence as a platform for young artists. Also known as the Alhama Song Festival, it features concerts in addition to other parallel activities, such as a street market.

www.alhamafestival.com | @AlhamaFestival

@FestivalAlhama @AlhamaFestival

**FESTUM - IBERO-ROMAN DAYS**

ALMEDINILLA (CÓRDOBA)



@FESTUMAlmedinilla @festumjornadas

**CITY OF ALMERÍA FLAMENCO FESTIVAL**

ALMERÍA

**FESTIVAL OF DIANA**

AROCHE (HUELVA)



With the Turóbriga archaeological site as the starting point, this festival features dramatized guided tours of the site, highlighting the settlement's historical importance. After the tour, the evening will be finished off with concerts, theatre and night sky interpretation at the site, depending on the night.

**INTERNATIONAL FOLKLORE FESTIVAL**

BAZA (GRANADA)

**LAS ALPUJARRAS JAZZ & BLUES FESTIVAL**

BUSQUÍSTAR (GRANADA)

www.jazzgranada.es | @granadajazz

**PRESJOVEM INTERNATIONAL MUSIC FESTIVAL**

CÓRDOBA

Declared an event of Tourist Interest of Andalusia.

www.presjovem.com | @presjovem @ppresjovem

**MEDIEVAL DAYS**
CORTEGANA (HUELVA)

A castle is the main setting for this four-day event, when the entire town is transported back to the Middle Ages. It is considered one of Huelva's biggest cultural and tourism events.

www.jornadasmedievales.es | [f @medievales14](https://www.facebook.com/medievales14) [t](https://twitter.com/medievales14)

**FESTIVAL DE VERDIALES**
EL BORGE (MÁLAGA)**POLVORÓN FLAMENCO**
ESTEPA (SEVILLA)**THREE CULTURES FESTIVAL**
FRIGILIANA (MÁLAGA)

The festival takes place on the street and revolves around the core Three Cultures Market, featuring theatre groups doing street performances, night-time fireworks shows, workshops and exhibitions.



www.festivalfrigiliana3culturas.com |
[@FestivalFrigiliana3Culturas](https://www.facebook.com/FestivalFrigiliana3Culturas) [f](https://www.facebook.com/FestivalFrigiliana3Culturas)

**FLAMENCO FRIDAYS**
HUELVA**'CITY OF LINARES' NATIONAL TARANTAS COMPETITION**
LINARES (JAÉN)

Each year, even more people and better flamenco singers come to this competition, and not only outstanding flamenco professionals, but also promising young talents, who seek to start out on the path by winning one of the prestigious prizes as a guarantee for future performances.

www.concursonacionaldetarantas.com |
[@concursonacionaldetarantas](https://www.facebook.com/concursonacionaldetarantas) [f](https://www.facebook.com/concursonacionaldetarantas) [@tarantaslinares](https://twitter.com/tarantaslinares) [t](https://twitter.com/tarantaslinares)

**INTERNATIONAL YOUNG THEATRE MEETING**

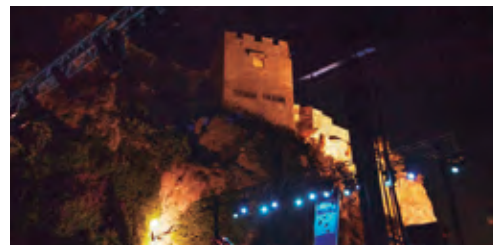
MAIRENA DEL ALCOR (SEVILLA)
[@encuentrointernacionalteatro](https://www.facebook.com/encuentrointernacionalteatro) [f](https://www.facebook.com/encuentrointernacionalteatro)

**OPERA FESTIVAL**
MARBELLA (MÁLAGA)**MEDIEVAL DAYS IN MONTURQUE**
MONTURQUE (CÓRDOBA)

The Medieval Days are organised by Monturque Town Council over a weekend in August, featuring numerous activities centred on the town's monuments. These include a medieval market, falconry, concerts and leisure activities for children.

**NATIONAL SERRANAS STYLE FLAMENCO SINGING COMPETITION**
PRADO DEL REY (CÁDIZ)**'FOSFORITO' CANTE GRANDE FLAMENCO SINGING FESTIVAL**
PUENTE GENIL (CÓRDOBA)

Declared an event of Tourist Interest of Andalusia.

**EL ARRANQUE ROTEÑO FLAMENCO FESTIVAL**
ROTA (CÁDIZ)**NEW TRENDS FESTIVAL**
SALOBREÑA (GRANADA)

This festival has positioned Granada's Costa Tropical as a clear cultural benchmark featuring music, film, theatre, art and the most innovative street activities.

www.tendenciasfestival.com | [@tendenciasfestival](https://www.facebook.com/tendenciasfestival) [f](https://www.facebook.com/tendenciasfestival)
[@tendenciasfest](https://twitter.com/tendenciasfest) [t](https://twitter.com/tendenciasfest)

**LUCERO DEL ALBA FLAMENCO FESTIVAL**

SALOBREÑA (GRANADA)

This festival has been held since the late 1960s, taking place at the Arab castle in Salobreña. It has featured big names in flamenco such as Lebrija, Carmen Linares and Estrella Morente.

**NOCTURAMA**

SEVILLA | August - September

www.nocturamasevilla.net**LAS MURALLAS DE LA SEGUR FLAMENCO NIGHT**

VEJER DE LA FRONTERA (CÁDIZ)

Declared an event of Tourist Interest of Andalusia.

**VILLABLANCA INTERNATIONAL DANCE FESTIVAL**

VILLABLANCA (HUELVA)

Declared a Festival of Tourist Interest of Andalusia in 2007.

www.festivalvillablanca.es |

@FestivalInternacionalDanzasVillablanca

**FESTIVAL DE VERDIALES DE VILLANUEVA DE LA CONCEPCIÓN**

VILLANUEVA DE LA CONCEPCIÓN (MÁLAGA)

This is the oldest festival of its kind in the province of Málaga and has been declared a Festival of Tourist Interest of Andalusia.

**DREAMBEACH VILLARICOS**

VILLARICOS - CUEVAS DE ALMANZORA (ALMERÍA)

An electronic music festival featuring top groups and numerous facilities, such as a camping area that accommodates festival-goers who have travelled to enjoy the concerts. This musical event aims to turn Andalusia into the 'epicentre of the world electronic music scene', with over 30 hours of non-stop music and four stages, one of which is located in the camping area. It recently received the Best Festival award at the Vicious Music Awards, recognising its prestige and style, given that it has featured the biggest international and national electronica artists every year it has been held.

www.dreambeach.es |

@DreambeachFestVillaricos @DreambeachFest

SEPTEMBER**'COSTA DEL SOL' INTERNATIONAL FANTASY FILM WEEK**

This event has become cemented as one of the main cinematographic events in Spain for film of this genre. It aims to hold activities throughout the province of Málaga and to offer top quality film events. For this reason, in addition to screenings, there are also talks, book presentations, poker tournaments, food events, exhibitions, special editions of comics, etc. The towns this festival currently includes are: Estepona, Benahavis, Manilva, Marbella, San Pedro de Alcántara and Málaga.

www.cinefantasticocostadelsol.com |

@Cinefantasticocostadelsol

**JOAQUÍN EL DE LA PAULA FLAMENCO FESTIVAL**

ALCALÁ DE GUADAÍRA (SEVILLA)

This festival commemorates the anniversary of the death of the celebrated flamenco singer from Alcalá de Guadaíra, who was the forefather of the soleá style.

**ALMERÍA INTERNATIONAL WESTERN FILM FESTIVAL**

ALMERÍA

The first European festival exclusively dedicated to the western genre, held at the Apolo Theatre in Almería.

www.internationalwesternfestival.com |

@almeriawesternfilmfestival @almeriawest_f_f

**CABRA AUDIOVISUAL CREATION COMPETITION**

CABRA (CÓRDOBA)

www.certamenaudiovisualdecabra.com |

@certamenaudiovisualdecabra @CertamenCabra

@audiovisualcabra



ALCANCES. ATLANTIC FILM FESTIVAL CÁDIZ

Alcances has become a point of reference and meeting point for Spanish documentary films, giving it its own personality in the complex world of festivals. A special highlight is the Cinestres competition, a film competition in which the films must be produced in just 48 hours.

www.alcances.org | @Alcances f @Alcances_Cadiz t



'CARRATRACA, EMBRUJO ANDALUSÍ' MEETING



CARRATRACA (MÁLAGA)



Embrujo Andalusí (Moorish Spell) is a festival where music, art, theatre and dance take to the street over three days and nights, lit with only the light of 25,000 candles and torches.



INTERNATIONAL ORGAN ACADEMY GRANADA | f



ZAIDÍN ROCK FESTIVAL GRANADA

@Rock.Zaidin f



ALBAYZÍN FLAMENCO FESTIVAL GRANADA

This flamenco festival is held in El Albayzín, one of Granada's most outstanding neighbourhoods, saturated with the cante grande flamenco singing tradition that flows through its flamenco clubs and performance venues.



FESTIVAL DE LA LUNA MORA GUARO (MÁLAGA)



Guaro becomes a meeting point for Moorish music and culture. Lit with only the light coming from over 20,000 candles, the streets and squares of the village swell with Arabic, Moorish and Sephardic music, where festival-goers are treated to the same music that was played here 500 years ago, in addition to contemporary concerts.

www.lunamora.org



SOUTH POP ISLA CRISTINA ISLA CRISTINA (HUELVA)

www.southpopfestival.com | f



AUTUMN FESTIVAL

JAÉN | September - December



This festival is part of the Spanish Association of Classical Music Festivals, FestClásica, which has over 40 member festivals from all over Spain. The bill features classical music concerts and shows as well as theatre performances.

www.festivalotoñojaen.es |

@FestivalOtonoJaen f @festivalotojaen t



BULERÍA FESTIVAL

JEREZ DE LA FRONTERA (CÁDIZ)



'ANTONIO MAIRENA' CANTE JONDO FLAMENCO SINGING COMPETITION FESTIVAL

MAIRENA DEL ALCOR (SEVILLA)

An event of National Tourist Interest of Andalusia, over the years this festival has become a mainstay within classical flamenco.



INTERNATIONAL GUITAR FAIR MÁLAGA

Manufacturers, luthiers and other guitar professionals from all over the world come together for the Guitar Fair. The fair also features different spaces for concerts that bring together some of the best guitar and bass professionals.

www.guitarfair.net |

@InternationalGuitarFair f



MÁLAGA BIENNIAL FLAMENCO ART FESTIVAL MÁLAGA

There are over 100 activities scheduled during this event, from large shows and small recitals, to talks, round tables, presentations, tributes, special editions of books and CDs, exhibitions, courses and more.

www.malagaenflamenco.com |

@bienalflamencoMg f @flamencoMg t

@MalagaEnFlamenco You Tube

**COSTA CONTEMPORÁNEA**
NÍJAR-LOS ESCULLOS (ALMERÍA)

The Cabo de Gata-Níjar Natural Park Dance and Performing Arts Meeting is aimed at professionals who are looking to be taught by experts, as well as at the general public who are interested in enjoying theatre, dance and concerts in beautiful natural surroundings.



www.costacontemporanea.es

**OGÍJARES FLAMENCO SINGING FESTIVAL**
OGÍJARES (GRANADA)

One of the oldest and most prestigious flamenco festivals in the province. It features flamenco singing, guitar playing and dancing with young talents and well-established artists.

**BENAGALBÓN VERDIALES FOLK MUSIC TRADITIONAL COMPETITION**

RINCÓN DE LA VICTORIA (MÁLAGA)

Event of Provincial Tourist Interest.

**ARAB ANDALUSÍ FESTIVAL**

SALARES (MÁLAGA)

Festival of Provincial Tourism Uniqueness. A cultural initiative that brings energy to the region, as well as a place to learn about the history of this land.



www.festivalarabeandalusisalares.blogspot.com.es

**SEVILLA BIENNIAL FLAMENCO FESTIVAL**
SEVILLA

Every two years, Seville becomes a huge stage for flamenco enthusiasts and professionals from around the world. The city's key scenic spaces (including the Royal Alcázar, Maestranza Theatre, Lope de Vega Theatre and Santa Clara Space) are handed over to the festival, to offer the most eagerly anticipated débuts over the course of several weeks, as well as art from the main figures in flamenco and offerings from young talents.

www.labienal.com | @LaBienal @labienal
 @labienal

**ÚBEDA AUTUMN THEATRE FAIR**
ÚBEDA (JAÉN) | September - December

This fair features some of the most important works in the Spanish theatre scene at the moment, the best actors and actresses, the foremost national companies, prominent playwrights and directors, a unique and special series dedicated to historical theatre, international street theatre and clown companies (International Clown Festival) and a long, incredible list of other activities that are waiting to be discovered during the autumnal weekends.

www.teatroeneda.blogspot.com.es

**GUADALQUIVIR INTERNATIONAL PIANO FESTIVAL**

VILLA DEL RÍO (CÓRDOBA)



This festival features a schedule of events with top international artists, together with a carefully selected programme for all audiences to enjoy. In addition to the concerts, the festival aims to innovate every time it is held, by incorporating special activities such as Piano Travel, a piano at Córdoba railway station so that anyone interested in the instrument can have a go while they travel, as well as little surprise appearances by professional musicians, and an event aimed at children entitled Piano between the streets.

www.guadalquivirpianistico.org | @GuadalqFestival

OCTOBER



FESTIVAL CINE JOVEN ALMERÍA

www.cinejoven.es | [f](#) [t](#)



ISLAMIC CULTURE DAYS ALMONASTER LA REAL (HUELVA)



www.almonasterlareal.es/islamicas.html



| [@JornadasIslamicas](#) [f](#) [@islamicas_](#) [t](#)



'ARCHIDONA CINEMA' ANDALUSIAN AND MEDITERRANEAN FILM FAIR ARCHIDONA (MÁLAGA)

www.archidonacinema.com | [f](#) [@ARCHIDONACINEMA](#)

[t](#) [@ArchidonaCinemaTV](#) [YouTube](#)



CABRA-CADABRA MAGIC FESTIVAL CABRA (CÓRDOBA)



IBERO-AMERICAN THEATRE FESTIVAL CÁDIZ

This festival has received numerous awards for its work in Spain and Ibero-America, including the Gold Medal for Merit in the Fine Arts in 2003. It is twinned with other theatre festivals, such as the ones in Havana (Cuba), Manizales (Mexico) and FITAZ in La Paz (Bolivia). It alternates performances on the streets of Cádiz with performances at various locations in the city such as the Falla Grand Theatre and the Bastion of the Candelaria.

www.fitdecadiz.org | [@FITdeCadiz](#) [f](#) [@FITdeCadiz](#) [t](#)

[@Fitdecadiz](#) [YouTube](#)



AUTUMN THEATRE FESTIVAL CARTAYA (HUELVA) | October - November



INTERNATIONAL THEATRE FESTIVAL CAZORLA (JAÉN) | October - December

fitcazorla.blogspot.com.es

OCTOBER



EUTOPIÍA CÓRDOBA



Since it was launched in 2006, this festival has become established as a unique feature in the Andalusian cultural agenda, where creation – starring and featuring the participation of young people – and a commitment to education have been the bases for over 500 activities falling under the Eutopía umbrella.



www.festivaleutopia.org | [@FestivalEutopia](#) [f](#)



YOUNG FILMMAKERS FILM FESTIVAL GRANADA

The films presented vie for prizes in three different categories: shorts in cinema format, experimental and animation. There are also top-notch parallel activities, with leading events such as The 48 Hour Film Project (the world's biggest race against the clock film-making competition) and intensive workshops for anyone wanting to turn professional.

www.filmfest-granada.com | [f](#)



COLUMBIAN MARKET HUELVA



The traditional Columbian Market is held in the city of Huelva, coinciding with the dates of Christopher Columbus' arrival in the New World after setting off from this region. Craftspeople, attractions, theatre performances and concerts set in the 15th century all come together over several days.



PEPE POLLUELAS FLAMENCO FESTIVAL JAÉN



ANDRÉS SEGOVIA CLASSICAL GUITAR COMPETITION AND COMPOSITION CONTEST

LA HERRADURA-ALMUÑÉCAR (GRANADA)

This prestigious prize is held in honour of the master Andrés Segovia, adoptive son of La Herradura, and each year brings together a multitude of composers and performers.

www.certamenandressegovia.com

**MARBELLA INTERNATIONAL FILM FESTIVAL**
MARBELLA (MÁLAGA)www.marbellafilmmfestival.com |

@MarbellaInternationalFilmFestival

**MAREMUSICUM. ROQUETAS DE MAR EARLY MUSIC FESTIVAL**

ROQUETAS DE MAR (ALMERÍA)

This festival features an appealing programme of concerts covering everything from medieval to late Baroque music, led by a series of internationally renowned groups and artists.

www.maremusicum.com |

@MAREMUSICUM

**INTERNATIONAL ACTION FILM FESTIVAL**

SANLÚCAR LA MAYOR (SEVILLA) | October - November

This is the first action film festival in Spain. In parallel to the competition, there are exhibitions from action film specialists, American car shows, art displays from various national and international artists and more.

www.noidentity.es/NIAFFS.html |

@NIAFFS

**SANTA FE COMEDY THEATRE FESTIVAL**

SANTA FE (GRANADA)



The Festival has maintained an international spirit since it began, and has enjoyed the presence of the best comedians from countries including the United States, Scotland, Italy, Belgium, the United Kingdom, Portugal, Ukraine and Australia, as well as the most prominent comedians on the Spanish scene. New elements are being added to complement the official programme, including street theatre, children's shows, comedy markets, workshops on stage techniques and themed exhibitions.

www.festivalsantafe.com**INTERNATIONAL CONTEMPORARY DANCE FAIR**

SEVILLA | October - November

www.mesdedanza.es | @MesdeDanza

@mesdedanza @MesdeDanzaTV

**ALMERÍA WESTERN FILM FESTIVAL**

TABERNAS (ALMERÍA)

This festival is held in Tabernas (Almería) and the villages of Fort Bravo and Oasys Mini Hollywood. It is a major European film festival dedicated exclusively to the western genre.

www.almeriawesternfilmfestival.es |

@AWFF_Oficial

**FANTASY FILM FESTIVAL**

TORREMOLINOS (MÁLAGA) | October - November

@GuadalqFestival

NOVEMBER

**NATIONAL FLAMENCO ART COMPETITION**

CÓRDOBA

Held every three years, this competition began in 1956 in order to rescue flamenco singing with the traditional purity of the 'old Cante Jondo' style, as well as to keep alive the memory of the competition held in Granada in 1922 at the initiative of Manuel de Falla and Federico García Lorca. It is the only competition in its category that can award the title of National Prize. Its importance is evidenced by the long list of renowned names that have received prizes at the Cordoban competition: Fosforito, Curro de Utrera, Fernanda y Bernarda de Utrera, José Menese, Paco de Lucía, Manolo Sanlúcar, José Mercé and Vicente Amigo, to name but a few.

www.nacionaldearteflamenco.es |

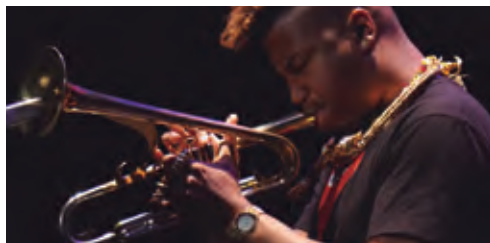
@nacionaldearteflamenco

@deARTEFLAMENCOTV



GRANADA INTERNATIONAL JAZZ FESTIVAL

GRANADA



This is one of the oldest jazz fairs in Europe and the only Spanish member of the Europe Jazz Network. Since it was first held in 1980, its stages have hosted the cream of the crop in the history of national and international jazz: Miles Davis, Oscar Peterson, Charlie Haden, Art Blakey, Tete Montoliu, Dizzy Gillespie, Bebo and Chucho Valdés, among countless others.

www.jazzgranada.es | @granadajazz



HOCUS POCUS FESTIVAL

GRANADA

The Granada International Magic Festival – launched by the famous magician from Granada Miguel Puga, 'Magomigue' – brings the best international shows in the area of sleight of hand and conjuring to the city. Parallel activities are also held, such as magic up close on the streets, courses and exhibitions.

www.festivalhocuspocus.com |
@FestivalHocusPocus @festhocuspocus



HUELVA IBERO-AMERICAN FILM FESTIVAL

HUELVA

For a time, this film festival was the only access route into Europe for Ibero-American film. Today, it is the most complete, appealing and representative Ibero-American audiovisual offering in Spain, and one of the most authentic and prestigious in all of Europe. The screenings take place in different settings throughout Huelva, with the Golden Columbus being the highest prize out of the official list of winners.

www.festicinehuelva.com |
@festicinehuelva @festicinehuelva
@FestivalCineHuelva



ZAMBOMBAS NAVIDEÑAS

JEREZ DE LA FRONTERA Y ARCOS DE LA FRONTERA
(CÁDIZ) | November - December



'ANDRÉS SEGOVIA' CITY OF LINARES INTERNATIONAL GUITAR MEETING

LINARES (JAÉN)

Linares pays tribute to one of its most celebrated musicians with a series of activities including a competition, concerts and masterclasses. Its well-deserved prestige means this event brings together the most prominent guitarists from around the world.

www.segoviaguitarra.com



LUCENA THEATRE WEEK

LUCENA (CÓRDOBA)



PINOS PUENTE THEATRE FAIR

PINOS PUENTE (GRANADA)



CORTOGENIAL. PUENTE GENIL SHORT FILM COMPETITION

PUENTE GENIL (CÓRDOBA)

www.cortogenial.org |
@CortoGenial?ref=ts @CortoGenial



SEVILLE FESTIVAL OF EUROPEAN FILM (SEFF)

SEVILLA



Nine days during which the industry, audiences and critics come together around a selection of the best in European cinema. The festival's focus is made up of several competition sections for feature-length films, documentaries, shorts and non-fiction films.

www.festivalcinesevilla.eu | @SEFF_2014



MOSTACHÓN DE UTRERA FLAMENCO FESTIVAL

UTRERA (SEVILLA)

DECEMBER



'ALMERÍA EN CORTO' INTERNATIONAL SHORT FILM FESTIVAL ALMERÍA

www.almeriaencorto.es |

@Almeriaencorto @Almeria_encorto



MÁRGENES ONLINE FILM FESTIVAL CÓRDOBA

This festival is specifically dedicated to new Ibero-American cinematographic realities.

www.margenes.org |

@MargenesOnline



'GRANADA AUTUMN FESTIVAL' FLAMENCO MEETINGS GRANADA

Flamenco concerts and recitals from a variety of artists – many of whom are from Granada – who come together over several days at the Isabel la Católica Theatre. Alongside these events, there are also flamenco all-nighters at various flamenco clubs in the city.



VERDIALES FOLK MUSIC FESTIVAL MÁLAGA



This festival represents a form of indigenous culture, in addition to being a vehicle for recovering and spreading this feature of the city's cultural heritage, going beyond local borders and acting as a cultural ambassador for the city at national and international level.



'TITIRIPALMA' INTERNATIONAL PUPPET AND OBJECTS FESTIVAL PALMA DEL RÍO (CÓRDOBA)

@titiriPALMA



NATIONAL FLAMENCO SINGING COMPETITION SAN FERNANDO (CÁDIZ)

DECEMBER



SEVILLA FEST (INTERNATIONAL PERFORMING ARTS FESTIVAL)

SEVILLA | December - January

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ÚBEDA AND BAEZA EARLY MUSIC FESTIVAL

ÚBEDA Y BAEZA (JAÉN) | November - December

The quality of this festival and the beauty of these two cities – key for the Renaissance in Spain – have turned this event into one of the most appealing on the Andalusian music scene. The auditorium at the Hospital de Santiago in Úbeda and the ruins of the Convent of St Francis in Baeza, are some of the monumental settings for early, Renaissance and Baroque music concerts.

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Andalusia is tra di tion

/04

FESTIVALS AND TRADITIONS

Andalusia cannot be fully understood nor experienced without its festivals and traditions. The festival calendar, packed full of internationally-recognised events, provides the best proof of the Andalusian people's extrovert and joyful nature, who always play host to celebrations which unite the quintessential elements of their being: flamenco, bullfighting and horse riding. Their craftsmanship is another signifier of the land's identity, in which old trades and new products harmoniously coexist.

/04.1 FLAMENCO

If there is any hallmark of Andalusian identity that has crossed borders, it is without a doubt flamenco, which was declared Intangible Cultural Heritage in 2010 by UNESCO.



Flamenco is an art form with 200 years of history, whose roots are embedded in the **musical legacy** left behind by the different populations which have settled in Andalusia, from the Greeks and Romans to the Mozarabs and Gypsies, as well as Arabs, Jews and Hindus. From the first traditional songs emerged the varieties or **palos** that we know today, musical structures with different melodies and rhythms which do, however, have the characteristics of “Flamenco” in common.

Although flamenco became recognised as an **art** no later than the 19th century in Andalusia [A], there is proof that the first artists existed beforehand (in the 18th century) in **Triana, Jerez de la Frontera** and **Cádiz**, where flamenco evolved from a form of folkloric expression to an **artistic genre** and inspiration for writers, poets and musicians. Live **music cafés, tablaos (flamenco venues)** and **contests** contributed to giving this popular manifestation a professional status, allowing the art form to be presented in **theatres** and even at **universities**.

The numerous **festivals** [See: *Cultural Agenda - PAGE 208*] organised in the region currently offer fans of flamenco singing from around the world the opportunity to enjoy magnificent spectacles. Moreover, there is a special network of flamenco associations, represented by the live **clubs**, which are meeting places where the art form can be enjoyed.

And if you wish to experience a sample of this great cultural treasure in just a few days, there is nothing better than following what are known as the “**Flamenco Routes**”. The “**Bajañí Route**” extends along the Cádiz coast; “**In the footsteps of Antonio Chacón**” begins the second route, running between Málaga, Granada’s fertile plain and the city itself [B]; and the “**Cayetano Route**, in honour of the Niño de Cabra” runs through the mountains of Córdoba. The Triana neighbourhood (Sevilla) and other towns in the province, such as Utrera and Lebrija, are the starting points of the “**Three-Four Time Route**. The **Basic Song Forms**”, whilst the “**A River of Flamenco**” route encompasses areas including Triana, la Alameda and Sevilla city centre. Rounding off the proposed routes are the “**Fandango Route**” in Huelva and “**The Mining Route**”, between Almería and Jaén [See “**Flamenco Routes**” - **PAGE 124**].

TARANTOS AND BULERÍAS

Almería is the historical homeland of **fandangos** and **tarantos** (a **flamenco variety**), famous **luthiers** such as Antonio de Torre (thanks to whom the first flamenco guitar was born – an adaptation of the Spanish guitar and Arabic lute), flamenco neighbourhoods such as **Pescadería** and must-see events such as the **City of Almería Flamenco Festival** which has taken place in August for almost half a century as part of a special programme organised for the Almería Fair and Festivals in honour of the patron saint, the Virgen del Mar (Virgin of the Sea). Nowadays, the majority of Almería’s flamenco activity can be found in the capital’s **live clubs** such as **El Taranto**, where **Tomatito**, a guitarist from Almería’s gypsy quarter (**La Chanca**) where the houses are carved out of rock, first played.



Cádiz and its province have contributed **palos** such as the alegrías of Cádiz, bulerías of Jerez, peteneras of Paterna de Rivera, tangos, tientos, tonás and seguiriyas to flamenco, as well as **legendary artists** such as Antonio Chacón, Aurelio Sellés, La Perla de Cádiz and Juan Villar. The capital looks out onto the sea and to influences from abroad, and represents the inviting city of cantes de ida y vuelta (flamenco varieties with a Latin American influence), cantiñas (flamenco varieties from Cádiz), vivacity and panache. **Santa María** is its quintessential flamenco neighbourhood, and it is from here that the legendary figure of Enrique el Mellizo emerged and where the greatest number of **live clubs** are to be found: Juanito Villar Flamenco Club, **Enrique el Mellizo Flamenco Club** (where Flamenco Thursdays have taken place every summer for more than 30 years) and La Perla de Cádiz Flamenco Club which, through its Flamenco Studies Class, organises the National Alegrías Dance Competition. The **Merced Flamenco Art Centre** is located at the Plaza de la Merced.

Few places enjoy the same international recognition as **Jerez de la Frontera [C]** thanks to its sherry, horse riding and bullfighting traditions, cars and, of course, flamenco. Two of the most significant churches in Jerez give their names to the city's most authentic urban communities: the Santiago neighbourhood, which houses the CAF (Andalusian Flamenco Documentation Centre) and the San Miguel neighbourhood, which is where **bulería**, the quintessential Jerez flamenco variety, comes from. Jerez, the birthplace of **Antonio Chacón**, named the father of flamenco singing, offers the best flamenco on a daily basis in its famous tablaos (flamenco venues), live clubs and bars; at the **Christmas zambomba festivals** – declared an **Asset of Cultural Interest** – by the heat of the fire; during the summer at the **Bulería Festival** and at the **Jerez International Flamenco Festival**, which bids farewell to winter.

You cannot end your flamenco tour around the Cádiz province without stopping off at **Algeciras**, the birthplace of fantastic guitarist **Paco de Lucía**. Just a few miles away, in **San Fernando**, is the birthplace of his long-time collaborator José Monge Cruz, aka. **Camarón de la Isla [D]** who was awarded the **fourth Golden Key of Flamenco Singing** after his death, with the first Key belonging to another Cádiz native



from El Puerto de Santa María, **Tomás El Nitri**. The famous guitarist **Manolo Sanlúcar** is the most noteworthy figure from his hometown of Sanlúcar de Barrameda.

FANDANGOS AND ZAMBRAS

At the beginning of the summer in **Córdoba**, whose famous Mosque and Courtyards have both been declared World Heritage sites, one of the most unique events in the flamenco world takes place. **La Noche Blanca del Flamenco** (Flamenco All-nighter) turns the city into a huge stage for the whole night, from the Plaza Jerónimo Páez to the Plaza de las Tendillas. In the month of July, during the **Córdoba Guitar Festival**, the Plaza del Potro, a 15th-century inn, is one of the key places where you can enjoy good flamenco on a daily basis. The **Fosforito Flamenco Centre [See Museums and Ensembles - PAGE 149]** can be found in the **Posada del Potro [E]** and is a multidisciplinary space dedicated to flamenco singer **Antonio Fernández Fosforito**, the holder of the **fifth Golden Key of Flamenco Singing**. Among the current big names in flamenco, Córdoba has Manuel Moreno Maya 'El Pele', Luis de Córdoba and Córdoba's adopted guitarist, **Vicente Amigo**. Noteworthy towns within the province of Córdoba include **Lucena** and **Cabra**, from where the mythical figure of **Cayetano Muriel**, known as the Niño de Cabra, hailed.



Zambombas [F]

The zambombas festivals of **Jerez** and **Arcos de la Frontera**, in Cádiz have been declared **Assets of Cultural Interest of Andalusia**. This peculiar way to celebrate Christmas, which combines **carols and flamenco**, is a tradition which consists of a large group of family members and neighbours getting together to sing, eat and drink and is a fun way to get in the spirit of the upcoming festivities. The zambombas therefore always take place before the 25th of December, normally between the 25th of November and Christmas Eve. They are organised by all sorts of groups, from neighbourhood associations and flamenco clubs, to businesses and **groups of friends or neighbours**, the latter being of a more private nature. Nowadays, nearly all zambombas take place indoors, but traditionally they were held outdoors, in a courtyard or in a square, and a circle was always formed **around a fire** to keep everybody in attendance warm.



WOMEN IN FLAMENCO

The Women in Flamenco Museum is located in the town of Arahál, in Sevilla, and is based around the figure of Pastora Pavón, known as la Niña de los Peines. It has eight rooms, seven of which contain its permanent exhibitions about the different aspects of women in flamenco (female singers, musicians and dancers and verses dedicated to women, etc.). The final room is reserved for temporary exhibitions.

Granada lends itself to cultural exchange and mixing. The image of a unique Moorish, Christian and Renaissance city is conveyed via the flamenco sounds of **Enrique Morente**, the dancing of **Mario Maya** and **Eva Yerbabuena**, among others, and the *granaínas* (a flamenco variety) of Antonio Chacón. The city which is home to the Alhambra and El Generalife has an entire flamenco calendar, during which it holds the **Albaicín Flamenco Festival** and the **Veranos del Corral Festival's** Flamenco Fair at the Corral del Carbón (Coal House), among other events. Of the important events held in the province, the **Volaera Flamenca de Loja Flamenco Competition**, **Ogijares Festival** and **Lucero del Alba Flamenco Festival** in Salobreña stand out.

Sacromonte, a traditional Granada gypsy neighbourhood, is the hideaway of the Andalusian flamenco spirit, an art which possesses a special “magical charm” in Granada. In addition to the **zambra** variety, which is half Moorish, half gypsy, there are numerous **flamenco clubs**, such as that of **La Platería**, which is the oldest in the country and where recitals are scheduled fairly regularly. It is therefore not difficult for visitors to enjoy a magnificent flamenco show in both the *tablaos* (flamenco venues) [H] and the *caves* [G] alike. The latter are famous worldwide and have attracted Nobel prize-winners, Hollywood stars, politicians and many others.



Tartessian, Roman, linked to the Discoveries and with its British essence, **Huelva**, the Andalusian city with the largest Latin American focus, is the birthplace of the **fandango**. This style of singing is performed at the **Huelva Flamenco Club**, located in the Plaza de Paco Toronjo, named after the great fandango genius. Its doors are always open to fans, and its **Flamenco Fridays** featuring performances by well-known artists stand out amongst its activities. The town of Alosno, where Francisco Gómez Arceciado (known as Paco Toronjo) was born, is known as the “cradle of fandango” because of its creative richness. The **Alosno National Fandango Competition** takes place there. Another relevant festival is the **Moguer Flamenco Singing Festival**, which is one of Andalusia's most serious and typical festivals.

TARANTA AND VERDIALES

In terms of flamenco, Jaén is known for the **taranta** variety, the quintessential mining song. This palo plays a leading role at the province's main flamenco festivals, such as the **Pepe Polluelas Flamenco Festival**, organised by the Jaén Flamenco Club, and the **National Tarantas Competition in Linares**, where numerous live music cafés began to emerge in the nineteenth century with the boom in mining activity, and which have today been converted into flamenco venues and clubs. Among other big names in flamenco, **Juan Valderrama**, **Rafael Romero “El Gallina”**, **Gabriel Moreno** and **Carmen Linares** were all born in this province.

Located in the birthplace of the **verdiales**, **abandolaos** and **malagueña** varieties, the **Museum of Flamenco Art**, run by the **Juan Brea Flamenco Club**, is an absolute must for lovers of flamenco singing. Another of Málaga's flamenco spots is the **Pasaje de Chinitas**, a narrow pedestrian street in the old town which houses the story of the famous **Café de Chinitas**, which was closed in 1937 and features in one of Federico García Lorca's poems. The Picasso Museum in Málaga has hosted the **Flamenco Season at the Picasso** for the last few years in its Auditorium, and the province's capital hosts one of the most popular cultural events in Andalusia: the **Verdiales Festival**

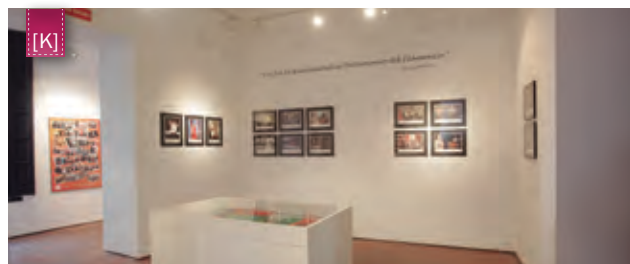


[I], which has been declared an Asset of Cultural Interest. Likewise, the El Perchel and Trinidad neighbourhoods, the Cervantes Theatre and numerous towns in the province play host to the **Málaga Biennial Flamenco Art Festival** at the beginning of the summer.

Stopping off in **Axarquía** is vital, with its flamenco singing centre in Vélez-Málaga. Visits to see **verdiales groups** performing in the Almogía area, as well as in the areas of Montes de Málaga and central Comares, is also must. Another style found in the area is the **bandolá**. The coastal area, however, completely surrenders to another type of song from the flamenco family: the **jabegote**, a piece with lyrics inspired by the sea. The **rondeña**, another legacy of the abandonao style, can also be heard across Málaga's territories. **The great maestros** of flamenco singing gave their names and surnames to these abandonao songs, including Juan Brea, El Canario, La Trini and El Cojo de Málaga.

Sevilla's **Triana** neighbourhood is considered one of the cradles of flamenco. Over time, in addition to the traditional taverns [J], various bars have appeared on **Calle Betis** where you can listen to live performances of the sevillana, tango and bulería varieties on a daily basis. Triana, the **Alameda de Hércules** square – where the so-called golden age of flamenco emerged with figures such as Tomás Pavón and la Niña de los Peines – and the monumental centre have become stop-offs along the **"A River of Flamenco"** route due to their link to this artistic genre and its protagonists.

In the city of **Sevilla** there are two large Andalusian flamenco centres: the **Andalusian Flamenco Institute** [K], located in the Casa Natal de Murillo (Murillo House Museum), an organisation owned by the Regional Government of Andalusia whose purpose is to conserve, recover, disseminate and promote the art form; and the **Flamenco Dancing Museum** [L] [See *Museums and Ensembles* - PAGE 206], endorsed by Cristina Hoyos, which is a 'experience museum' directed by experts, where visitors can learn about the evolution of flamenco, from popular folklore to its most beautiful cultural and artistic manifestation. Every two years during the autumn, the city



of Sevilla becomes a reference point for all that is happening within the art by holding the **Biennial Flamenco Festival** which, since 1979, has showcases all types of projects and trends in the city's most important scenic spaces.

The setting of prestigious flamenco festivals such as the **Potaje Gitano de Utrera** (the first ever flamenco festival, which takes place every summer), the **Gazpacho de Morón** and the **Caracolá Iebrijana**, the Sevilla province has produced **great legends** such as **Silverio Franconetti**, **Manuel Vallejo** – holder of the second Golden Key of Flamenco Singing – the fantastic flamenco singer **Pastora Pavón Cruz** aka. **"La Niña de los Peines"** – whose recordings were declared an Asset of Cultural Interest by the Regional Government of Andalusia –, **Tenazas de Morón** – winner of the 1922 Flamenco Singing Competition, organised by Falla and Lorca in Granada –, **Pepe Pinto**, **El Carbonerillo**, **Diego el Lebrijano**, **Antonio Mairena**, **Pepe Marchena**, **Fernanda** and **Bernarda de Utrera** and **"la Niña de la Puebla"**, as well as **"Niño Ricardo"**, who represents the before and after in the evolution of flamenco guitar. **Antonio Mairena's Flamenco Art House Museum** can be found in Mairena del Alcor, and he is the holder of the third Golden Key of Flamenco Singing.

Flamenco viene del Sur

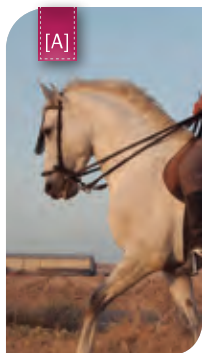
*This flamenco season is one of the oldest in Andalusia, having existed for almost two decades. Its programme of artistic excellence is transparent, with both genders being equally represented and it also balances tradition with modernity, as well as veteran performers with younger ones. Performances take place in **Sevilla**, **Granada** and **Málaga**, in the Central, Alhambra and Cánovas theatres, respectively.*





/04.2 HORSES

Horses are of particular importance to the Andalusian people, and actively participate in the main festivals, competing in high-level competitions or even playing the leading role in spectacular "ballets".



Andalusia is one of the world leaders in the equestrian world. It is the birthplace of fine horses and has many herds of different breeds (Arabian, Anglo-Arabian, Spanish-Arabian, English) which are trained and prepared in different dressage styles [A]. However, without a doubt, the most characteristic horse of the region is the **Pure Spanish Thoroughbred, or the Andalusian Horse**, whose exceptional characteristics and feats were even recognised by the Romans, who spoke of the beautiful, docile, arrogant and brave horse of Hispania, ideal for war and the games conducted during the spectacles of the era.

King Phillip II of Spain commanded his kingdom's herd of horses and laid the definitive foundations so that the Andalusian Horse/Pure Spanish Thoroughbred could reach its potential in years to come. He did so by creating the **Royal Córdoba Stables** in 1570. Coined the "cathedral for horses" by poet Federico García Lorca, this was where the best stallions and mares were brought together from the provinces around the Guadalquivir, which were the most fertile for breeding horses at the time. The **Royal Herd** was thus born, which eventually become the National Herd. The achievement made within its walls is worth noting: the city of Córdoba became globally known as a World Centre for Horse Breeding.

The Royal Stables remain closely linked to horses in the present day. The equestrian spectacle "**The Passion and Spirit of the Andalusian Horse**" is performed there all year round and it also hosts the **Córdoba Horse Fair (CABALCOR)**, where different competitions take place which attract the best riders. These include the National Morphological Competition of the Andalusian Horse and the National Competition of Country Dressage - a style of horsemanship for cattle ranches known as Doma Vaquera. Another important event if you wish to learn more about this world and admire some magnificent horses is the **International Andalusian Horse Fair (SICAB) [B and C]**, which takes place in Sevilla and is considered the biggest and best **single-theme fair in the world** on Pure Spanish Thoroughbred horses. Moreover, it also hosts the grand final for the Spanish National Championships for Pure Spanish Thoroughbred Stallions and Mares.

JEREZ: BIRTHPLACE OF THE CARTHUSIAN HORSE

Jerez de la Frontera (Cádiz) is another important destination if you wish to learn about Andalusian equestrian traditions. Considered the birthplace of the Carthusian horse, we recommend visiting the **Yeguada de la Cartuja-Hierro del Bocado**, the most important reserve of Carthusian horses worldwide, with over **200 horses** grazing freely in the meadows of the **Fuente del Suero** estate, opposite the Carthusian Monastery of Jerez. Since its establishment at the end of the **15th century**, this monastery has become a cornerstone in the breeding of **this horse**. For three centuries, which coincide with those of the Spanish monarchy's highest splendour, the Carthusian monks reared a herd which would, in time, become one of the most famous and appreciated in the world. The reserve can be visited on Saturdays, when an equestrian show may also be enjoyed.





The **Royal Andalusian School of Equestrian Art** [D] with its headquarters also based in Jerez de la Frontera, is known worldwide for its show “**How The Andalusian Horses Dance**”, an authentic **equestrian ballet** with quintessentially Spanish music and old-fashioned eighteenth-century costume, all put together using choreography from classical and country dressage, as well as other traditional equestrian works. This spectacle demonstrates and summarises all the work undertaken by the institution since its establishment, including its role as a cultural and social vehicle for Equestrian Heritage; the selection of horses for promotion; the training of Haute École riders; the conservation and promotion of Classical and Country Dressage; and how its members have acted as hosts for the Cádiz province and ambassadors for Spain abroad, conducting annual tours with shows around various countries.

While at the Foundation’s facilities you can also visit the **Carriage Museum** [E] [See *Museums and Ensembles* - PAGE 145] and the **Museum of Equestrian Art**. The main nucleus of the latter was created using the latest museographic techniques, with high definition digital images and interactive games being the most noteworthy features, and is located in the basement of the **Recreo de las Cadenas Palace**, a 19th century building constructed by French architect **Charles Garnier** (architect of the Paris Opera and

Sevilla Carriage Museum

An initiative of the Andalusia Royal Carriage Club, the museum exhibits 25 carriages. Among those on display are working carriages, urban public transport coaches (buses, hansom cabs etc.), road carriages (drag, road coaches), field carriages (brake, dog cart), sports carriages (Phaeton) and horse-drawn carriages, as well as copies of period paintings depicting images associated with the city of Sevilla and the horse and carriage.

Montecarlo Casino). It has 11 rooms exhibiting the origins and history of equestrian art and horses in Andalusia and the rest of the world, the history of the Royal School, the professions of the equestrian world, Haute École dressage exercises and equestrian disciplines, and explores the horse through its behaviour, habits and attitudes. In addition to the main interactive area, there are also other spaces which round off the equestrian art experience: the **saddlery**, the **tack room**, the **stables**, the **botanical garden** and the visit to the palace itself.

THE SACA DE LAS YEGUAS

In the province of **Huelva** the **great love** of the horse world takes various forms. On the one hand, it is the basic pillar which supports the region’s **craftsmanship**, with numerous saddlery workshops in existence. However, in addition, the province is the home of traditions linked to this beautiful animal which date back hundreds of years, such as the prominent **Saca de las Yeguas in Almonte**, which takes place in June and coincides with the Saint Peter Fair, a patron saint festival and old livestock fair.

In the days leading up to this date, the citizens of Almonte venture deep into the marshland to gather the mares and foals who have been grazing all year in the different areas of Doñana [F] and herd them together. On the morning of the **26th of June**, they all run through the streets of the village of El Rocío until they reach the Chapel, where horsemen and horses alike are blessed by the Priest. At that moment, the Association of Marshland Livestock grants the gift of a foal to the Virgin of El Rocío and continues on its way out of the village and back towards Almonte. Once there, the animals are locked up for cleaning, known as *tuza*, and the foals are shod for their future sale. Those animals which go unsold but which have already been prepared are returned to the marshes a few days later until the following year.

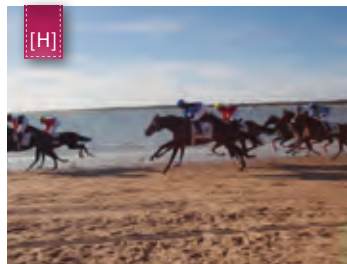


The Doñana area and the National Park specifically, is also the natural habitat of the **Retuerta horse [G]** which, according to genetic studies, is the oldest horse breed in Europe, as well as one of the last to live freely away from other populations. Its name refers to the place where these animals graze in summer, as the retuertas are areas of contact between dunes and marshland which, throughout the dry season, exude the freshwater that accumulates in the sand during the winter. The genealogical ancestors of many Spanish and European breeds, these horses are brown and robust, which is why they are often used to carry out farming tasks or to carry loads.

THE LIFE AND SOUL OF THE FESTIVAL

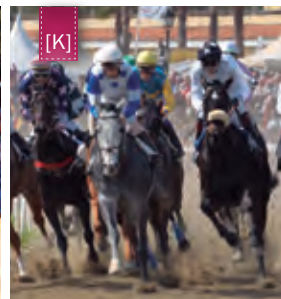
Many of Andalusia's **festivals** cannot take place without the presence of this noble animal which, on occasions, plays a leading role, even lending its name to the celebration. This is the case with the **Jerez de la Frontera (Cádiz) Horse Fair**, declared an event of International Tourist Interest. Its origins date back to the Middle Ages, when horse traders would meet in the city to close deals and do business. It takes place in May in the **González Hontoria Park**, with more than 200 stands and a magnificent **Horse Parade**, a unique spectacle where hundreds of **horsemen and women** dressed in traditional short-jacketed suits and flamenco-style dresses parade through the fair complex together with their impressive **carriages**. During this week of festivities, all types of horse-related activities take place, including international horse jumping competitions, dressage, horse rallies, select livestock exhibitions and auctions. Also held in Jerez, as part of the **Autumn Festival**, is the **Great Horse Parade**.

The **Sanlúcar Horse Races [H]**, declared an event of International Tourist Interest, have taken place for **over 150 years** on the Sanlúcar beaches. Nowadays, the competition days consist of **two three-day events, both of which take place** during the month of August. Their origins lie in the **races** which were held by horse owners transporting fish from the old Bajo de Guía port to the markets. However, the arrival of summer holidaymakers in the 19th century is what prompted it to become the event we know today.



Horses are also present at **Andalusian fairs**, such as the Sevilla April Fair **[J]**, with its beautiful horse parade around the fair complex, **pilgrimages** such as those of **El Rocío [I]** and **Our Lady of Cabeza**, in **Moorish and Christian** period processions and at unique festivals such as the **Piostros Fair in Pedroche** (Córdoba), which constitutes Córdoba's largest annual horse event. Some of the rituals that take place clearly recall old medieval and Renaissance horse races, such as the race that climbs the El Molar hills.

Alongside the festivals in Andalusia, **sporting events** involving horses also take place, which are recognised **[K]** worldwide in the equestrian field. For example, the **Sunshine Tour** which takes place each year for five weeks between February and March, with its headquarters at Montenmedio Golf and Country Club in Vejer de la Frontera (Cádiz), is worth noting. It consists of Horse Jumping and Classical Dressage competitions, bringing together the best riders from more than 40 different countries. In winter (January to March), the Costa del Sol Racecourse in **Mijas** hosts the **Winter Cup**, a European horse jumping competition in which more than 3,000 horses from around the world participate.





/04.3

BULLFIGHTING TRADITION

Bullfighting is deeply rooted in Andalusia, the birthplace of bullfighters such as Joselito el Gallo, Manolete and Juan Belmonte, who fought in the most beautiful bullrings. Moreover, its pastures house some of the most prestigious fighting bull ranches in the whole of Spain.

Andalusia's connections to the bullfighting world and its origins are closely linked to two cities: **Ronda and Sevilla**. Three of the figures considered the great forefathers of modern bullfighting were born there, and they created bullfighting schools which are still around today: **Juan Rodríguez Costillares** and **Pepe-Hillo**, both from Sevilla, and **Pedro Romero**, from Ronda.

Ronda's bullfighting tradition dates back to the 16th century with King Phillip II establishing the **Royal Cavalry Armoury**, entrusted with training the horses which would be used to defend the Spanish territory. This organisation dedicated a space in the city to equestrian exercises. These included skilled games using bulls, as has been a tradition in Spain since the Middle Ages. In the **18th century**, when bullfighters on foot took over from horse riders in bullfighting games, the **Romero family** appeared in Ronda, giving rise to the best bullfighters of the era for three generations, with **Pedro Romero** being the most famous.

The spread of bullfighting prompted Ronda's Royal Cavalry Armoury to construct its famous **bullring [A]**, built out of stone and inaugurated in 1785 by Pepe-Hillo and Pedro Romero. It is the stage for the **Goyesca Bullfight** which is famous worldwide and takes place in September during the **Pedro Romero Fair and Festival** (the only event dedicated to a bullfighter) and where the atmosphere and outfits are reminiscent of the painter Francisco de Goya's era. The event, created by Antonio Ordóñez (a member of the Ordóñez bullfighting dynasty initiated by his father Cayetano Ordóñez and preserved by his grandchildren, the sons of Paquirri, another bullfighting legend) incited the passion of writers such as **Ernest Hemingway** and

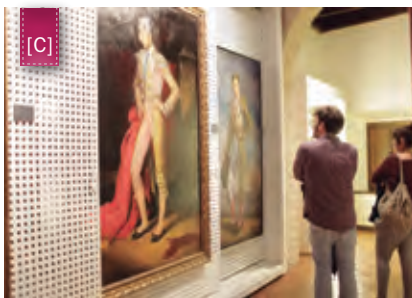
filmmakers such as **Orson Welles**, whose remains actually rest at the Ordóñez family farm in Ronda. The **Bullfighting Museum**, the House of Orléans Royal Saddlery and a Collection of old firearms can all be found under the tiers of this beautiful bullring, and are open for visits.

The **International Biennial Festival Of Bullfighting** takes place in February in Ronda and is an event of recognised prestige with a large programme of activities featuring interesting conferences on the current most compelling issues in the bullfighting world and attended by the leading specialists of the different areas. Moreover, there are entertaining round tables to discuss different topics relating to the history of bullfighting and its current situation, exhibitions, music, tentadero (where calves are tested for bravery), outdoor food stalls and much more.

SEVILLA AND THE CÓRDOBAN "CALIPHS"

As regards a different Royal Armoury – that of Sevilla – in the 18th century, the figure of **José Delgado, known as Pepe-Hillo**, emerged. He founded a school characterised by aesthetics and valour, whose alumni list dating from the 19th century includes the first figures of bullfighting such as Francisco Montes **Paquiro** up to the birth of modern dynasties such as the **Gallos**, ending with José Gómez Ortega, known as **Joselito El Gallo**, the eternal rival of another bullfighter from Sevilla: **Juan Belmonte**. Antonio Reverte, Ricardo Torres **Bombita** and the **Vázquez and Curro Romero** dynasties, whose powerful personalities inspired passion amongst fans, are also relevant figures to emerge from the school in Sevilla.





Moreover, in the capital of the province, the **Bullring of the Royal Cavalry Armoury of Sevilla [B]**, commonly known as the “Cathedral of Bullfighting”, functions as a privileged bullfighting stage. Originally constructed from wood in 1733 on a hill close to the Guadalquivir River called Monte del Baratillo, it is one of the oldest bullrings in Spain and the first to be built in a circular form (oval). Late Baroque in style, the building is of an irregular polygon shape both inside and out. Its 30 sides are uneven, which is a result of the fact it took 120 years to build. Being carried out on the audience’s shoulders through the **Prince’s Gate** has become part of bullfighting tradition.

In addition to a tour of the bullring, the **Bullfighting Museum** is open for visits. The first part of the visit consists of an exhibit of 18th, 19th and 20th century paintings relating to bullfighting, mainly from the Romantic period. There is also a large selection of **bullfighting prints** belonging to the Royal Armoury’s collection, which is one of the most important in the world. Twelve of **Francisco de Goya’s Tauromaquia** (bullfighting) prints are on display and belong to the third edition of this legendary series, which used aquatint techniques and was created in Paris in 1876. The second part of the visit takes you through the history of the Royal Armoury since its establishment, with paintings, Mariano Benlliure’s bronze sculptures, bullfighting costumes, capes, posters, bull head mounts, etc.

We must not forget **Córdoba** either. A city with an archaeological bullfighting history dating back to the Iberian and Roman era, it has the biggest amphitheatre in Spain and inspired writers on bullfighting in the 17th century, as well as esteemed poets such as Góngora, who dedicated their works to bullfighting, bullfighting reporters and

21st Century Bullfighters

Young Andalusian bullfighters are following in the footsteps of bullfighting greats from previous centuries, enjoying recognition both inside and outside of Spanish borders: Morante de la Puebla, El Fandi and Juan José Padilla (known as “El ciclón de Jerez”, or the “Jerez Hurricane”) are just some of the scene’s younger faces.

its “Caliphs”. In fact, Córdoba’s greatest contribution to bullfighting history has been its “**Caliphs**”. To be awarded this title, bullfighters must have been born in Córdoba, proudly parade their heritage in bullrings around the world and possess the necessary professional skills to gain the recognition and respect of the public, whose general consensus is required in order for them to be named a bullfighting “Caliph”. There have been five “Caliphs” to date: **Lagartijo, Guerrita, Machaquito, Manolete and El Cordobés**.

The entire city brims with **bullfighting spirit**, such as in the bullfighting district of Santa Marina, next to the old slaughterhouse, the squares of la Corredera, la Magdalena and Campo de la Merced, historical spaces where bullfights used to occur, and the current **Coso de los Califas** (Caliphs’ Bullring). Highly significant tributes to the Córdoba bullfighters are weaved throughout the city, such as the one dedicated to Manolete in Plaza de los Condes de Priego and la Lagunilla, or to Lagartijo in Plaza Vaca de Alfaró. There is also a Bullfighting Museum [C] [See *Museums and Ensembles - PAGE 155*], which contains **photographic material, bullfighting costumes known as trajes de luces, old posters, prints, bullfighting instruments, sculptures and paintings**, and a room dedicated to the “Caliphs” with personal pieces associated to each of them.

You can take the **Manolete Route [D]** around the city of Córdoba, which takes its name from the svelte bullfighter who befriended intellectuals and yet was a village boy at the same time. Manolete went on to become an idol to the masses not only in Spain but also in Latin America, dominating bullrings after the Spanish Civil War. The route runs through the significant places which formed part of the bullfighter’s life, from where he was born and lived to where he trained, and even to the taverns he used to frequent with his friends. Another tourist route linked to the bullfighter runs through the city of Linares in Jaén. “**Linares through the legend of Manolete**” takes the visitor to see the **Santa Margarita bullring** where Manolete died after being fatally wounded by the horn of a bull named Islero, as well as the “El Lagartijo” Tavern-Museum and the Marqueses de Linares Hospital, among other places.

ART AND BULLFIGHTING

Bullfighting is an age-old source of artistic and cultural inspiration, and has been explored by artists in different ways and across all creative disciplines, from the visual arts to cinema, and also encompassing literature, both in narrative and poetic forms. It could be argued that **Goya and Picasso** are the artists who dedicated the most work to representations of bullfighting, and that their contributions have given it international status. Since then, contemporary painters have produced various works on the topic, such as Córdoba artist **Julio Romero de Torres**. An example of this phenomenon is the emergence of **bullfighting posters** around the 1920s, which were designed by notable authors, as shown through the poster collection which is

today owned by the Royal Armoury of Sevilla.

Linked to this noble art are the **bullrings**, which constitute a magnificent example of **regional architecture**. As well as famous bullrings such as that of the Royal Armoury in Sevilla and those in Ronda (a spectacular example with two tiers, arches that feature neoclassical columns and an arena covered with a double pitch roof with Arabic tiles) and Córdoba (The Caliphs), there are others which are also extremely beautiful. For example, the **Antequera bullring** [E], where Madonna herself filmed the video for *Take a bow*, and which contains a bullfighting museum; those in **Linares**, **Jerez de la Frontera** and **Priego de Córdoba**; the unique **Octagonal Bullring in Archidona**; and the Neo-Mudejár style bullring in **Granada**, with its Moorish air, which is ornately decorated during the Corpus Christi Festival.

The Málaga Bullring, known as **La Malagueta**, was built in 1874 in a Neo-Mudéjar style. Its arena measures over 52 metres in diameter and it is where the **Picassiana Bullfight** takes place. Mixing the national traditional of bullfighting and the figure of Málaga's great painter, Pablo Picasso, the bullring is decorated with references to the artist. The **Antonio Ordóñez Bullfighting Museum** is located on its premises and is one of the symbols of the Costa del Sol's capital.

The **Bullfighting** season that accompanies the main festivals begins with the launch of the poster revealing the leading figures at the April Fair in Sevilla, and continues in Jerez de la Frontera (Cádiz), Córdoba, Granada, Málaga, Almería and other towns such as **El Puerto de Santa María** (Cádiz), drawing to a close in September with the Goyesca Bullfight in Ronda. The bull also plays a leading role in other types of festival that take place in Andalusia, such as bull



Osborne Bull [F]

The popular Osborne Group Bull, from El Puerto de Santa María, accompanies travellers along Spanish motorways and now constitutes an inseparable part of the landscape. Conceived in 1956 as an advertisement for the Veterano brand, it is now a national symbol. It has received countless prizes and has been the focus of numerous cultural and artistic activities. There are currently 90 of these Bulls spread across Spain.

running and pilgrimages.

IN ITS NATURAL ENVIRONMENT

The fascination with this brave animal attracts more and more visitors to its natural environment: the extensive Andalusian pastures where it is reared [F]. In this sense, tourism offerings which feature this beautiful animal as the protagonist of its habitat are particularly noteworthy. In Cádiz, one of the best ranches in Spain – the **Torrestrella** de Álvaro **Domecq** fighting bull ranch – has launched its “**Open Countryside**” project, allowing visitors to learn about the bull and horse-rearing world and to see it up close at their farm in Los Alburejos.

Also in the province of Cádiz, the birthplace of bullfighters such as **Rafael de Paula** and **Paquirri**, visitors can experience the **Bull Route**, an invitation to learn about the life of the animal in the countryside and the selection tasks used for breeding the fighting bulls which are employed at various ranches in the area. Jerez de la Frontera (the birthplace of bullfighter Rafael de Paula) is the starting point of the route, which runs through the **rural Campiña region** and ends in **Campo de Gibraltar**. The towns which make up the itinerary are Paterna de Rivera, Medina Sidonia, Benalup-Casas Viejas, Alcalá de los Gazules, Los Barrios, Castellar, Jimena, San Roque and Tarifa.

As for the province of **Sevilla**, the **Bull Territory** project is underway. An initiative by the Regional Sevilla Council, it aims to show the unique animal within a privileged location – in the heart of the countryside – and also to reveal the cultural implications of a tradition which forms part of Spanish culture. It also opens the doors to ranch houses in the province of Sevilla where the rearing and selection of fighting bulls is an art form, from the Peralta farmhouse to that of the Conde de la Maza. The opportunity to attend countryside performances, unseen by the general public, will constitute one of the great attractions of this proposal.

Lastly, it is also worth identifying a tourist site in the province of Málaga, specifically in **Ronda**: the **Reservatauro Ronda** is a theme park based on Mediterranean pastures, fighting bulls and the Pure Spanish Thoroughbred horse.





/04.4 LAND OF CRAFTSMEN

Tradition and innovation go hand in hand along the artisanal map of Andalusia, a land of potters, ceramicists, renowned luthiers, leather craftsmen and women and expert jewellers.

As well as possessing a high **ethnological value**, Andalusian craftsmanship – as a symbol of the region’s history and culture – constitutes an important productive sector which generates jobs and is closely linked to tourism. 1,300 craftsmen and women are registered in the region [A] and there are 159 recognised craft trades. Moreover, Andalusia represents 26% of Spain’s artisanal production and generates 30,000 jobs.

In order to improve the visibility and marketing of artisanal products and make them an important tourist attraction, the Regional Government is promoting the areas declared **Areas of Artisanal Interest** in Andalusia, which have been distinguished in order to identify the different artisanal trades in the region according to their regional speciality. The region currently has **ten areas of interest**, which are Macael-Valle del Almanzora (Almería); the area consisting of Ubrique, El Bosque, Benaocaz and Prado del Rey (Cádiz); La Rambla, Castro del Río, Córdoba and Los Pedroches, all located in the province of Córdoba; Valverde del Camino (Huelva); Vélez-Málaga (Málaga); Granada city; and the town of Úbeda (Jaén).



Another initiative to promote this sector is the launch of the “**Andalusia, Artisanal Quality**” emblem, which aims to grant the sector its own identity, improve marketing and strengthen its visibility abroad, while also guaranteeing the origin of products of this kind in the face of unauthorised and counterfeit versions.



MACAEL MARBLE AND UBRIQUE LEATHER

Our artisanal tour around Andalusia begins in Almería, a province where traditional crafts such as pottery are today complimented by new products, notably objects made with prized **Macael marble** which was used to build Granada’s Alhambra palace, the El Escorial Monastery and Córdoba’s Mosque. The so-called region of Almerian marble, located in the Sierra de los Filabres mountain range, today constitutes the largest concentration of stonework quarries and workshops in Spain. The pieces produced are extremely varied, including anything from fountains and lamps to chess boards, and as well as in Macael are also manufactured in other towns such as **Olula del Río, Cantoria and Vera**.

The main Almerian textile product is the **jarapa [B]**, which is woven in the town of **Níjar**. Jarapas are thin, brightly-coloured, striped blankets which are made from leftover cotton scraps and used as rugs, bedding, curtains, etc. However, if there is one trade which possesses its own identity in the province, it is **pottery [C]**, which carries strong Al-Andalus influences and can be found in the towns

The Córdoba Hat

Few Córdoba artisanal products are as beautiful and famous as these hats. Made from felt, with a wide, flat brim and low cylindrical crown, their unique design makes them clearly recognisable. One of the remaining workshops can be found in the city of Córdoba, where they use the same tools as were used in the 19th century.



of Níjar, Vera, Sorbas, Albox and Alhabia, among others. The most traditional pieces are the earthenware jugs, plant pots, bowls, cooking pots, water containers and dishes, which often display the Indalo motif, a quintessential symbol of the Almería province.

Artistic stained glass, leather products and the **red coral** extracted from the proximities of the Alborán Island which is used to make necklaces, earrings and cameos in towns such as **Mojacar**, are other living examples of Almería's artistic attractions. Nowadays, crafts using **esparto grass [D]** are virtually extinct, although it is still possible to find typical esparto products in Huéccija, Tabernas and Almería, with the **Esparto Museum** being located in Chirivel.

In **Cádiz**, traditional and modern crafts live in harmony, such as those linked to elements such as wine (**cooperage**) and horses, alongside those that have undergone a transformation in terms of technique, products, promotion and distribution. **Leather** perfectly exemplifies this **combination of tradition and innovation**. While in the Jerez area and mountain towns, **leather workshops** continue to function as they always have, the **leather trade in Ubrique** has undergone a true revolution on Cádiz's artisanal map.

Ubrique **[E]** today contains the largest **concentration** of artisanal leather workshops in Europe. **Top global companies** such as Loewe, Cartier, Dunhill, Christian Dior, Yves Saint Laurent, Pierre Balmain, Givenchy and Vittorio & Luchino trust in the quality of the products manufactured with sheep, goat and cow hide by the craftsmen and women of Ubrique. A large quantity of products are exported to other European countries, the USA, Australia, Canada and Japan by the aforementioned companies or through own brands, which are a key area for the future of the town, which houses a **Leather Museum** in the Capuchin Convent.

The artisanal **blanket factory** in **Grazalema** is noteworthy, as are wicker, cane and bulrush products in Medina Sidona, Setenil de las Bodegas, Bornos and Vejer. **Esparto grass** baskets and espadrilles are typical of Torre Alháuquima, as are the palm and crochet work of Paterna de Rivera, the handcrafted **guitars** of **Algodonales** and the musical pipes of El Gastor. **Conil de la Frontera** is known for its **ceramics**. Moreover, the artisanal furniture of Benamahoma, El Bosque and Prado del Rey, the typical dolls from Chiclana and the **English-style woodwork** of **Sanlúcar de Barrameda**, where mahogany is used in its creations, are also worthy of a mention.



CÓRDOBAN JEWELLERY

Córdobaan craftsmanship enjoys **great prestige** both nationally and internationally. Together with the presence of guadameciles (ornately decorated leather) and cordobanes (leather made from goat hide), traditional gold and silversmithing, **Caliphal-style ceramics** recovered from pieces originating from Medina Azahara, pottery and leather work, dynamic innovation can also be observed in the **furniture** of Lucena, Castro del Río, Villa del Río and Palma del Río, in **metalwork and smelting** (as seen in the beautiful oil lamps from Lucena), in new **ceramics from La Rambla** and, in particular, in the **jewellery emporium** that is the city of Córdoba, where there are more than 2,000 workshops.

Jewellery [F] is the most traditional artisanal trade in Córdoba and one of its main and most productive economic activities. Together with the silver **filigree**, which is made entirely by hand, and the **religious gold and silversmith workshops**, **new jewellery** can also be found.



Innovative in design, it possesses a distinctive character and uses other metals as well as precious stones, with modern and advanced techniques being employed during its production. The result of this process is a piece of jewellery with its own unmistakable hallmark. More than 1,000 businesses and 15,000 professionals dedicate themselves to the jewellery sector at what is known as the **Córdoba Jewellery Park**, where 70% of Spain's national jewellery production takes place and from where it is exported around the country and to the rest of the world.

Leather craftsmanship has provided and continues to provide Córdoba with great importance and prestige [G]. The fact that the city lends its name to a product (cordobán) is indicative of its quality and singularity. While **cordobán** (a very refined leather embossing technique) comes from Córdoba, the word **guadamecil** comes from the city of Ghadames, in Libya. In this technique, decorative paintwork and, in particular, gold and silver leaf are added to the leather which has been embossed using the cordobán technique. The work carried out at the Montoro, El Viso, Montilla, Villanueva de Córdoba and Baena leather workshops is also very important.

La Rambla, an essential nucleus for Córdoba and Spanish craftsmanship, has undergone a true evolution, from traditional pottery – with the production of earthenware water containers decorated with flowers (like in Lucena) – to **new ceramics**. The town houses the **La Rambla Museum of Ceramics** and, in August, hosts the **La Rambla Pottery and Ceramics Exhibition**, declared an event of Tourist Interest of Andalusia.

In recent years, **Córdoba furniture** has successfully secured its position as one of the most important types in Spain, with the various workshops in **Lucena** and chair makers in **Villa del Río** being particularly noteworthy. The furniture produced is of the Spanish Renaissance style, and there are also classic English and French designs. **Castro del Río** has also gained growing recognition for its **olive tree woodwork**, a type of wood that is barely used in Spain. Córdoba icons also deserve a mention, as does the work of the



Religious image sculptors from Granada

Granada is home to great carvers specialising in sculpture and religious images who follow the artistic movement founded by Alonso Cano, favouring icons with gentle and reserved expressions. They create extraordinary works for the Holy Week floats, as well as the images venerated in the province's churches and cathedrals.



expert coopers in Montilla [H], who export their products to countries such as Italy, Holland and Japan.

THE GRANADAN LUTHIERS

Through its craftsmanship, Granada expresses that which remains from the **assimilation** of the trades left behind by the **different cultures** that have settled there. Crafts such as **marquetry**, ceramics, the work of the famous luthiers, tinwork, embroidery, jarapas and leather embossing sketch a true-to-life image of Granada's identity.

One of the styles of ceramics which is most representative of Granada is known as **Fajalauza** and comprises blue and green tones and highly representative decorative features such as the silhouette of a pomegranate ("granada", in Spanish), birds and floral motifs. **Popular pottery**, including the ceramic braziers from Alhama, rooster-shaped earthenware water containers from Almuñecar, plant pots from Huéscar and jugs from Motril, should also be highlighted, and the Jarra Accitana or **Jarra de las Pajaritas** (ornamental vase decorated with birds and flowers) from Hoya de Guadix is especially noteworthy with its Baroque clay filigree detail.

The two main Spanish Schools of Luthiers [J] are located in **Granada and Madrid**, and deal with, due to their renowned prestige, the majority of string instrument orders for the most famous **concert players and**

professional musicians. Made entirely from artisanal wood, their manufacture requires a perfect command of woodwork, marquetry and varnishing, as well as innate musical talent. The Granada school which produced **Eduardo Ferrer**, who is considered a master luthier, continues its work and is based in picturesque locations such as the Albaicín and Cuesta de Gomérez. In **Baza**, **Lanjarón**, **La Tahá** and **La Zubia**, Baroque lutes, bandurrias and double basses are also made, in addition to guitars.

The fact that current forgers, blacksmiths and boilermakers are of a young age reveals the impressive recovery of traditional craftsmanship, despite the backdrop being the same as ever: the metal studios and workshops of the Albaicín (on the street known as Veredilla de San Cristóbal) and Sacromonte neighbourhoods [I]. This new **boilermaking trade**, an extension of traditional **metalwork**, relates to the production of lamps, umbrella stands, magazine racks, doorknockers and different complementary pieces of furniture. The **Granada lantern** has retained its popularity due to the high ornamental value it brings to any architectural space.

The **leather industry** [K] is another trade undertaken by young craftsmen nowadays, who use only hand tools. They produce personal accessories such as handbags, cigarette cases, wallets, clutch bags, belts, pendants and even leather earrings. And if there is one area where textile craftsmanship stands out it is, without a doubt, in the **region of La Alpujarra**, where there are numerous sewing factories that produce everything from woollen fabric, rugs and carpets to the famous **local jarapa**, created from scraps of other fabrics.

VALVERDE AND ITS RIDING BOOTS

Craftsmanship in the **Huelva** province can be identified by the strictly **practical** nature of its products, owing to the significance

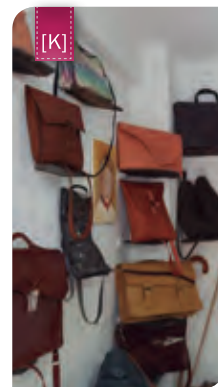


of its rural economy (in which El Rocío plays a crucial role), and trades related to the **equestrian world** are especially relevant. The province's inhabitants are clearly lovers of horse riding, and many of Huelva's towns have efficient **saddlery** workshops. Almonte, Zalamea la Real and La Palma del Condado, among others, are noted for their horse saddles, saddlebags and martingales, whilst **Cortegana** has more of a tradition of producing metallic accessories such as mouthpieces, bits and spurs.

Valverde del Camino [L] is famous for being the main production centre of a very sturdy type of artisanal footwear, made especially to endure long days in the countryside, on horseback or for hunting. Known as **botos** (riding boots), they are famous worldwide. **Cowbell** production is currently carried out by a small group of Spanish artisanal workshops, also including those in Valverde del Camino.

Among the most renowned **pottery** products are the high-quality pulperas (wide-mouthed vessels used by fishermen) from Trigueros, decorative pieces from Aracena, azulejos (glazed ceramic tiles) from various towns and high quality flowerpots and jugs. The **wine-growing conditions** of the El Condado region are responsible for the traditional presence of **cooperage** workshops, such as those that exist in **Bollullos del Condado**, some of whose produce is exported to Scotland and Ireland to make whisky.

If there is a particularly important type of craftsmanship in **Jaén** it is, without a doubt, **ceramics**. The **ceramic centres** are located in Alcalá la Real, Aldeaquemada, Andújar, Arjonilla, Bailén, Baeza, Cazorla,





La Puerta de Segura, Marmolejo, Puente de Genave, Santa Elena, Siles, Torredelcampo and Úbeda. Each of these towns specialises in a specific product, as is the case for Arjonilla with its **miniatures**, Ballén with its **glazed pottery**, Andújar [M] with its extravagant vases and playful horseman pieces, and the unique ceramics from Úbeda [O] which have an exceptional artistic finish. Trades such as forging and stained glass are also present in Úbeda, as well as the **Paco Tito Pottery Museum**, “Memory of Everyday Things”.

Artisanal wicker and esparto grass crafts have been among the most typical products of Jaén in recent years, with the workshops located in **Los Villares** and **Peal del Becerro** being those that have guided the initiative by transforming the product and incorporating new fibres. **Mancha Real** and its furniture industry, Andújar and Marmolejo luthiers, **cork** from the Sierra de Segura mountain range and **iron forging and modelling** that takes place in Torredonjimeno complete the province's list of artisanal trades.

In Málaga, as in the rest of Andalusia, today the legacy of **traditional pottery** [N] is blended with **creative ceramics**. Among these typical items, it is worth highlighting the famous **clay sculptures**, which represent typical figures and characters such as the cenachero, the traditional Málaga fish monger. This is one of the sectors that has evolved the most and adapted to new market demands, above all in towns such as Ronda, Villanueva del Rosario, Coín, Cártama, Antequera and the city of Málaga where craftsmen and women use

both **traditional and innovative** techniques and materials to produce lustre glazed pieces and plant inlays, make azulejo murals, design unique pieces that combine other materials and even produce fashion accessories made out of ceramics.

Furniture from Ronda is one of the most representative features of Málaga's craftsmanship. Deeply-rooted in Andalusian tradition, this furniture incorporates characteristic carvings and uses vegetable fibres in the seating. The city has lent its name to the type of furniture and they have spread throughout Spain. **Málaga's artistic electrical and forging works** also deserve a special mention, since many of the products created by the region's craftsmen are sought after worldwide, above all by **Arab Sheikhs**, who require artistic metal work for their palaces in the Middle East.

LA CERÁMICA TRIANERA

The **richness** of craftsmanship from Sevilla makes it some of the finest in Spain. One aspect which makes it stand out in particular and grants it a unique quality is its strong connection to **Holy Week**, which is fundamental to the conservation of numerous artisanal trades such as the production of **icons** and **nativity scenes**, **goldsmithing**, **religious embroidery** (carried out by hand with silver and golden threads, silk, velvet and satin), and **candle work**. Another Sevilla festival, the **April Fair**, determines the productivity and continuity of workshops specialising in the preparation of flamenco dresses, artificial and real flowers, hairpieces known as peinetas, hats and the embroidery of Manila shawls.

Ceramics and azulejo tile production [P] in Sevilla's Triana district stand out in particular, to the extent that they have their own style which can be seen across an endless variety of pieces (garden benches, flowerpot stands, plates, etc.). The **painted ceramic** technique prevails, with what is known as **Triana blue** being the most-used tone



for decoration, alongside yellows, orange tones and purples. With its century-old tradition, the production of **artistic crockery** for tableware and domestic use by the **Carthusian Order of Sevilla** should also be mentioned. The factory and museum are located in the regional town of Salteras and can be visited by prior appointment.

Triana Ceramics Centre [Q] is also recommended for visits. It preserves the memory of one of the last ceramics factories in Sevilla, which was active in the city up until very recently, the old Santa Ana Ceramics Factory, where it is located. Various old kilns have been conserved, as well as the water well, clay deposits, mineral mills, almágenas or basins for preserving the prepared pigments, potter's wheels, counters for aerating and drying the pieces in moulds and the tabletop where painters would have decorated large panels of azulejo tiles. It also has exhibition rooms.

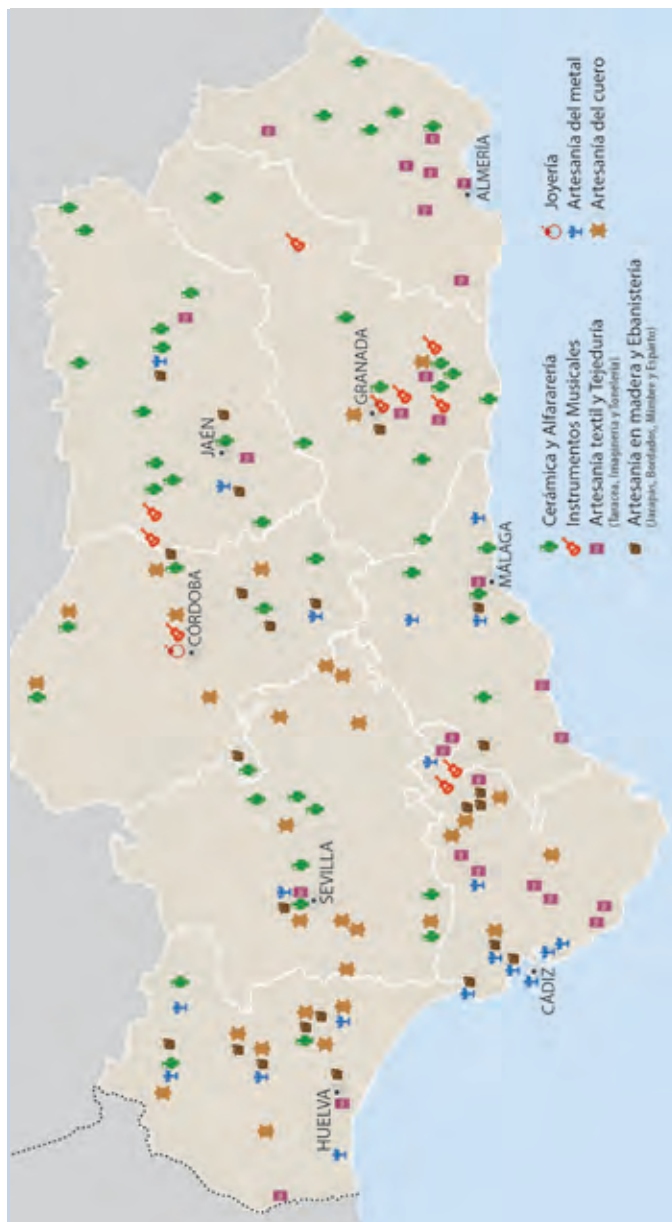
Popular pottery and traditional ceramics have developed both in the city of Sevilla as well as the towns in the province, where products such as earthenware plant pots, jugs, water containers and bowls are produced. Moreover, beautiful artistic creations are manufactured in **Sanlúcar la Mayor**, with its Hispano-Arabic designs on lustre glazed dishes. Carmona and Lebrija are known for their famous jugs, Lora del Río for its dishes and Viso del Alcor for its glazed tiles.

The **leather industry** in the Sevilla region is particularly prominent, as in the rest of the Guadalquivir Valley provinces. As well as Sevilla's Arenal neighbourhood, there are workshops in towns such as Écija, Carmona, Lebrija, Osuna, Coria del Río, La Puebla del Río, Pilas and Herrera, among others.



Málaga glass

The art of producing stained glass emerged in Málaga [R] as part of Muslim culture. Nowadays, Málaga is home to workshops which produce both glass engravings and carvings, as well as designing and creating colourful stained glass. To do so, crystal, lead, bronze and tin are used as the main raw materials. The only workshops in Andalusia that work with carved, hollow and flat glass are those dedicated to this activity.





/04.4

Andalucía

FESTIVE CALENDAR



DECLARED AN EVENT OF INTERNATIONAL TOURIST INTEREST



DECLARED AN EVENT OF NATIONAL TOURIST INTEREST



DECLARED AN EVENT OF REGIONAL TOURIST INTEREST

JANUARY



THE THREE KINGS AUTO SACRAMENTAL

EL VISO (CÓRDOBA)

A cultural, theatrical and popular manifestation, this particular auto sacramental (a type of dramatic literature similar to a morality play) is practically unique to Andalusia and dates back to the first half of the 19th century. The plot is split between three spaces: the **sheep pen**, where the shepherds meet, the **Nativity Scene** and **King Herod's Palace**. The play lasts for an hour and a half and a group of string musicians provide the musical counterpoint to this spectacular performance.



HIGUERA DE LA SIERRA THREE KINGS PARADE

HIGUERA DE LA SIERRA (HUELVA)



SAN SEBASTIÁN PATRON SAINT FESTIVAL

HUELVA (HUELVA)



SAN ANTÓN INTERNATIONAL "NIGHT OF SAN ANTÓN" URBAN RACE

JAÉN (JAÉN)



SAN SEBASTIÁN FESTIVAL, BREAD FESTIVAL

LUBRÍN (ALMERÍA)



SAN SEBASTIÁN AND SAN ILDEFONSO FESTIVALS

OLULA DEL RÍO (ALMERÍA)



SAN ANTÓN AND SAN SEBASTIÁN FESTIVALS

ORCE (GRANADA)



SEVILLA THREE KINGS PARADE

SEVILLA (SEVILLA)

FEBRERO



CÁDIZ CARNIVAL

Febrero-Marzo. CÁDIZ (CÁDIZ)

February-March.

The Cádiz Carnival is the most popular festival in Cádiz and takes place over **ten days**, from the Thursday before Ash Wednesday until the following Sunday, known as "Piñata Sunday". Spain's premier carnival celebrations have taken place in the city for centuries. Trade visitors from **Genoa, Venice and France**, who brought with them masks and costumes to attend balls came together with the sounds of the musical styles known as **guajiras, habaneras and guarachas** from **Cuba** which were performed by crews through the Cádiz streets, giving rise to what we know today as Carnival. The Cádiz Carnival **Music Group Competition**, which takes place at the **Falla Theatre**, attracts hundreds of thousands of visitors throughout its duration, which lasts over 20 days. The entire town dons fancy dress and pours out onto the streets to experience the joy, laughter and excess of the celebration amid different types of carnival troupes, including **coros, chirigotas** and **comparsas**, which parody and criticise the year's events in a satirical tone.

CÁDIZ CARNIVAL

February-March.

 **ALHAMA DE GRANADA** (GRANADA)

 **BORNOS** (CÁDIZ)

 **CARMONA** (SEVILLA)

 **CHIPIONA** (CÁDIZ)

 **FUENTES DE ANDALUCÍA** (SEVILLA)

 **ISLA CRISTINA** (HUELVA)

 **ROMERÍA VIRGEN DE LUNA**

POZOBLANCO (CÓRDOBA)

 **VÍA CRUCIS DE ITÁLICA**


SANTIPONCE (SEVILLA)

MARZO

HOLY WEEK

March-April

 **GRANADA, MÁLAGA Y SEVILLA**

 **BAENA** (CÓRDOBA), **CABRA** (CÓRDOBA) **Y JEREZ DE LA FRONTERA** (CÁDIZ)

 **ANDALUCÍA**

Holy Week [A] is one of the traditions which incites the most passion among citizens. The cities transform and the citizens of Andalusia put on their finery to participate in the Passion of Christ. For eight days, from **Palm Sunday to Resurrection Sunday**, parishes and churches allow their sculptures to be taken out onto the street to shine in their full splendour amid the warm light of candles, the moving sound of saetas (sacred songs) and the colourful Nazarenes' robes.

The aesthetic quality of the Passion of Christ is further magnified by **valuable religious icons**, the majority of which come from the Baroque era. This is all accompanied by **bands of drums and cornets** and a mixture of incense and orange blossom aromas impregnating every corner of the streets along which the floats are paraded. Biblical representations, Roman Empires, carreritas (short races in which the religious images being borne take centre stage) and disputes among different brotherhoods are also visible alongside the processions. Although the spectacle is extremely beautiful in every city, especially when combined with the monumental nature of the streets on which it occurs, Holy Week celebrations in **Sevilla, Málaga**



[A]

and **Granada** stand out above the rest, having been declared events of International Tourist Interest. It is an event of Regional Tourist Interest throughout Andalusia.

 **SAN JOSÉ BONFIRES**

MANCHA REAL (JAÉN)

APRIL

 **SAN MARCOS FESTIVAL**

ADRA (ALMERÍA)

 **OUR LADY OF CABEZA PILGRIMAGE**

ANDÚJAR (JAÉN)

More than half a million pilgrims meet at the Cerro del Cabezo Sanctuary, in the middle of the **Sierra Morena** mountain range, gathering to pay tribute to their patron saint and transport her on their shoulders for 18 miles. The pilgrimage's origins date back to the **13th century** and constitute an impressive manifestation of Marian devotion. Decorations include colourful banners and flags from each of the **brotherhoods**, which come from all over Spain.

 **SAN MARCOS FESTIVAL**

BEAS DE SEGURA (JAÉN)

 **MOORISH AND CHRISTIAN FESTIVAL IN HONOUR OF THE VIRGIN OF CABEZA**

BENAMAUREL (GRANADA)



MOORISH AND CHRISTIAN FESTIVAL IN HONOUR OF THE VIRGIN OF CABEZA CÚLLAR (GRANADA)

During the last week of April, thousands of people participate in one of the region's most fascinating festivals, with the impressive period processions and texts they recite being particularly noteworthy.

PILGRIMAGE IN HONOUR OF SAN ISIDRO LOS BARRIOS (CÁDIZ)

MAIRENA DEL ALCOR APRIL FAIR MAIRENA DEL ALCOR (SEVILLA)

RIOGORDO'S EL PASO RIOGORDO (MÁLAGA)

El Paso is an **outdoor performance** of some of the events in Jesus' public life, as well as his Passion and Death. Over 14 scenes, 400 amateur actors from the town transport the audience back to the era in which the events took place.





CAPITULATIONS OF SANTA FE FESTIVAL SANTA FE (GRANADA)

SEVILLA APRIL FAIR SEVILLA (SEVILLA)

Originating from a popular **livestock fair**, with the passage of time the Sevilla April Fair has become what it is today: a festival of joy and folklore. The sound of **clapping and sevillana songs** can be heard in the background, the city is bursting with colour, **frills and peineta hairpieces take to the stage** and riders show off their horses, parading among the crowd. The intoxicating aromas of fried whitebait and Serrano ham, accompanied by **Manzanilla, Fino sherry and sherry spritzers** provide a background to the scene. The night is not over until well into the early hours of the morning, when people will start to leave the ephemeral canvas city with its hundreds of **stands** lined up along the sand-covered streets decorated with **coloured lanterns** [B]. They will seek out a hot chocolate and the typical **churros or buñuelos (sweet fried dough balls)** before resting for a few hours and then doing everything all over again until the last Sunday of the Fair.

MAY

MAY CROSSES OR FESTIVAL OF THE CROSS

-  **AÑORA** (CÓRDOBA)
-  **BONARES** (MÁLAGA)
-  **LEBRIJA** (SEVILLA)
-  **UBRIQUE** (CÁDIZ)

Different citizen groups (associations, clubs, brotherhoods, etc.) construct crosses from **carnations for the squares, courtyards and streets** [C] of Andalusia's cities and towns. Decorative items, traditional regional motifs and floral elements such as flowerpots and plants complement the adornment of these improvised alters, around which neighbours and visitors gather to **dance, sing and sip wine**. There are usually **competitions** to choose the most beautiful cross, a status the different groups that have erected their crosses compete for. The festivals of Córdoba, Granada, Lebrija, Añora and Bonares are most noteworthy for their colourfulness and popularity, among others. In **Ubrique**, the May Crosses festival is particularly unique with the **Crunching of the Reeds** festivity, an age-old tradition combining two elements: fire and white asphodel reeds, a plant with bulbous roots that, when heated and hit against stone, sounds like real gunshots and firecrackers. Legend has it that the citizens of Ubrique dispelled French troops by exploding these reeds.

SAN ISIDRO PILGRIMAGE ALAMEDA (MÁLAGA)

AGROGANT SPRING FAIR ANTEQUERA (MÁLAGA)

DOG FAIR ARCHIDONA (MÁLAGA)



CÓRDOBA COURTYARDS

CÓRDOBA (CÓRDOBA)

This celebration was declared **Intangible Cultural Heritage** in 2012. During this festival, around 40 courtyards open their doors to visitors day and night, competing to win first prize for best the decorated courtyard in the **Courtyard Competition**. Alongside the courtyards' flowers, fountains and beautiful mosaics, bars and music are available in the streets to liven up the May evening events. The most characteristic neighbourhood is **Alcázar Viejo**, between Alcázar and the **San Basilio** parish, although courtyards can also be found around the **Santa Marina** neighbourhood, **San Lorenzo** and **La Magdalena**. Tourist offices provide a list with the opening times.

OUR LADY OF LA CORONADA PILGRIMAGE

CORTELAZOR (HUELVA)

DOS HERMANAS FAIR

DOS HERMANAS (SEVILLA)

SAN BENDITO ABAD PILGRIMAGE

EL CERRO DEL ANDÉVALO (HUELVA)

SAN ISIDRO THE LABOURER FESTIVAL

ESTEPONA (MÁLAGA)

DEPARTURE OF EL ROCÍO CARTS IN GINES

GINES (SEVILLA)

JEREZ DE LA FRONTERA HORSE FAIR

JEREZ DE LA FRONTERA (CÁDIZ)

This fair takes place in May in the **González Hontoria Park**, with more than 200 stands and a magnificent **Horse Parade [D]**, a unique spectacle where hundreds of **horsemen and women** dressed in traditional short-jacketed suits and flamenco-style dresses parade through the fair complex together with their impressive **carriages**. Here, two of the city's other great attractions can be enjoyed – **wine and flamenco** – which play a leading role during this celebration.

SAN ISIDRO THE LABOURER PILGRIMAGE

LOS PALACIOS Y VILLAFRANCA (SEVILLA)

ARACELI FESTIVAL

Abril-Mayo. LUCENA (CÓRDOBA)

OUR LADY OF LA VICTORIA PILGRIMAGE

MARTOS (JAÉN)



SAN ISIDRO THE LABOURER PILGRIMAGE

MONTELLANO (SEVILLA)

OUR LADY OF LA ESTRELLA PILGRIMAGE

NAVAS DE SAN JUAN (JAÉN)

OSUNA MAY FAIR

OSUNA (SEVILLA)

VIRGIN OF LA ALHARILLA PILGRIMAGE

PORCUNA (JAÉN)

MAY SUNDAYS FESTIVAL

PRIEGO DE CÓRDOBA (CÓRDOBA)

SANLÚCAR LA MAYOR FAIR

SANLÚCAR LA MAYOR (SEVILLA)

JUNE

ALGECIRAS ROYAL FAIR

ALGECIRAS (CÁDIZ)

OUR LADY OF EL ROCÍO PILGRIMAGE

ALMONTE (HUELVA)

Each year for Whitsunday, **more than a million pilgrims [E]** from around the world make their way to gather in the village of Almonte, alongside the Doñana National Park, and venerate the image of the White Dove, the Virgin of El Rocío. The Pilgrimage is undertaken on foot, in oxcarts or on horseback by hundreds of brotherhoods affiliated with the that of Almonte from all over Spain and abroad, as well as other unaffiliated brotherhoods. The most significant

and emblematic moment of the Pilgrimage is early on the Monday morning, when the Almonte Brotherhood's Simpecado (cart carrying the religious images) arrives inside the sanctuary and, at an unforeseen time after the traditional Salto de la Reja, in which the pilgrims climb over the grille to reach the icon of the saint, the citizens of Almonte spontaneously begin the procession, bearing the Virgin on their shoulders around the streets of the village and stopping before the different brotherhoods' Simpecados. The procession lasts until midday on Monday, when Our Lady of El Rocío is returned to her altar.

📍 THE CROSSING OF THE QUEMA FORD IN AZNALCÁZAR BY THE EL ROCÍO BROTHERHOOD
AZNALCÁZAR (SEVILLA)

📍 GYPSY PILGRIMAGE
CABRA (CÓRDOBA)

📍 CORPUS CHRISTI
EL GASTOR (CÁDIZ)
ZAHARA DE LA SIERRA (CÁDIZ)

The ground of the main streets is covered with a **carpet of sedges and flowers**. The limestone walls take on the rich greenness offered by the bunches of flowers that adorn the façades, the windows are filled with flowerpots and **crochet blankets** hang from the balconies.

📍 CROSSING OF THE BROTHERHOODS
VILLAMANRIQUE DE LA CONDESA (SEVILLA)

JULY

📍 SANTIAGO FESTIVAL
AZNALCÁZAR (SEVILLA)

📍 BATTLE OF BAILÉN COMMEMORATIVE FESTIVAL
BAILEN (JAÉN)

Since 1817, the Battle of Bailén is commemorated every year from the 17th to the 22nd of July with an array of **civilian and military ceremonies**, in which the Córdoba Land Army participates and holds a parade in honour of the memory of those lost in the Battle in 1808.

📍 EL VISO RUNNING OF THE HEIFERS
EL VISO (CÓRDOBA)

📍 ABEN HUMEYA MOORISH GAMES
PURCHENA (ALMERÍA)

This event commemorates the historic Games organised by Abén Humeya, King of the Moors who revolted against Phillip II, in the mid

16th century. They are an important example of the Al-Andalus legacy, and include music, singing and dancing competitions, **Maghrebi cookery exhibitions** and the remarkable **artisanal souks**. Moreover, all this is enriched each night by performances of Al-Andalus, Arabic and ethnic music by prestigious groups.

📍 FESTIVAL IN HONOUR OF SANTA ANA AND THE VIRGIN OF EL CARMEN
ROQUETAS DE MAR (ALMERÍA)

Maritime processions take place in all the coastal towns in the region, with religious images gliding through the water in boats decorated for the occasion.

📍 EL CARMEN AND LA SAL FAIR
SAN FERNANDO (CÁDIZ)

📍 SANTIAGO AND SANTA ANA VIGIL
SEVILLA (SEVILLA)

AUGUST

📍 OUR LADY OF LOS ÁNGELES PILGRIMAGE
Agosto-Septiembre. ALÁJAR (HUELVA) [F y G]

📍 ROMERÍA MARÍTIMA EN HONOR DE LA VIRGEN DE LA PALMA
ALGECIRAS (CÁDIZ)


This celebration is unique by nature in Spain. On the day of the festival, the image of the Virgin is retrieved by **scuba divers** from its resting place, an **underwater cave** known as Boquete de los Bodiones. After being paraded round the Bay, it is brought out of the sea on the shoulders of a large procession who take it to Rinconcillo



Beach at around 1:30 p.m. It is transported to the Plaza de la Virgen del Mar, where it rests upon an altar before being returned to its cave around midnight, accompanied by fireworks both at sea and on land.

 **ANTEQUERA ROYAL AUGUST FAIR**
ANTEQUERA (MÁLAGA)

 **BENALAURÍA MOORISH AND CHRISTIAN FESTIVAL**
BENALAURÍA (MÁLAGA)

 **FESTIVAL IN HONOUR OF OUR LADY OF LA ASUNCIÓN**
CANTILLANA (SEVILLA)

 **WINE NIGHT**
CÓMPETA (MÁLAGA)

 **COLUMBUS FESTIVAL**
HUELVA (HUELVA)

The Columbus Festival has taken place in Huelva since 1881 and is linked to the **Discovery of the Americas**. Each year the festival is dedicated to a different city, and all the different aspects of that city are included through tasting sessions, poster and photography exhibitions and performances.

 **PATRON SAINT FESTIVAL IN HONOUR OF THE VIRGIN OF EL ROSARIO AND SAN ROQUE**
LOS CARCHELES (JAÉN)

 **OUR LADY OF LA FUENSANTA RAFFLE**
PIZARRA (MÁLAGA)

 **REDBANDED SEABREAM FESTIVAL**
ROTA (CÁDIZ)



 **BEACH HORSE RACES**
SANLÚCAR DE BARRAMEDA (CÁDIZ)

These races have taken place **for over 150 years** on the beaches of Sanlúcar [H], with Doñana National Park in the background. According to popular tradition, their origins lie in the **informal competitions** which were held by horse owners transporting fish from the old Bajo de Guía port to the different markets. However, the arrival of **summer holidaymakers in the 19th century** wishing to organise fun activities to liven up their holidays is what prompted it to become the event we know today. Nowadays, the world-famous competition days consist of **two three-day events, both of which** take place during the month of August.

 **CELEBRATION OF THE GUADALQUIVIR RIVER**
SANLÚCAR DE BARRAMEDA (CÁDIZ)

 **WINE HARVEST FAIR AND FESTIVAL**
VILLANUEVA DEL ARISCAL (SEVILLA)

SEPTIEMBRE


 **VIRGIN OF EL SALIENTE PILGRIMAGE**
ALBOX (ALMERÍA)

 **CASCAMORRAS**
BAZA (GRANADA), GUADIX (GRANADA)

In the Virgin of La Piedad festival (6th September), the **Cascamorras [!]**, an eccentric character from Guadix, leaves for Baza in order to retrieve the image of the Virgin which is kept there, and is pelted by groups of young people, smeared with tar and oil, and plunged into two fountains before his arrival there, where he will spend the two days of the festival before returning to Guadix empty-handed. Due to the festival month's persistent and heavy heat, **water** plays a fundamental role, whether combined with the paint or even used as a means of cooling off under the water spouts of both cities.

 **SEPTEMBER FESTIVAL**
CABRA (CÓRDOBA)

 **DIVINA PASTORA (DIVINE SHEPHERDESS) PILGRIMAGE AND FESTIVAL**
CANTILLANA (SEVILLA)

 **FESTIVAL IN HONOUR OF OUR LADY OF EL ROSARIO**
Septiembre-Octubre. CARRIÓN DE LOS CÉSPEDES (SEVILLA)


 **OUR LADY OF LAS VIRTUDES FAIR AND FESTIVAL**
CONIL DE LA FRONTERA (CÁDIZ)

 **CORIA DEL RÍO FAIR**
CORIA DEL RÍO (SEVILLA)

 **OUR LADY OF REGLA PATRON SAINT FESTIVAL**
CHIPIONA (CÁDIZ)

 **SANTO CRISTO DE LA LUZ FESTIVAL**
DALÍAS (ALMERÍA)

 **VERDEO FESTIVAL**
EL ARAHAL (SEVILLA)

 **PATRON SAINT FESTIVAL IN HONOUR OF SANTA MARIA OF EL ALCOR**
EL VISO DEL ALCOR (SEVILLA)

 **SANTISIMO CRISTO DE LA ANTIGUA PATRON SAINT FESTIVAL**
ESPERA (CÁDIZ)

 **VIRGIN OF LA CINTA PATRON SAINT FESTIVAL**
HUELVA (HUELVA)

  **WINE HARVEST FESTIVAL**
JEREZ DE LA FRONTERA (CÁDIZ)

This Jerez festival takes place during the month of September and its official opening coincides with the **Grape Stomping** ceremony, which represents the birth of new grape must. Moreover, among



other activities, wine harvesting competitions take place, as well as tasting sessions, exhibitions, open days and pairings between wines and cuisine [J and K], in which numerous local wineries participate.

 **WINE HARVEST ROYAL FAIR AND FESTIVAL**
LA PALMA DEL CONDADO (HUELVA)

 **PILGRIMAGE FESTIVAL, COMINGS AND GOINGS OF THE VIRGIN OF SETEFILLA**
LORA DEL RÍO (SEVILLA)

 **MONTILLA-MORILES WINE HARVEST**
MONTILLA (CÓRDOBA)

This festival mixes official ceremonies with festival activities. On the first Sunday of September, at midday, the investiture of the Honorary Foreman, who has watched over the area's wines for a year, takes place. At night, in the Gran Capitán neighbourhood, the traditional grape stomping is held, and the grape must is offered to the Virgin of the Vineyards. Many other activities also take place, such as the Competition of Trade Skills (in which the best venencia pullers, specialist pourers and coopers take part), the Wine and Tapas Festival, and the open day to visit the Montilla wineries – two wine temples.

 **LOS PIOSTROS**
PEDROCHE (CÓRDOBA)

This fair is the biggest annual horse gathering in the Córdoba province. Some of the Los Piostros rituals clearly recall old medieval and Renaissance horse races.

 **MOORS AND CHRISTIANS PERFORMANCE**
QUÉNTAR (GRANADA)

 **TARIFA AGRICULTURAL PARADE**
TARIFA (CÁDIZ)



 **CONSOLACIÓN FAIR AND FESTIVAL**
UTRERA (SEVILLA)

 **VIRGIN OF AGUAS SANTAS PILGRIMAGE AND MAIN FESTIVAL (8TH SEPTEMBER)**
VILLAVERDE DEL RÍO (SEVILLA)

 **LIVESTOCK FAIR AND SAN MATEO FESTIVAL**
VILLAMARTÍN (CÁDIZ)

OCTOBER

 **WINE FOUNTAIN FESTIVAL**
CÁDIAR (GRANADA)

At the beginning of the festival a wine fountain is built which spurts wine from the area, the incomparable and popular “costa” wine produced at the farms in the Contraviesa mountain range. The fountain is located in the town’s main square, around which the fair complex and midday fair is established. The fountain is destroyed at the end of the festival.

 **OUR LADY OF VALME PILGRIMAGE**
DOS HERMANAS (SEVILLA)

 **LA PEZA BULL RUNNING**
LA PEZA (GRANADA)

 **TORRIJOS PILGRIMAGE**
VALENCINA DE LA CONCEPCIÓN (SEVILLA)



DECEMBER

 **ARCOS DE LA FRONTERA LIVE NATIVITY SCENE**
ARCOS DE LA FRONTERA (CÁDIZ)

On the 18th of December, the streets of Arcos de la Frontera’s old town undergo an unprecedented transformation to become the **biggest Live Nativity Scene** of the many set up in Spain. **30 scenes** recreate the birth of the Messiah. Spread across the entire monumental grounds, hundreds of residents play the role of the Nativity characters, ensuring a spectacle filled with beauty and emotion.

 **VIRGIN OF LOS RONDELES FESTIVAL**
CASARABONELA (MÁLAGA)

A magical night, where fire and carols play a leading role, this festival accompanies the Divina Pastora procession. The rondeleros are men dressed in old-fashioned costume (with black waistcoats, caps, corduroy trousers and espadrilles) who recall the millers from the seven mills that used to exist in Casarabonela and who were in charge of parading the Virgin. They carry burning rondeles (wicker baskets) and the fire is the only light to shine in the town, providing the labyrinth of Moorish streets where the procession takes place with a unique atmosphere.

 **EASTER FESTIVAL**
PUEBLA DE DON FADRIQUE (GRANADA)

 **MIGAS FESTIVAL**
TORROX (MÁLAGA)

Every year on the last Sunday before Christmas, a tribute to the field workers takes place. The festival recalls the moment when workers could take a break from their hard labour and, after the conch shell signal was sounded, all made their way to where the cooking pot was located to enjoy conversations, **migas** (a dish made from fried breadcrumbs)[\[L\]](#) and wine from the local area.

/05. USEFUL INFORMATION

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For more information on Andalusia's
Museum Network



For more information on Festivals
declared events of Tourist Interest

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Inks without heavy metals and paper from sustainable forest management

Environmental impacts	Fossil resource depletion	Carbon footprint	 JUNTA DE ANDALUCÍA CONSEJERÍA DE TURISMO Y DEPORTE Y ORDENACIÓN DEL TERRITORIO reg. n.º: 2015/102 More information www.ecoedicion.eu
by printed book	0,27 kg fossil fuel eq	0,76 Kg CO ₂ eq	
per 100 g of product	0,06 kg fossil fuel eq	0,17 Kg CO ₂ eq	
average of a European citizen per day	5,96 %	2,49 %	





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