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ARCHITECTURE AND APPLIED ARTS
IN OLD SPAIN

OLD SPAIN

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AND OF THE HISPANIC SOCIETY OF AMERICA
IN NEW YORK

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WITH 310 ILLUSTRATIONS

THE UNIVERSITY OF CHICAGO PRESS
505 EAST DUKE STREET, CHICAGO, ILL.

44602

NEW YORK / BRENTANO'S / MCMXXI

ABSTRACT OF THE
PROCEEDINGS OF THE
CONFERENCE ON
THE HISTORY OF
SCIENCE

PRINTED BY E. HABERLAND, LEIPZIG (GERMANY)

P R E F A C E

The richness of Spain in significant architectural monuments, in characterful and characteristic old townsites, as well as conspicuous products of the applied arts, is today still overwhelming in spite of the considerable vandalisms of the Napoleonic wars and in spite of the modernization craze of the nineteenth century.

To make a choice that will illustrate the various types in every branch of the wide fields of applied arts and architecture is exceedingly difficult. On the one hand is the simply immeasurable plethora of materials, on the other the lack of good photographic examples of important objects scarcely known outside of the narrowest professional circles.

It is to be noted that the procuring of materials during these present troubled times was difficult. The Association of Friends of Art in Madrid (Sociedad de los Amigos del Arte) as well as the Institut d'Estudis Catalans in Barcelona deserve great thanks for their energetic activity in making important materials available, not only by instituting exhibitions, but also by the turning out of numerous photographs and model catalogues.

Of all this the editor has made most bountiful use, and is under the greatest obligations to these associations, as well as to the Director of the Repertorio Iconográfico de España,

Photographer Mas, J. Roig, formerly of Lacoste, Moreno, and the Institution Hauser y Menet, and last but not least, to the collectors who have assisted him in a large measure through the loan, and often special reproduction, of photographic copies.

MADRID, OCTOBER 27, 1920

AUGUST L. MAYER

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Madrid, Don José Weissberger. Leather Work. XVII. century

The special charm and *peculiarity of old Spanish art* lies in the wedding of the western, European or Christian art with the eastern, Asiatic-African or Moorish, and this is especially true of its architecture and applied art.

This unique interpenetration and amalgamation, this wedding, in which, as a rule, the Moorish element proved the stronger, not only produced in the Gothic period the so-called Mudéjar style*), but the influence and effect of the Moorish style showed itself far into those periods in which Spanish art had impressed a special national stamp upon European style. For instance, in the period of the early Renaissance (first half of the 16th century) there developed the Plateresque or silversmith manner. It was so called because it strongly suggested the applied art style and because the simila-

*) Mudéjar is derived from the Arabic "mudafalat" *submitted*, and the Mudéjar style means the style of the politically but spiritually unconquered Moor.

arity to costly silversmith work, with its use of small decorative forms instead of great monumental ones, is very close. In this period there came also the Spanish late and high Baroque (about 1650), which was called the Churriguera style after its originator, Churriguera of Salamanca. After these two styles, with their luxuriantly flourishing decorations, there soon followed, as a reaction and in sharp characteristically Spanish contrast, styles which were simple in the highest degree. In the second half of the 16th century came the *estilo desornamentado*, that is, the severe ornamentless style of Herrera, and in the 18th century, classicism.

Foreign artists have worked in Spain at all times and in all branches, but most of them have submitted themselves to the charm of the country and adapted their style not only to the peculiar climatic conditions (particularly to the relation of light and shade), but indeed to the whole atmosphere which they found there. This was the easier for men from

the northern countries, as certain elements which are today generally indicated as Gothic are met again in Moorish art and belong to the essentials of the Spanish building and decorative arts, i. e., freedom and breadth in place of regularity — a play with the constructive. We find the dematerialization of everything useful into the transcendental in the Alhambra as well as in the Baroque sacristy of Cartuja of Granada. The extraordinarily fantastic conception of quantity meets us in the forest of columns in the Mosque of Córdoba, as well as in the building of the Escorial, in the ornamentation of the Alhambra halls, in the Plateresque churches and palace facades and in the buildings of the Churrigueresque style. Everywhere there is a rhythmical sweep of space to which Charles Scheffler's comment is appropriate when he says of northern Gothic that it "glitters like a million facets". The only difference is that, in the south, up to the time of the Churrigueresque style, no unsteady splendour of light and shade is to be found, but everything is rhythmically related. But of prime importance is the fact that the wall, in contrast to walls of the northern style, remains always recognizable as a closed surface even though its material gravity is not accentuated; the architect, on the contrary, always doing his utmost to give it the lightness of a tent wall. The rich decoration has an exceedingly delicate appearance and is always set up on this background, while the plastic form has the general effect of being pressed flat. Even the buildings of the Churrigueresque style, which had been developed to a degree before unknown, have, in spite of the severity of the facette work, something of the tapestry=carpet effect possessed by the Moorish as well as the Mudéjar and Plateresque wall decorations. This complete covering of the surfaces with pure ornamental or figured plastic, or else with plastic consisting of these two elements, is exceedingly characteristic of Spanish art. It springs from the Moorish art=principle, and was, till late in the Plateresque period, very popular for facades, chapel walls and the construction of high altars. In the Churrigueresque period a large carpet was hung up, as it were, only on a certain part of the wall or facade. The richness of decoration concentrated itself upon the portal section; the whole facade up to the gable was included and, in harmony with the Retablo, or carved altar work, re-

ceived a specially striking construction and decoration.

While we find here many inner and outer relations to the northern art, such relations are not lacking as regards the Italian, and especially the Upper Italian art. Such buildings as the Certosa of Pavia can also be designated as Plateresque. The effect which Venice produces by its situation on the water (the self evidence of the manner in which oriental ideas could be taken up there) is shown throughout all Spain because of the peculiar conditions of air and light which produce an optical illusion quite impossible in other parts of Europe. This tendency toward the flat style went so far that the single ornamental element was finally formed in quite a flat manner and the final result was the fret-saw laminated style of Alonso Cano and the School of Santiago.

The *decor* (decoration) had characteristically attained its completion after the discovery of America, and during the setting in of the strong decline of the Spanish world=power. Perhaps the most favourable place for the study of Spanish decoration is Salamanca, although Burgos, Toledo, Granada, Sevilla and, last but not least, Zaragoza, offer plenty of important material. In the decorative motives the Spanish strong sense of reality is revealed. What has not been used here! The pilgrim's flask, the cord of the monks' capoch, ship=cables, crowns, but above all, the coats=of=arms which have nowhere enjoyed greater triumph nor been so generally employed as in Spain.

Two things emphatically give Spanish decoration its real life: light and colour. The geometrical brick ornamentation of the Mudéjar, the blind arcades and tower decorations, the plateresque stringpieces of the stairway, and the repeated clear linear ornaments of the flat style receive their real clearness from the light plastic form. The heavy Baroque forms are relieved of their oppressiveness, not only indirectly through their flatness, but directly through the manner of their expression. And then the colours! All Moorish constructions and the entire Moorish scheme of inner decoration are built up on the harmony of blue, red and gold. (Of these, of course, only miserable remains can be recognized today.) To this colourfulness, which was even more heightened by the variegated wall=tilings, the artists of the Mudéjar style and even those of the Plateresque held

Pl. 1-5, 54

Pl. 14

Pl. 40

Pl. 61
86 right

Pl. 89



Barcelona, Museo. Embroidery in Gold and Silver. XV. century

fast. After the colourlessness of the Herrera style, the greatest luxuriance of gold and colour set in again. That the colouring and the carpet-like character of the *decor* were vigorously emphasized from the early periods until well into the 18th century goes without saying.

*

Moorish art delights in the contrast of simple exterior construction with the greatest richness in the interior. Without, seclusion, great seriousness and the utmost simplicity; within, luxury and a delicate brightness. In the Alhambra of Granada and in the Mosque of Córdoba splendid examples of secular as well as ecclesiastical Moorish art are still conserved. Of the style and final architectonic idea of the Alhambra, Charles Osthaus has given a classical estimate in his "Outlines of the Development of Style". In the Court of Myrtles as well as in the whole building of the Alhambra water is used for the first time for building purposes. Courtyards and towers, passages and halls are constructed in striking contrast to each other. Elevation as opposed to flatness, great calmness (Court of Myrtles) in contrast to lurking, graceful liveliness (Court of Lions). The spaces are treated very individually; the corridors are flatly roofed, the halls vaulted with cupolas, the walls often perforated, so that they may be compared to hanging lace veils, and a rhythm of light is provided which was not outdone later on. In the Alhambra, as in the market halls, the light manner, quite in the spirit of the wooden frame building, is to be perceived. The walls of the Moorish and Mudéjar buildings,

generally more massive than strong, are of considerable thickness, the fortresses and mosques being very often built of quarried stone and brick. Still more popular, however, was loam and unburnt brick, a material which has proved unexpectedly durable. A thick, clay-like earth, to which lime and small stones were added in greater or smaller quantities, according as a greater or smaller strength and consistency were desired, was also employed. To make this mixture still more durable, spongy bullrushes, small wood splinters and twigs of trees were mixed in, and it was by these means that such astonishing durability was attained (Caveda). Wood was an important constituent of the Arabian building. The rafters of the interior arches of galleries and chambers, the edges of baths, the panelling and vaulted ceilings, groined roofs ornamented with little carvings, beams and the interior parts were all inlaid with wood. The third important material was gypsum, which served as a binding material for the masonry, but was principally used for decorative purposes. From this material were formed the horse-shoe and pointed arches, as well as their archivolts and the ornamented wall surfaces. This covering of the actual construction was fastened to the wall by iron nails and hooks, or by cane and tufts of a particularly strong grass. The fine ornamental work of the Alhambra, like that of the Mudéjar buildings in Sevilla and Toledo, consists of a kind of superfine stucco of unheard of firmness and durability, the composition of which has remained a secret among the Moors. Through their predilection for the light and dainty style, we find early in Moorish art that small deco-

Pl. 101

Pl. 100, 101

Pl. 3, 7, 9

Pl. 1-4,
7, 100-103,
153

Pl. 1-10

Pl. 11, 12, 14,
97, 103

Pl. 1, 2

Pl. 1, 2, 8

Pl. 4, 6, 7

Pl. 9, 10
Pl. 4, 10
12, 153
Pl. 100, 101
Pl. 4, 6, 7,
8, 10, 12
Pl. 13

rative forms are chosen in preference to large monumental ones, as was also done later in the Plateresque style. The gratings become reed work, the large frames and plates are replaced by small ones, while later on, instead of the column, the balustrade is chosen. Instead of water-spouts we find stalactites. The door panels are cut and divided into smaller squares, just as the mosaic predominates in the complicated tiling-work which is put together out of small pieces. The rich bandwork of the 14th century tiling is again seen in the woodwork of the window gratings and in the perforated ceilings. But, above all, a flourishing vitality is displayed in the rich arabesque ornamentation of the stucco wall covering. Almost as confusing as this charming arabesque style is the Moorish town, which, with its numerous ramifications of broad and narrow streets, its lanes and blind alleys, seems indeed to be but a gigantic arabesque itself.

*

Pl. 31

The medieval *division of the towns* into cities and suburbs, and in the interior again a division into Christian, Moorish and Jewish quarters, can be easily recognized even up to the present day in Toledo and Segovia, except that the enclosure of single quarters by walls can no longer be noticed. The limits fixed in accordance with the different businesses and trades have been preserved in most Spanish towns up to the present day. The streets were very narrow, not only in the south, but also frequently in the north. As in other countries, they were rendered still narrower by the fact that the wooden houses were constructed in stories which extended over the street and had wide gables. Today, on the other hand, a general tendency to enlarge the streets, as in European cities, is to be observed not only in the north of Spain, but also in the south, where the narrow streets (over which, as a protection from the heat, cloths are stretched) are really in the highest degree natural. The main streets of Barcelona and some other large towns already had drainage in the middle ages. Town sites frequently cover an area out of all proportion to necessity. This comes from the fact that, even in small towns, numerous churches, chapels, cloisters and orphanages, old hospitals, etc., not only take up considerable space, but also because the one-family house has always been highly esteemed in Spain.

Pl. 15, 16

Hilly land is utilized everywhere in the most skilful manner. The logical issue of this is the cave dwellings still frequently seen today.

Pl. 20-24,
26, 32

The old ramparts and gates have been, for the most part, done away with. Nevertheless, numerous sites have been preserved in their completeness, especially in Castile. The Moorish double gate, with its originally more or less defective passage-way, was remodelled in the 16th century into a splendid gate-way always richly adorned and inclosed by two round towers.

Pl. 28, 30,
73
Pl. 30, 65, 66
Pl. 28, 73

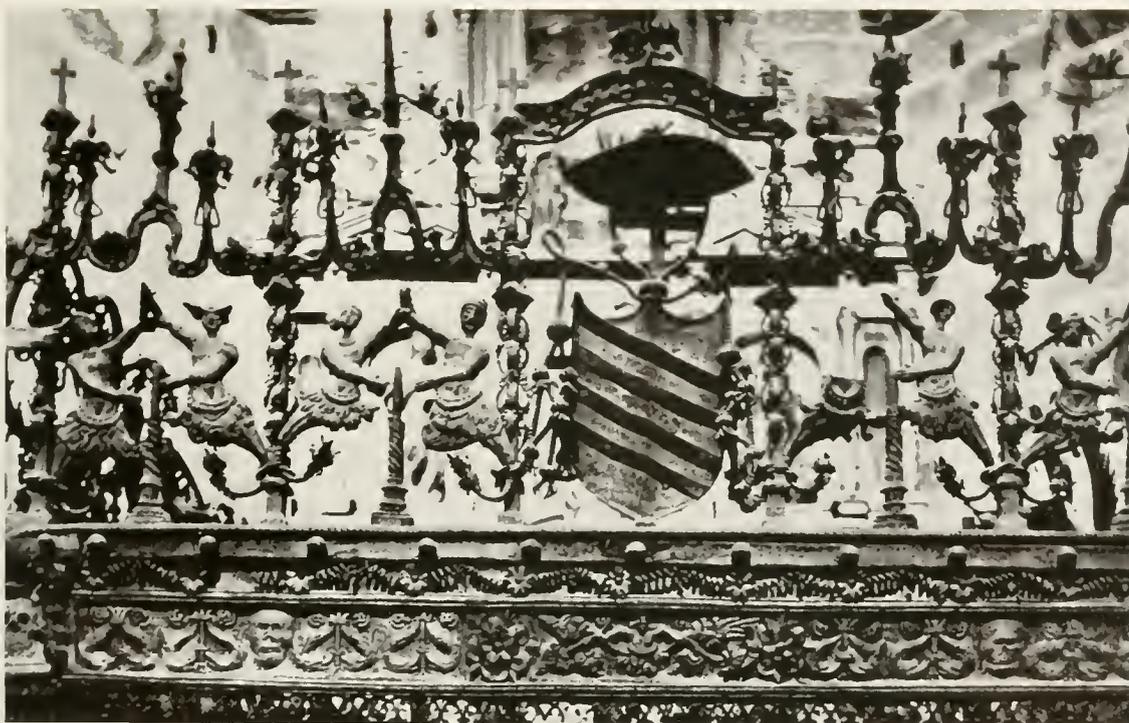
The main square of the Spanish town is not only, as in Italy, "the best room", but served originally for tournaments, bullfights and a court of inquisition. The townhall, which was often contained in this square, has also, therefore, a public hall in its upper story. This is the so-called *Miradero*, or audience-room, for those who preside at certain festivities and for their especial guests. The surrounding houses in the main square frequently open on the ground floor into arcades, and there is a promenade where one can go about conveniently even in bad weather. These arcade walks are also often to be found in the neighbouring streets of this square, even in their remotest parts. Madrid and Salamanca possess perhaps the finest constructions. A highly characteristic aspect is given to many a provincial town through the individual character of the stately mansions of its citizens.

Pl. 17-20

Castile is especially blessed with *castles* and thus this part of Spain justly deserves its reputation. But in the south as in the west, a great number of castles have also been preserved. We also know of large monasteries and convents after the style of Poblet, which bear on the outside a strong fortress-like character; for these monasteries also contained a king's palace and the tombs of the monarchs, as did the Escorial later. In hilly towns like Toledo, Segovia or Arcos de la Frontera, the castle is, of course, built on the highest point of the town site.

Pl. 20,
below
Pl. 15
Pl. 33-36,
38, 42
Pl. 31, 33,
42, 43-47

The principal church, the *cathedral*, rises generally on the site where the principal mosque and, some time earlier, a Roman temple stood. The plan of the mosque can frequently be recognized through that of the cathedral, especially in Seville, where, for instance, the great mosque courtyard as well as the "Pardon Gate" leading to it have been left almost untouched. The style of the Moorish minarets has also influenced the shape of the church towers. The Sevillian



Toledo, S. Juan de la Penitencia. Early Plateresque Trellis. Wrought Iron. Beginning of XVI. century. Detail.

Giralda has been copied by many Andalusian church towers. The tower of St. Catalina in Valencia, with all its Baroque forms, intentionally leaves no doubt that it was erected on the site of an old minaret. The cimborio, or central tower, is characteristic of quite a number of Spanish cathedrals. In the northern part of Spain it has the function of admitting more light to the interior.

In Andalusia this object is, of course, in abeyance, for in this sunflooded region the emphasis in cathedral and church is, as in ancient Greece, rather on twilight and gloom with their atmosphere of protection and mysticism.

The design of many Gothic cathedrals betrays a strong French influence, above all in Castile and Leon (old and new Castile). In these mountainous countries, cathedrals and churches were built which, without the influence of the great masters of the "Ile de France", would have been impossible. We have only to turn our attention to the elegant Cathedral of Leon, (the "Pulchra Leonina" which strongly resembles the cathedrals of Rheims and Amiens), to the mighty cathedral of Toledo, and to the Gothic parts of that of Avila. In the east, we not seldom

find a transition of the northern Gothic style into a width and spaciousness, which are strongly reminiscent of the Italian Gothic.

It is very characteristic of the conservative character of the Spaniard that, at a time when the Renaissance was penetrating everywhere, cathedrals in the Gothic style, like those of Segovia and the new one at Salamanca, were founded and built. However, it could, of course, not be avoided that the Renaissance elements joined those of the Gothic. This gave to the transition style, which may be designated as that of the early Plateresque, a special charm. This epoch

is called after its originator, Cardinal Cisneros, the Cisneros style, and it was Enrique Egas, the disciple of a Brussels artist, who carried this style to triumph. He tried, at first with small success, to construct Renaissance buildings, which were reminiscent of the Gothic. Later, however, he constructed Gothic buildings which were suited to his style issuing from the Mudéjara decorative art. But it was his son-in-law, Antonio Covarrubias, who first succeeded in obtaining full recognition for the Italian Renaissance. He became the greatest representative of the full Plateresque style (also called the style of

Pl. 33, 43

Pl. 49

Pl. 26

Pl. 45, 49

Pl. 35

Pl. 36, 47

Pl. 38, 39, 43, 50



Madrid, Don José Lázaro
Late Gothic Castilian Door Knocker
Wrought Iron. Beginning of XVI. century

Carlos V. His later works possess, on the whole, the genuine high Renaissance character, free from all the petty features of the Plateresque style.

Churriguera had, later on, associated himself with the art methods of Egas, and with a success which deserves to be called unexampled. It is true that, in the latter part of the 18th century, Ventura Rodri-

Pl. 37 guez, contrary to Churriguera's will, converted many churches into classical temples and erected a number of classicistic altars. But this was of little importance in comparison to the mad enthusiasm felt for Churriguera and his pupils, and to which innumerable Gothic altar works were sacrificed.

A special Spanish peculiarity in the forming of the interior details is the choir built in the centre, — a church within a church, so to speak, — and, although it is true that sometimes the whole impression of the interior seems complicated thereby and the worshipper pushed back from the high altar, still on the other hand, a special atmosphere is gained and new fields of activity are given to the architect as well as to the sculptor.

Manifold in the highest degree is the construction of the large hospitals and colleges, with their splendid facades and courts, the Gothic Exchange in Valencia, Palma and Zaragoza, the Law Courts like those of Barcelona, and the Palaces of Administration, Diet and the Provincial Parliaments.

Pl. 74 The great Spanish cemeteries are gruesome and gloomy spots. That of Barcelona, illustrated here, shows that they are real burial places, where no living creature has anything to seek. The mark-

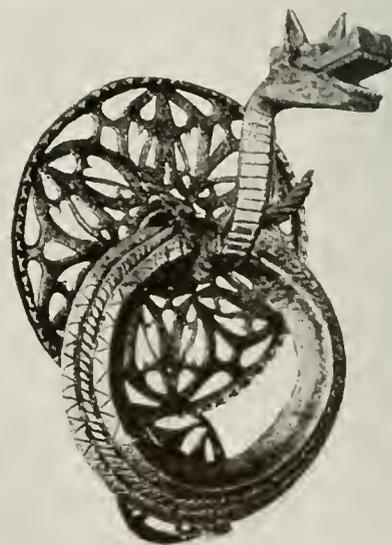
edly conservative character of the Spaniard, already mentioned, shows itself pronouncedly in the declining middle ages through the arrangement of tombs. That the artists had a special preference for wall tombs is not astonishing, after all that has been mentioned about the flattened character of objects projecting from the wall. How long the Gothic forms were conserved is especially revealed to us by the tomb of Archdeacon Villegas in the Cathedral of Burgos.

The Spanish house, and above all, the nobleman's mansion, originally generally showed not only a reserved, but a dark and defiant method of construction. In Avila, the towered houses of the nobility form, as it were, an interior fortification girdle against not only attacks from without, but, still more, against rebellions from within the town. Very often the towered house stands free and clear and, built on a quadrangular ground plan, shows a flat roof and crowned battlements. Like the town-gate, the facades of these houses were later built in a finer and more stately style. The boarded passages of defence in exchanges and colleges were replaced for decorative purposes by open halls supported by columns. The battlements were decoratively shaped; those of the Valencian Exchange were formed like crowns, and from them developed the still popular filagree like roof crown, the so-called "Cresteria". The traditional corner towers are still to be found in the 18th century, for instance, on the gay and delightful Rococo Palace of the Marquis de Dos Aguas in Valencia.

Pl. 50, 51, 56, 58, 60

Pl. 66-70, 86-89

Pl. 62



Pl. 69

Pl. 70

Barcelona, Museo
Late Gothic Door Knocker
XV. century

Pl. 68, 78, 81, 88, 99, 04, 84, 85, 92

Pl. 61-63

Pl. 63-90

Pl. 71



Madrid, Don José Lázaro. Late Roman Bronze Censor (XIII. century) and Gothic Bronze Candlestick from Zamora (XIV. century)

The dwelling house still preserves to the present time a very closed, reserved and repellent exterior, not revealing its real character. The houses very often have two floors for the reason that the ground floor is occupied in summer, because of its greater coolness, while in winter the family moves to the upper floor, the lower one being too damp and cold. On the upper floors, narrow balconies are never lacking, nor, on the ground floor, the grated windows through which at night lovers and betrothed converse. The peasant's house on the east coast is very lightly built, because of the mild, equable climate; those in harsh Castile and Aragon are massive and firm while in the province of Galicia, which has been justly called for ages Spanish Switzerland, they naturally show a great similarity to the Swiss peasant houses.

Splendid staircases are not often seen in Spain; however, those in the stately mansions of the nobility always display a sombre reserve and never exceed a somewhat subdued brightness.

In the court buildings two different types are to be remarked at an early period. In the north were

found the closed walls, while in Andalusia and Toledo was to be noted the sort of peristyle-like building of the open courts, surrounded by arcades, and frequently having a little fountain in the middle.

The ceilings of churches, like those of palaces, have always been constructed in a specially magnificent manner. The Moorish model can be recognized up to the 16th century, when the Mudéjar panelled ceiling, with its cell-like wainscoting, was succeeded by the Renaissance coffered ceiling. The geometrical pattern of the ceiling was preserved in the most various ways, whether they were built of wood or stone. At the time of the late Gothic, the star design was frequently so enriched that there arose quite a striking resemblance to lace patterns. The Mudéjar wood ceilings show manifold inlaid ornamentations of ivory and other materials. The Renaissance ceilings are frequently richly gilded. The dividing of the doors and doorways into small panels remained in use in Spain until late into the 16th century. The development and variation of the geometrical motives used are

06, 07,
7, 80, 87

Pl. 72

90-93

94-99

Pl. 107, 109,
120-128

Pl. 75, 92 easily to be traced by the examples here shown. (Observe in this connection the door in the background of the Cathedral of the Way of the Cross in Burgos, and on the staircase of the University of Salamanca.)

*

The *inner rooms* of the mansions of the nobility and of the citizens have no tendency to any great luxury, not even to real comfort or convenience. The masculine and, at times, slightly ascetic manner of the Spaniard is expressed in such a renunciation. The furniture corresponds to the character of the rooms. Great attention is paid to behaviour and dignity, as well as to an aristocratic bearing and, in addition to this, there comes at times a certain childlike trait, which reveals itself in a naive joy in playful things, such as complicated furniture.

The wealth of Spain is considerable in old ecclesiastical *furniture*, such as the numerous choirstalls, often richly carved by artists of Germany, the Netherlands or France, and the sacristy wardrobes, which were magnificently wrought in the 17th and 18th centuries. As regards secular furniture, chests, chairs and secretaries play the principal part. The chair, the so-called "Sillones fraileros", greatly resembles the Italian chair in its main form, except that the pattern of the carved or inlaid ornamentation, especially of the nail work, betrays the national Spanish character. On the carved-wood chests, as well as on those covered with leather or velvet, the ornamental iron garnishments and locks play an important part. Of the greatest interest is a 15th century buffet in three parts, which is painted inside and which shows the Mudéjar style throughout. The panels were divided in a manner similar to the large Moorish and Mudéjar doors. The secretaries and cabinets (contador or bufete) were frequently introduced from Germany in the 15th century and it would appear that in the 16th century such furniture was made there in large quantities with special consideration for the Spanish taste. These importations were forbidden in 1603 and the foreign models were then copied and varied by the Spanish. The secretaries made in Vargas, in the province of Toledo, were especially popular and were known under the name of Vargueños. These were case-like writing tables upon a carved stand, the folding board on the outside being ornamented with

rich iron garnishments mounted on velvet and, above all, adorned with a gigantic lock. The inside facade of these writing-tables was very often covered with wrought silver work, and to such an extent, that the manufacture of such silver secretaries was repeatedly forbidden because of their exaggerated luxury. However, ebony work with wrought-silver remained especially popular until into the late periods. It is not astonishing that the inlaid work of costly material, with the application of tortoise shell, ivory and mother-of-pearl, was especially esteemed at the time of the Churrigueresque style. The Spanish tables are very often easily recognizable by their wrought-iron supports. Naturally, in connection with all this furniture, the satisfaction in detailed forms, already expressed in the main architecture, is particularly noticeable. This can be observed also in the form of the beds.

In no other country has the *art of wrought-iron* been so ardently fostered as in Spain. Only Germany and England can compete with her, and this is also true in connection with works in bronze. The Moors added no new motives to this art, neither did they excel in it. Wrought-iron work produced skilful masters throughout all Spain. In 1250 the Catalanians Blay and Suñol were summoned to Paris to construct the gratework for Notre Dame. The principal features of the Spanish wrought-iron work are the numerous chapel gratings (the Rejas) above all, the monumental ones which enclose the altar house and choir. Besides these the Spanish wrought-iron art achieved great triumphs with candelabra, braziers (Braseros) and door garnishments, as well as locks and chest-bindings. The conservative character of the Spaniard reveals itself here again in the fact that the Roman element was preserved until late into the Gothic period. The same fact is to be noted in connection with the ornamentation of mortars and weights in the 17th and 18th centuries. Just as the artistic, perforated garnishments are the chief decoration of many a simple or velvet-covered wooden chest and of the outside of many a secretary, thus the large nails with which the leather or stuff covering of chairs is fastened are of considerable decorative importance. Of the greatest importance is the fact that large nails, manifoldly varied in their form, are used as the sole decorative motive on the heavy wooden house doors in Castile and Arragon and,



Phot. Arsiv. Mus.

Barcelona, Cathedral. Gothic decorative Finish for vaulted Ceiling. XIV. century

naturally, also on the wooden doors of churches and great public buildings. The mussel motive, like that of the insignia of different, knights' orders, is frequently employed in the decoration of wood and stone. That the locksmith's profession produced eminently fine work in locks, bolts and keys, goes without saying. Among the large seven-branched church candelabra, those in the cathedrals of Burgos and Sevilla are justly the most celebrated because

of their beautiful proportions and the fineness of their execution. Finally, our attention must be turned to the numerous pulpits made of base metal. As in other branches, so also in works in precious metals the church vessels cover a broad field. Besides chalices, crosses, reliquaries and 'Pax'-tablets, the tabernacle or Custodia developed a splendid and remarkably individual manner of construction. The most beautiful specimens of these always

individual, architectonically articulated and costly little structures which, considering their materials, rise to an uncommon height, were produced in the 16th century by members of the Arphe family, originally from Germany. We refrain from giving a description of the celebrated and often described West Gothic consecrated crowns. On the other hand, it is entirely owing to the unfavourableness of the present time if no example is given of the *Veneras*, which, often formed in a triangular shape and bearing the name of the Virgin Mary or Christ, were worn as medals or, as it were, as *Agnus Dei*. Secular ornament is not distinguished by any especial peculiarity. At the period of the transition to the Churrigueresque style, however, the change in taste and in *decor* must be very distinctly noted. In harmony with the new Gothicism, the stones are, for the most part, set "à jour" (Holland). In the 17th century the most extreme luxury reigned in gold and silver table furnishings, although at the present time there are not very many examples to be seen. The finest are naturally in the houses of the Spanish upper nobility.

Pl. 163, 164

Pl. 113,
155-158
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Leather was used in Spain in the applied arts with a special partiality. Besides holders for all possible sorts of utensils, covers for caskets and upholstery materials for settles, there were also produced, richly decorated wall hangings, the variegated *decor* of which often lies on a gold ground. This is seen in the so-called *Guadameciles*, which derive their name from the *Guadames* in Africa, where they were first produced extensively. They were made with great elegance in Córdoba and later often imitated in France.

Pl. 106-108

Carpets were produced at a very early period, especially in Chinchilla (province Alicante), and in Cuenca. The oldest examples known to us extend back to the beginning of the 12th century. Excellent work was also done in Alcaraz, near Murcia, chiefly in the 16th century. The Spanish carpets or rugs of the Middle Ages frequently show an especial knotting technic which allows sharp contours and small geometrical patterns. Through this technic a decorative principle can be carried out like that of the *Azuléjos*. The middle ground is not infrequently divided into small mosaic-like parts, and sometimes the pattern stands out from a sort of plaited background. Naturally, Cufic inscriptions were ornamentally used here in the borders, as in stucco decoration. A strik-

ing feature is that the border decoration frequently covers two thirds of the whole carpet, the middle part being thus very narrow. Besides geometrical patterns we find, especially on the borders of the narrow sides, conventionalized figures of men and animals, the grotesque forms of which were perhaps not the intention of the designer of the carpet, but which nevertheless strongly remind us of Coptic patterns. A further peculiarity of the Spanish carpet is the coat-of-arms motive. A great predilection was shown for this from the second half of the 15th century, and it was manifoldly varied until into the 18th century. In the rich collection of the South Kensington Museum, one is struck by the numerous carpets which show as main motive such patterns as are usually found in wall coverings. Besides floor carpets, the so-called "Repostereros" is known in Spain. This is used to hang over the balconies on festive occasions.

Pl. 168-174

In the development of the actual textile art, i. e., of the stuffs, three periods can be distinguished. First, the Arabian, with Almeria as the principal manufacturing place. Besides the Sassanian influence, with its conventionalized patterns of animals, that of the Coptic is strongly to be perceived and, through these, the whole Moorish style can be understood. Later, from the time of the late Gothic epoch, the Italian, or rather the Venetian influence, is to be remarked, of which the factories of Sevilla, Toledo, Granada and Valencia give evidence. The interesting differences in the fabrication of Spanish and Italian velvet, have been explained by Pedro de Arriano in his excellent introduction to the catalogue "Exhibition of Spanish Materials in Madrid" (1917). At the time of the Baroque, but chiefly in the 18th century, the French influence, issuing principally from Lyons, was very strong in the *decor*. Since the days of the Celtiberians, the activities of the Spanish were uncommonly extensive in the *ceramic* branch of art. Two large groups are to be distinguished. The one comprises principally vessels, i. e., dishes, plates of different sizes, vases, jugs, etc., and represents a "brush" *decor*, mostly in gold or gold colour and in blue or green (Teruel). The second group comprises the tiles, the so-called "Azulejería". In the Hispano-Moresque Ceramic of about the middle of the 12th century, Calatayud played a leading part, and in the 16th century it gained renewed importance as a place of manufacture. In the

Pl. 141-142

14th century Malaga was a principal manufacturing centre, and the ceramic art attained there, at the end of the 14th century and the beginning of the 15th century, its highest point, as also at Granada. In the 15th century the factory at Manises (Valencia) was on the same level. The particular gloss, the "Reflexo metalico", which was already to be found on the floor tiles of the castle of Medina-Azzahra at the end of the 10th century, and also later on the tiles of the 15th and 16th centuries, was obtained by mixing red ochre, sulphur, very old copper and silver. This Ceramic is known to have been very often adulterated, but the adulteration is easily detected by the colour. These articles were fired three times; first after the fabrication of the raw shape, the second time after the production of the white or blue glaze, and then after the layer of the gloss decoration had been put on. Large terra cotta jugs, called Tinajas, which served as cruets for wine or oil, were often covered with a green and white glaze, principally made in Talavera where, since the beginning of the 13th century, a certainly still older ceramic industry can be traced. (White, unglazed earthen vessels are still made to the present day in Andujar). In the *decor* of pottery at the end of the 14th century and at the beginning of the 15th century, large ornament contrasts with a small one principally consisting of spiral ground ornamentation. At the beginning of the 15th century the backs of the plates began to be ornamented. Text, which was used everywhere by the Moors as an ornamental motive, finds here, too, an important place. Above all, the word "Alafia" (pardon or mercy) is used. This word, written on ribbons, is then replaced by a Latin one in Gothic letters and becomes an important element of the border ornamentation. Besides the Spiral motive, the rowel motive gains extraordinary importance, although chiefly on armorial plates. But the favorite motive is the vine leaf. In the course of the 15th century the vine leaf is made smaller and smaller, the garlands of vine leaves placed opposite each other become more and more numerous and everything becomes more delicate and dainty. Finally the plates are divided into single compartments by plastic radii, which are connected on the border by bows. In connection with tile work, the coloured roof tiles, especially the blue glazed ones (hence the name Azulejos) are to be disting-

uished from the wall tiles, particularly as they were used in the provinces of Valencia up to a late period. These wall tiles serve as a covering for socles in courts and rooms, as a covering for the altar table — the Mensa — and, chiefly since the 15th century, also as floor surface in Catalonia and Aragon. Not so much attention is paid to the single pattern in the tiling work, to the single tiles, but more to the whole effect, to the harmony of the socle tiling with the other decoration and with the whole architecture. As far back as the 10th century there is to be recognized the inclination to enliven with colour the floor and walls, or at least the wall socle, and to produce colour contrasts in geometrical patterns. In the 14th century in Aragon and Andalusia there were used for the decoration of towers and facades as well as for floor tiling, glazed coloured tiles (especially green, white and blue), with metal reflex. Of this work, different towers in Teruel and the Alcazar facade in Sevilla offer good Pl. 83, left examples.

In the development of the wall tiling three different divisions are to be distinguished. In the earliest times, tiling work was treated like mosaic. Artistic star patterns and other geometrical ornaments were made out of small parts and of splinters (Aliceres). The pattern became ever richer with time, more complicated, but in a certain degree more orderly. The band work, above all, developed Pl. 153 itself, and there followed the Laceria, a *decor* which grew from tendrils and flat geometrical ornamentation. The play of the white bands darting here and there, and of the coloured parts of the pattern, is incessantly varied. From the original flat pattern, as out of one formed according to tone values and colours often doubly rhythmized, there developed in the 14th century a coherent network, and finally a variation of plaited ribbons upon a white ground. This is, as Osthaus has shown, the strange change of the Moorish *decor* in the Alhambra from that of the Court of Myrtles to that of the Court of Lions. The mosaic-like combination is followed by the Azulejo, containing only a part of the pattern and forming with three other parts the whole design, or in small patterns which give the model a constant correspondence to a piece of stuff. The character of the surface of the late Gothic and Renaissance Azulejo, as well as the formation of the pattern, is chiefly determined by the technical process. First the colours

of the pattern are separated from each other by plastic stripes which are, before being fired, covered with a layer of grease. This technic is called "Cuerda seca". Later in the Cuerda technic the

Pl. 154 parts of the pattern are deepened and a separating stripe is no longer necessary. Besides the strictly geometrical motive, that of the coat-of-arms appears on the Sevillian and Zaragozaan 13th century tiles,

Pl. 154 and in the 15th century the animal motive is much employed. Plates were also made in this Cuerda seca technic, many with male and female heads showing no trace of the Italian influence.

The blending of the tile decoration with the materials is to be recognized in the pattern more than once, as well as in the whole effect; thus the celebrated Fortuny Azuléjo in the Osma Collection reveals the closest relation, not only to the Persian work, but, above all, to the Spanish armorial carpets. The Spanish tiling enjoyed in the 15th century an international popularity. At the end of that century, Niculoso Pisano of Sevilla-Triana, an important manufacturing centre, where fonts were also constructed in rich glazed ceramic, brought about a significant change in the method of decoration by introducing Renaissance motives and Italian technic. Whole altars were then built in the Azuléjo style, but the national character of the art suffered so much by it that a decline soon took place in the manufacture, and Palavera replaced Sevilla to a certain extent. The Talavera ceramic is, chiefly as regards pottery, that style which may rightly be designated as the national Spanish style. It is characteristic and individual, always masculine, and sometimes a little rough, but always of a strongly decorative effect. In connection with the dishes of the 16th century it is true that one can distinguish at times resemblance to the Mudéjar style and distant reminiscences of Persian models, and there are undoubtedly vases of this and the following centuries which betray the acquaintance of the decorator with the Italian models. These things are only interesting from the art-history point of view and are, on the whole, unimportant. In this connection, however, it is to be noted that the Spanish ceramic differs from the Italian in the same manner that the two languages differ. The animals, which form the chief motive of the 16th century plates, are drawn, if not always correctly, with uncommon sureness and effectiveness by the designer. The butterfly motive, which is found

on the rims of the 16th century plates, was given up later. The 16th century productions, by the way, were not made in Palavera de la Reyna itself, but in the neighbouring Puente del Arzobispo. In the 18th century the finer Alcora porcelain competed strongly with the ceramic of Palavera, but the imitation of the Alcora *decor* could not prevent its decline.

Less interesting than the jugs and plates, shaving basins and holy water basins, inkstands etc., is the tile ceramic of Talavera, notwithstanding the greater popularity it enjoyed in Spain and in the colonies. Here were principally produced whole pictures in the tiling, and these soon found application in the form of altar pictures, friezes, ornamentations of sacristies and other walls. The *decor* is generally painted in blue on a milk-white ground, or else has a stronger polychromic harmony of the colours blue and yellow. The colour became very delicate and harmonious with time and thus offset the frequently rude shapes and too free drawings.

The *porcelain* factories where crude and finished porcelain were made arose in Spain, as in other countries, in the 18th century. The factory of Alcora, founded in 1727 by Count Bonaventura de Aranda, first produced a kind of fayence. The founder had in mind the production of superior goods, and therefore, based the whole manufacture upon as large an export of serviceable articles as possible. The chief workman of the first period was the Frenchman Ollery, from Moustiers, who brought the taste of the French factories into Spain. Pyramids with children's figures, vases after Chinese and Delft designs as well as tea things were the principal productions. At the height of its prosperity, three thousand workmen were employed in this factory. Porcelain in the Saxon style had been manufactured since the 60's of the 18th century, when the German Johann Knipfer worked as the first decorator in Alcora. After 1780 there were, besides the factory of Aranda, four rival institutions in the neighbourhood. After Knipfer, the manufacture, under Cloostermans from Paris, experienced a revival, (1787 to 1798), but in the 19th century the decline took place. In 1858 the factory went into other hands and the new owners carried the business on in a thoroughly factory-like manner, with English methods and English workmen. In 1759 the Buenretiro Manufactory in Madrid was

founded as a branch business of Capo di Monte, with Italian workmen, and for the first thirty years made only decorative pieces for the royal family after Chinese patterns. The most brilliant productions of this factory are two rooms wainscoted, so to speak, with porcelain. One of these is in the castle of Madrid and the other in that of the Aranjuez (1763—1765).

Pl. 175, 176 Glass was made in large quantities in Spain during the Roman periods. The chief places of manufac-

ture were Castril de la Peña, where work similar to that in Murano was carried on and, in the 18th century, La Granja, where the French taste predominated. Pilgrim's flasks, oil and vinegar cruets, and jugs often show bold and fantastic shapes. The desire for ornamentation made itself felt everywhere, as did the other favorite decorative forms. The whole character of the Spanish glass-art is thoroughly masculine, like the character of the whole Spanish applied art.



After Putz and Catajoch

Ripoll, Sa. Maria. Roman Mosaic for Apsis. End of XI. century

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Barcelona, Don Carlos Vallin. Alcora Porcelain, Coffee Pot and Cup. End of XVIII. century

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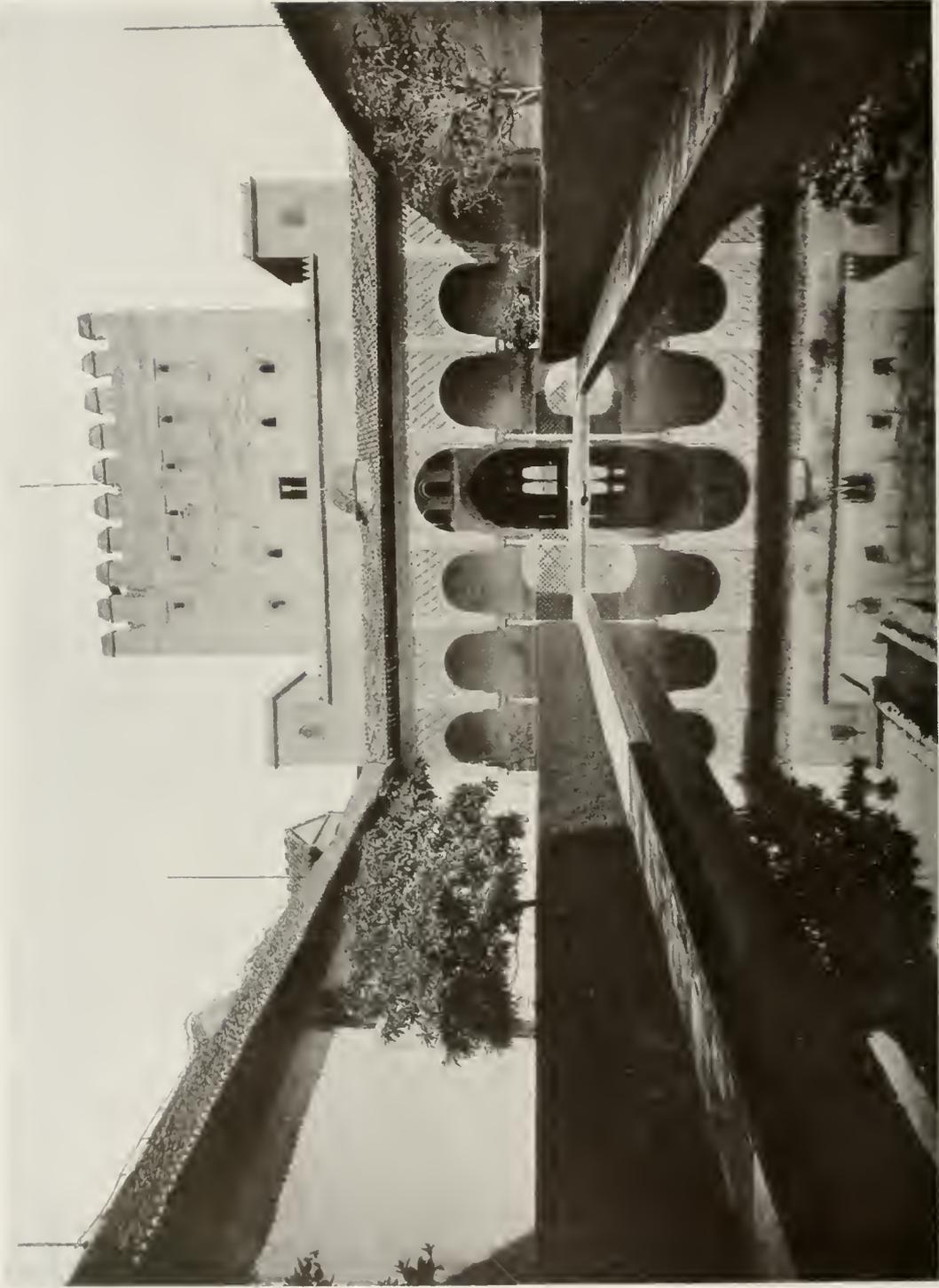


Segovia, Aquaducto. Late Roman Building



Granada, Alhambra

Myrtle Courtyard (South View), Renaissance Palace of Charles V. in Background



Phot. Hausen y Almer

Granada, Alhambra

Myrtle Courtyard and Comares Tower. XIV. century. Marble Floor, coloured Rooftiles, Stucco Ornamentation



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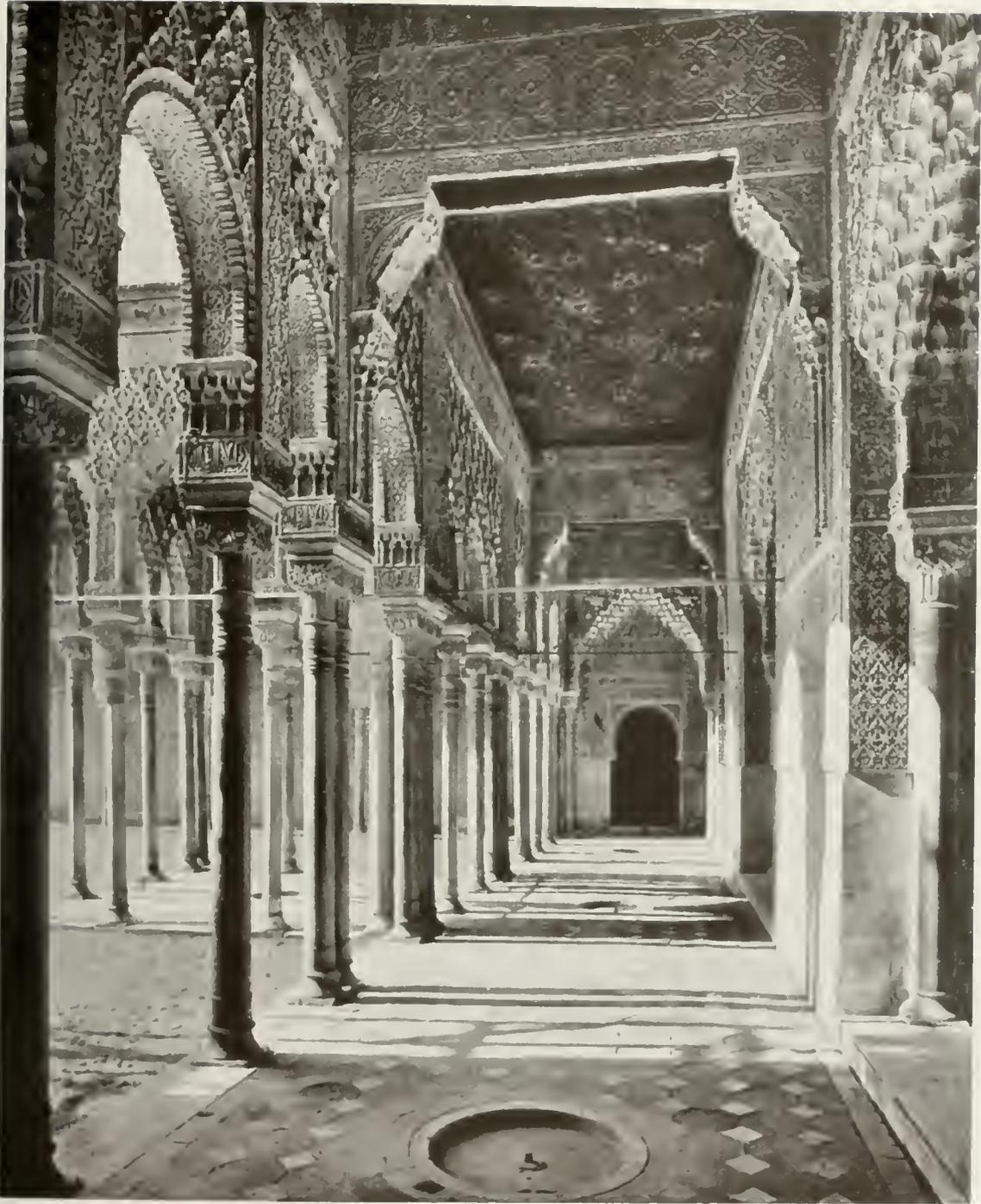
Granada, Alhambra

Lions' Court, begun 1377, built of Wood and Gypsum. Azulejos Roofs



Granada, Alhambra

Courtyard with Mosque Facade. Second half of XIV. century. Coloured Stucco, Glazed Tile
Socle, and Stone Floor

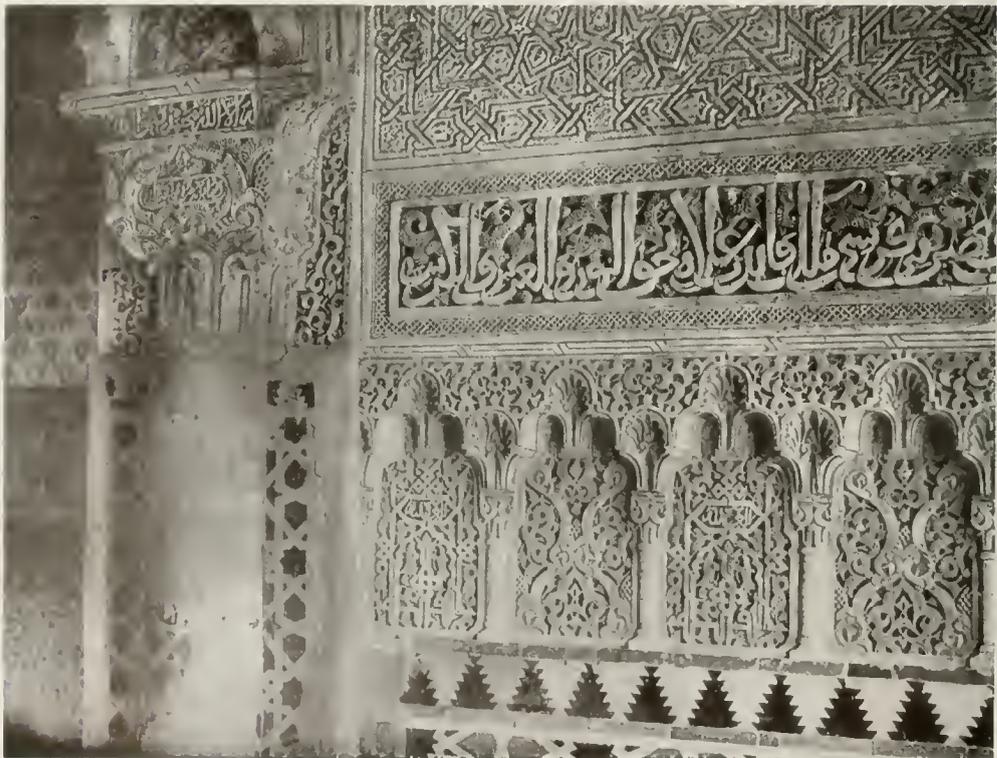


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Granada, Alhambra
Hall near Lions' Court. Last quarter of XIV. century



Granada, Alhambra
Court of Justice, and Lions' Court. Second half of XIV. century



Phot. Hauser y Menet

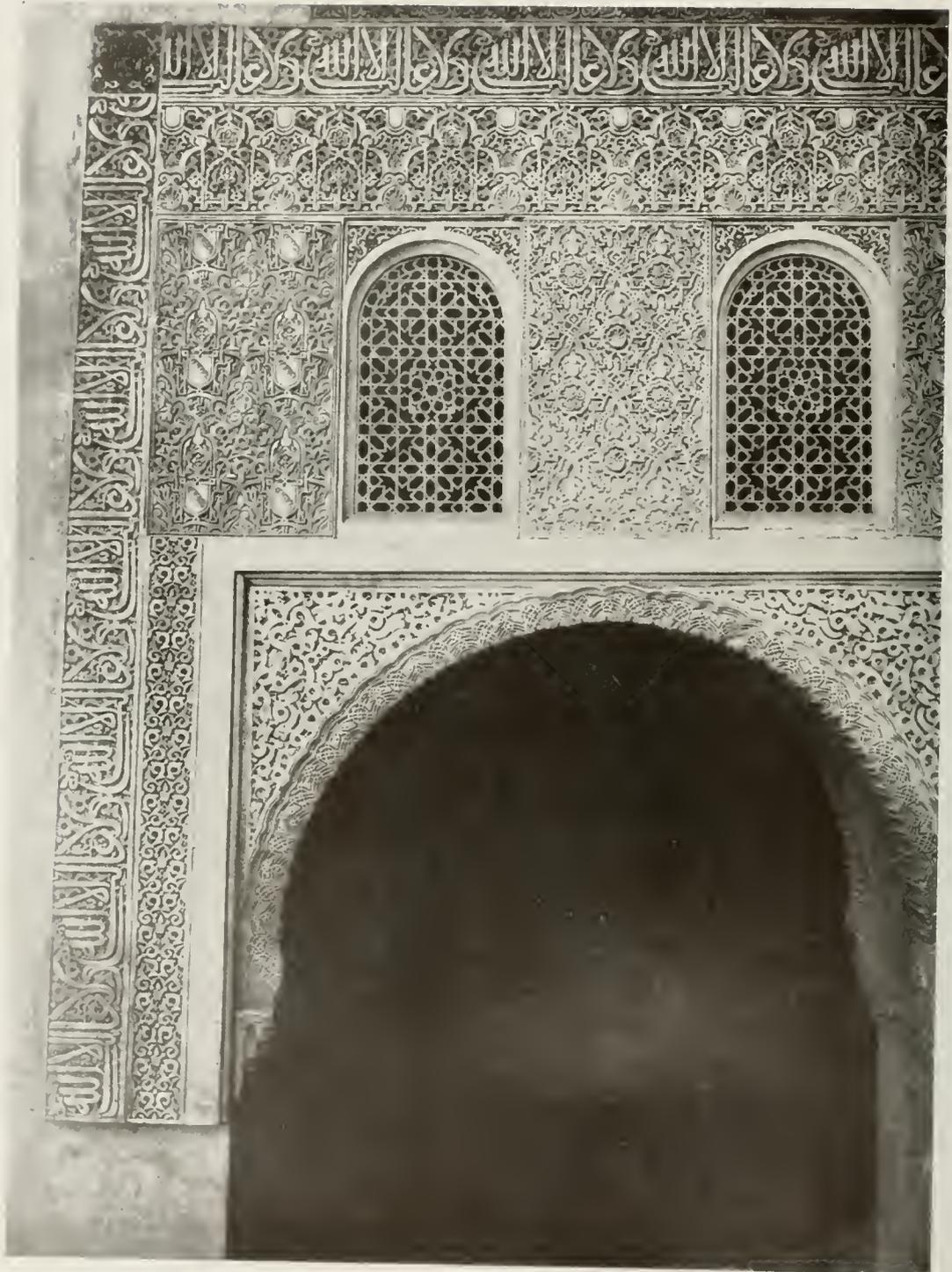
Granada, Alhambra
Stucco Ornamentation of Ambassador's Chamber. Last quarter of XIV. century



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Granada, Alhambra

Capitals and Stucco Decoration in Lions' Court. Last quarter of XIV. century



Granada, Alhambra
Stucco Decoration of the Portal of the Myrtle Court. XIV. century



Phot. Hauser y Menet

Granada, Alhambra
Sisters' Chamber. Stalactites and Gypsum Decoration. XIV. century

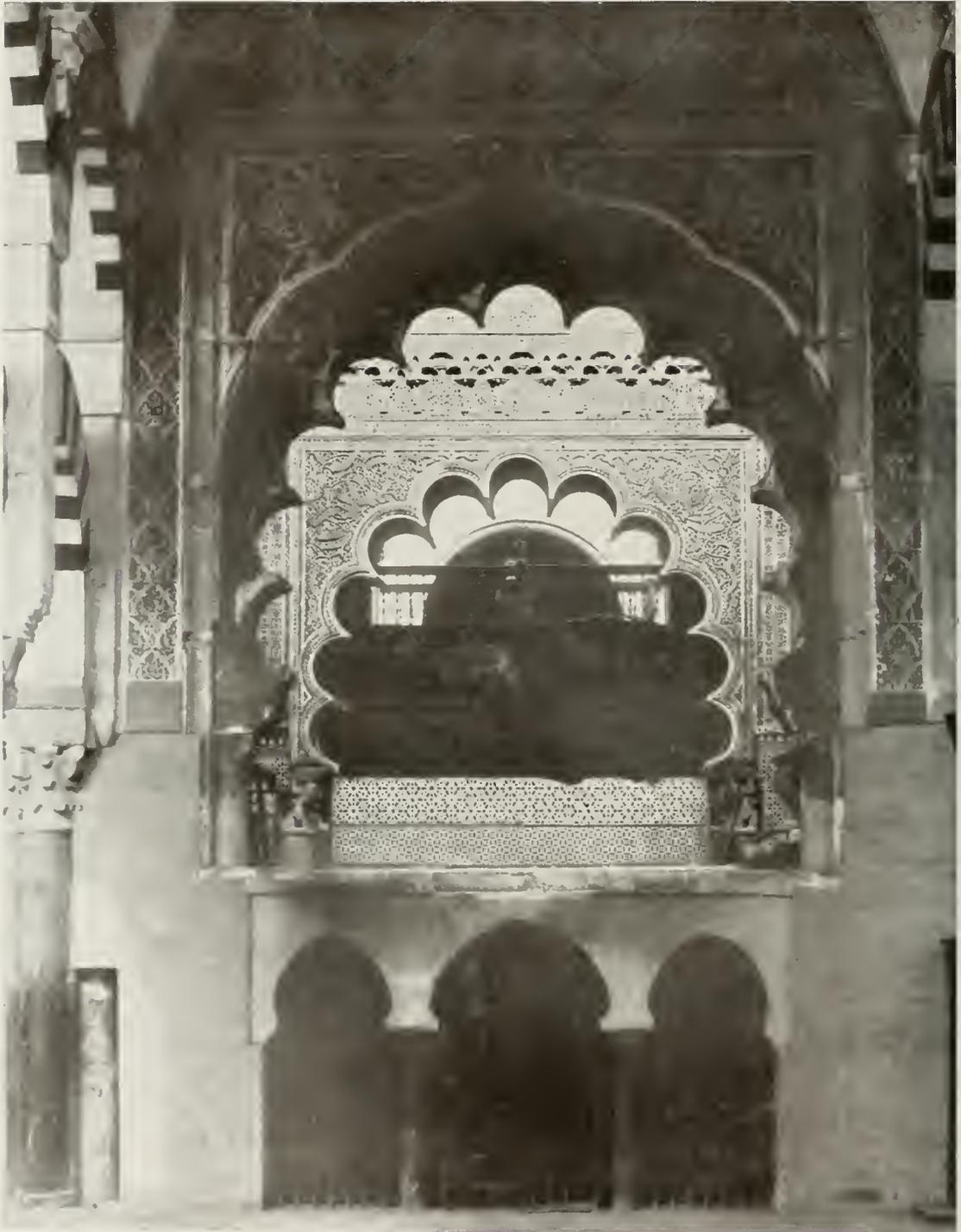


Granada, Alhambra

The Two Sisters' Chamber. Second half of XIV. century. Walls of coloured Stucco, Stalactite Ceiling
Glazed Tile Socle. Marble Floor



Córdoba, La Mezquita
Sanctuary (961-76)



Córdoba, La Mezquita
Capilla Villaviciosa. Mudéjare Stucco Decoration. Glazed Tile Socle. XIV. century



Granada

Remains of the Moorish Market Hall. Burnt down in 1843

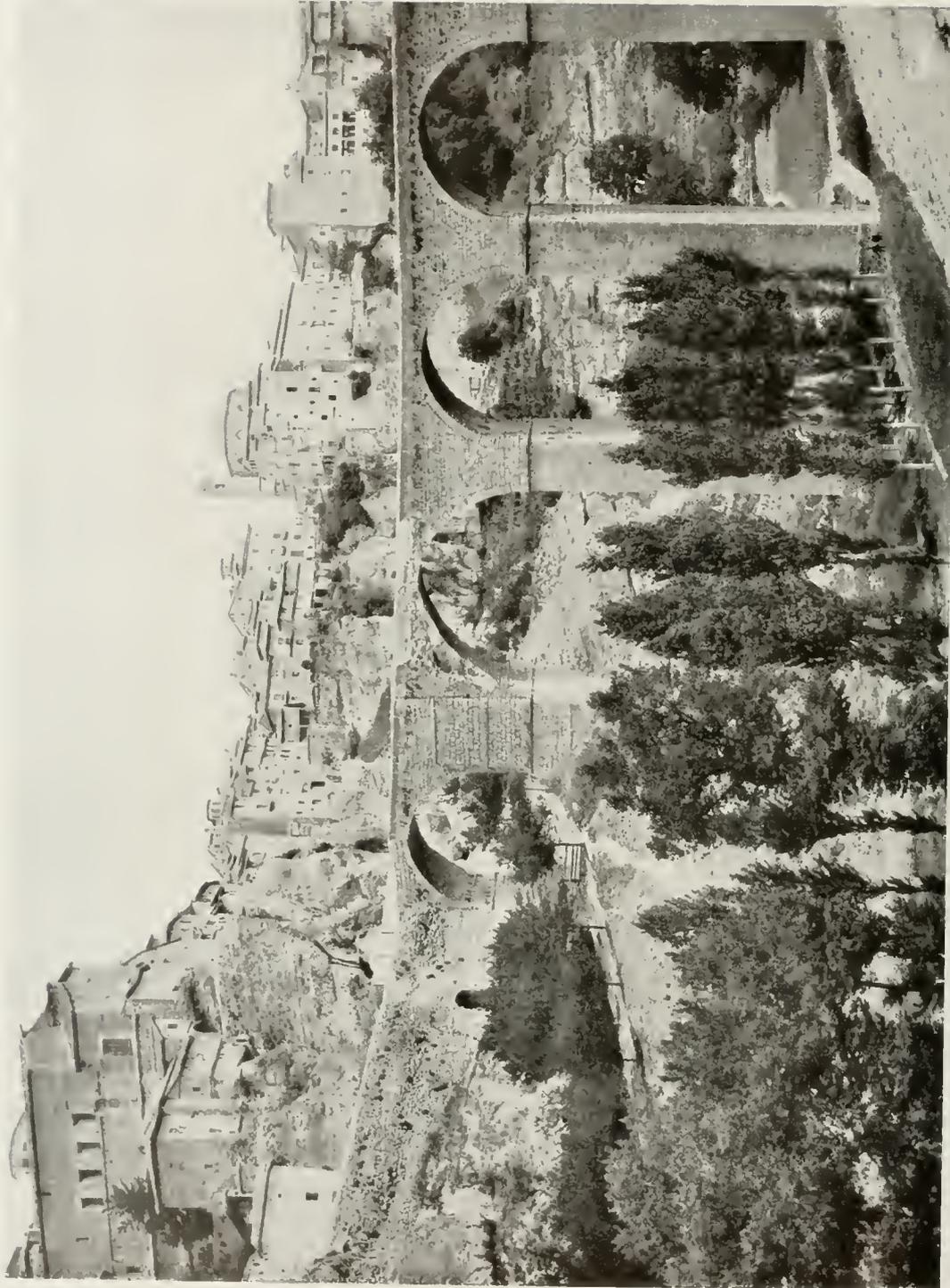


Córdoba, La Mezquita

Mosque (785—990). Marble and Porphyry Columns. Horseshoe Arches of white Keystones alternately with Tiles



Toledo
South-east View. Castle on the highest Spot. Typical Building of a Moresque Hill Town



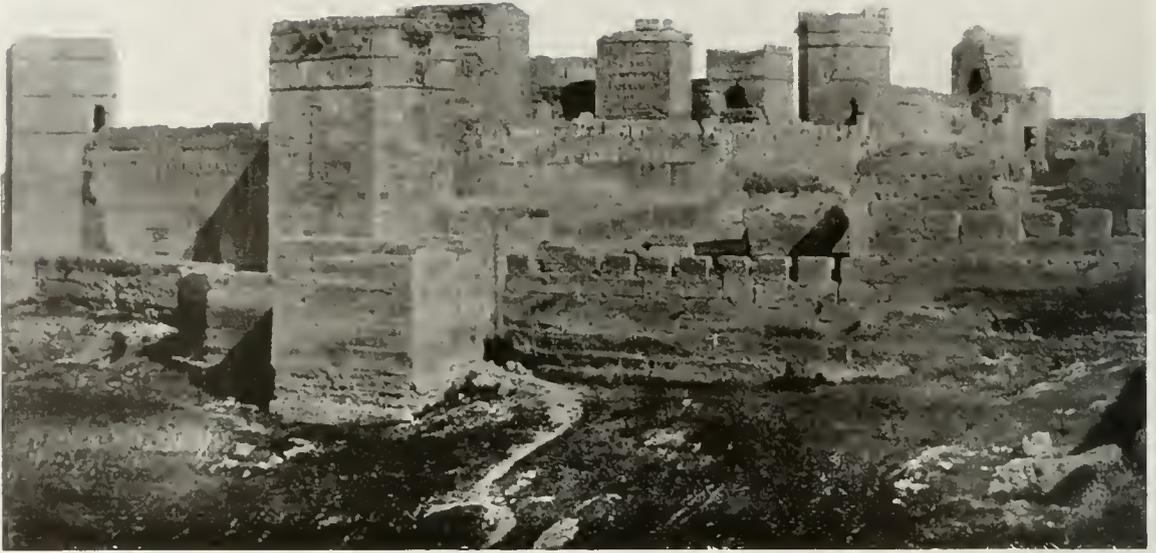
Phot. Hauser y Menet

Cuernca
Typical Utilisation of rocky Slopes in Building



Phot. Laurent

Granada, Alhambra
The red Towers of the Moorish Fortifications on the Alhambra Hill. XI. - XII. century
Restored XVI. century



Pfct. Hauser y Menet

Alcalá de Guadaira (Province Sevilla), El Castillo
Hewn Stone. Principally built XIV. – XV. century



Toledo, Castillo de S. Servando
Citadel on the left Bank of the Tajo. Built for Defence of the Town lying on the right Bank, about 1100
Restored in XIII. century



Phot. Hauser y Menet

Manzanares el Real, Castillo
 Built by Juan Guas. Second half of XV. century



Phot. Beer, Klagenfurt

Segovia, Alcázar
 XI. century. Almost entirely restored in 1352–58



Phot. Beer, Klagenfurt

Avila

Town Fortification. Granite. End of XVI. century



Poblet (Province Tarragona), El Monasterio

Gothic Fortification Gate (1367–82). The Cloister was fortified for the Defence of the Kings' Tombs



Vier 1166

Toledo, La Puerta del Sol
About 1100 (?). Mudéjare Style. Brick Decoration



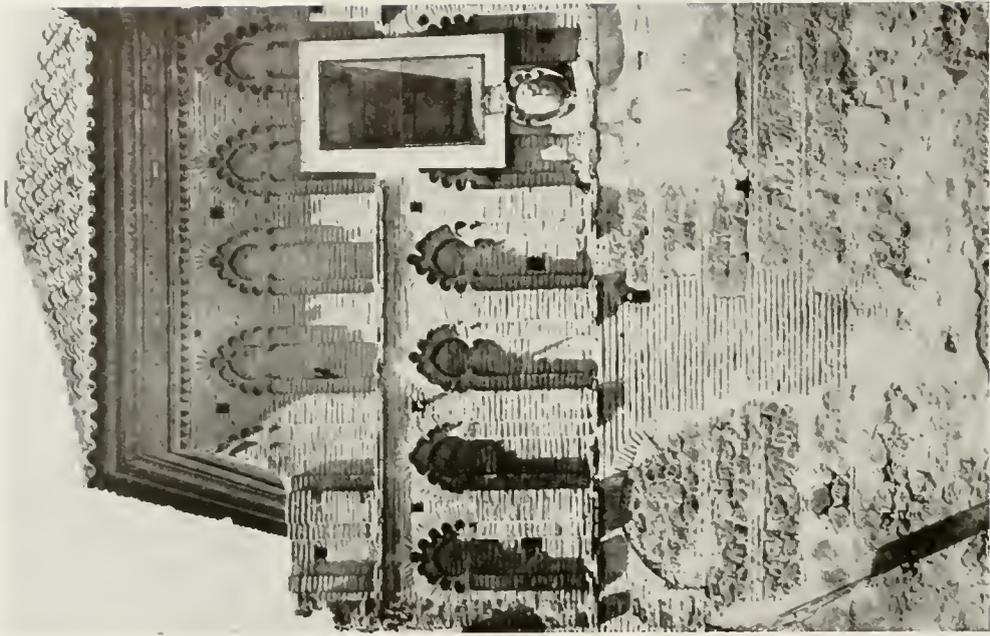
Valencia, Torre de Cuarte
Town Gate (1444-90)



Toledo, Puerta Nueva de Bisagra
Double Town Gate. Exterior Side, built 1550, restored 1575



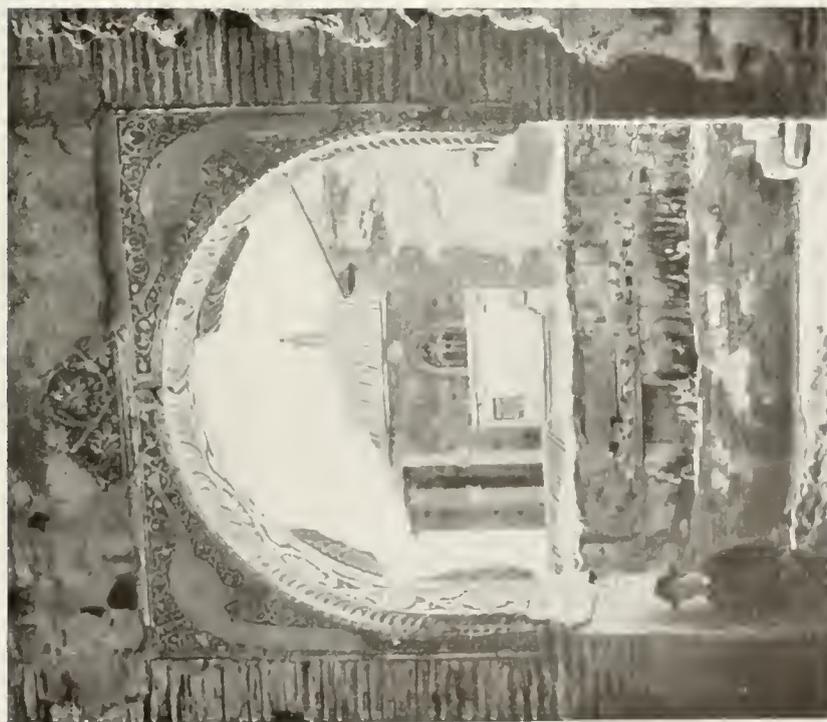
Burgos
Town Gate (1536-52)



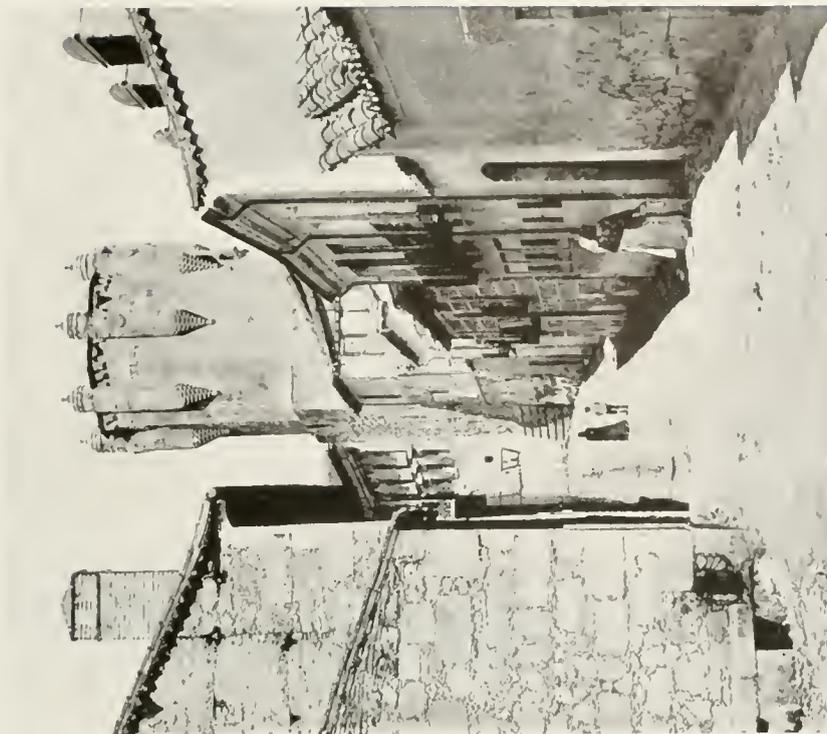
Toledo, Convento de Sa. Isabel
Mudéjare Brick Sham Arcades. 1477



Valencia, Torre de Cuarte
Gothic Town Gate. 1444-90



Toledo, Arco mudéjar del Alcázar del Rey
D. Pedro el Cruel
Brick and Stucco Ornamentation

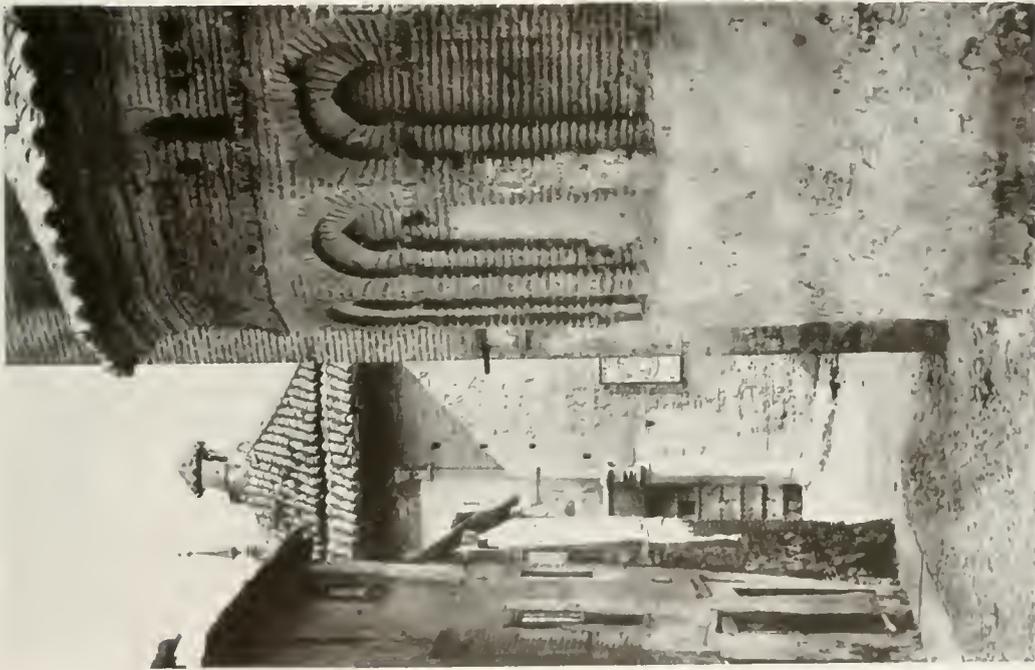


Salamanca
The Key Tower (1480)



Leon

Cathedral (XIII. - XIV. century), and Town Fortification. (Original Foundation late Roman, III. century)



Toledo

Mudéjare Chapel Choir Corner, with Brick blind Arcades



Barcelona, Plaza del Rey

Late Gothic Palace of Charles V with high Belvedere. XVI. century



Pict. Laurent

Burgos, Plaza Mayor
Classicistic Plan with Arcades, Gothic Cathedral in Background



Santiago de Compostela, Plaza de Platerías
Late Baroque Casa del Cabildo, completed by Sarela in 1758



Phot. Hauser y Menet

Cádiz, Plaza de Isabel II
Classicistic Townhall



Phot. Hauser y Menet

Sevilla, La Plaza Nueva (S. Fernando)
On the Right Townhall (1527–64, restored 1891)



Phot. Lacoste

Toledo
Alley. Tower of Cathedral in Background



Segovia

Lower Part of the Town near St. Millan. Walls of Fortification on Iberian Fundament (XI.—XII. century)



Phot. Beer, Klagenfurt

Segovia

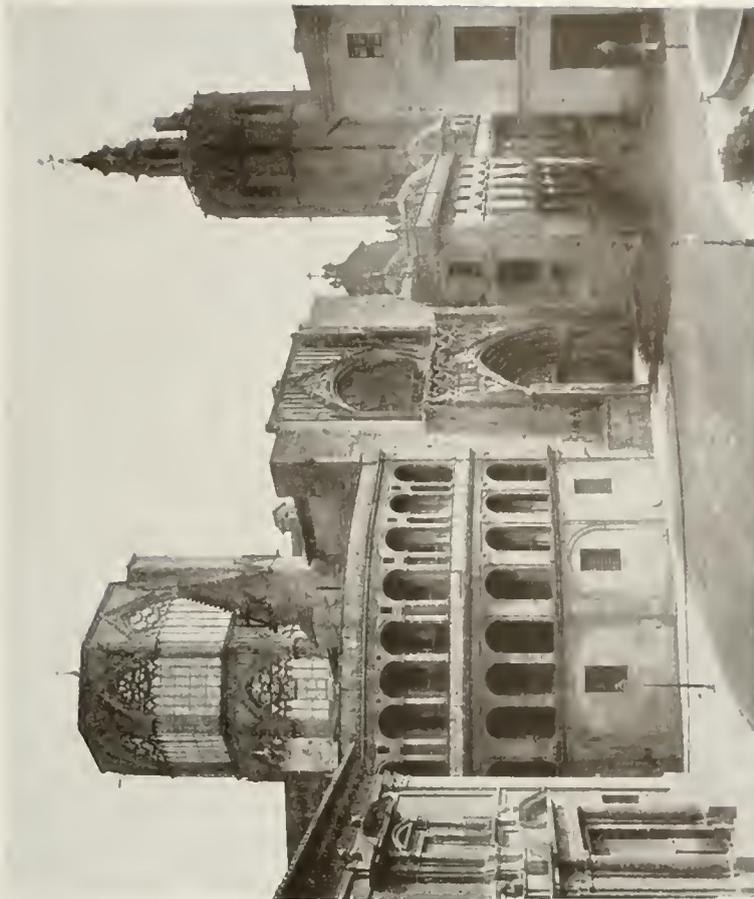
St. Clement's Suburb. Typical Castilian Houses



Pict. Hauser y Monec

Zaragoza, La Seo

Originally Mosque, afterwards Gothic Church
Tower after H. B. Contini's Design (Rome 1683)



Valencia, Cathedral

Cimborio. End of XIV. century. Apostle Gate and Belfry (1381 - 1418)
In Front a Renaissance Building with Arcades



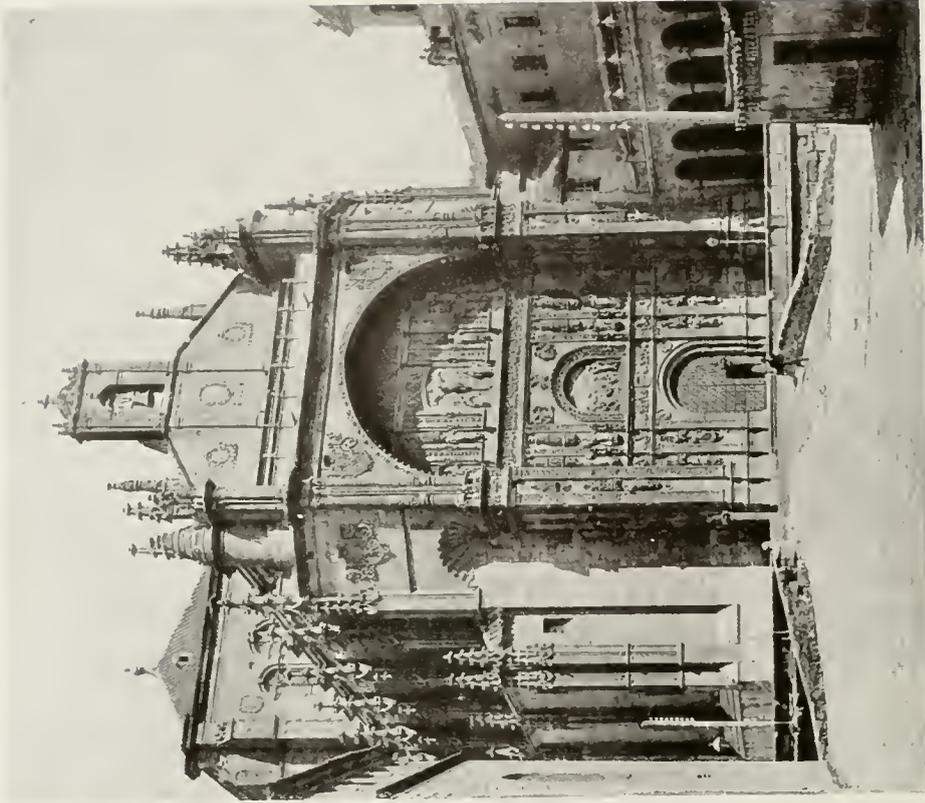
Burgos, Catedral

1221 - 1567. Towers by Hans of Cologne (1442 and following years)

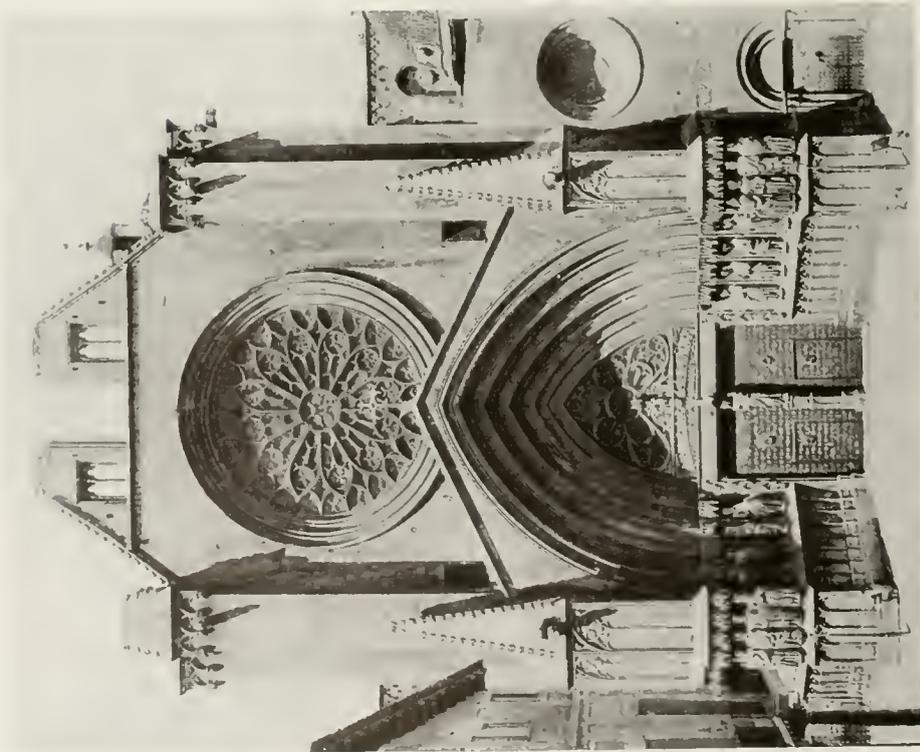


Burgos, Cathedral

Part of the Furrier's Gate (Built in 1516 by Francis of Cologne, Renaissance Style)

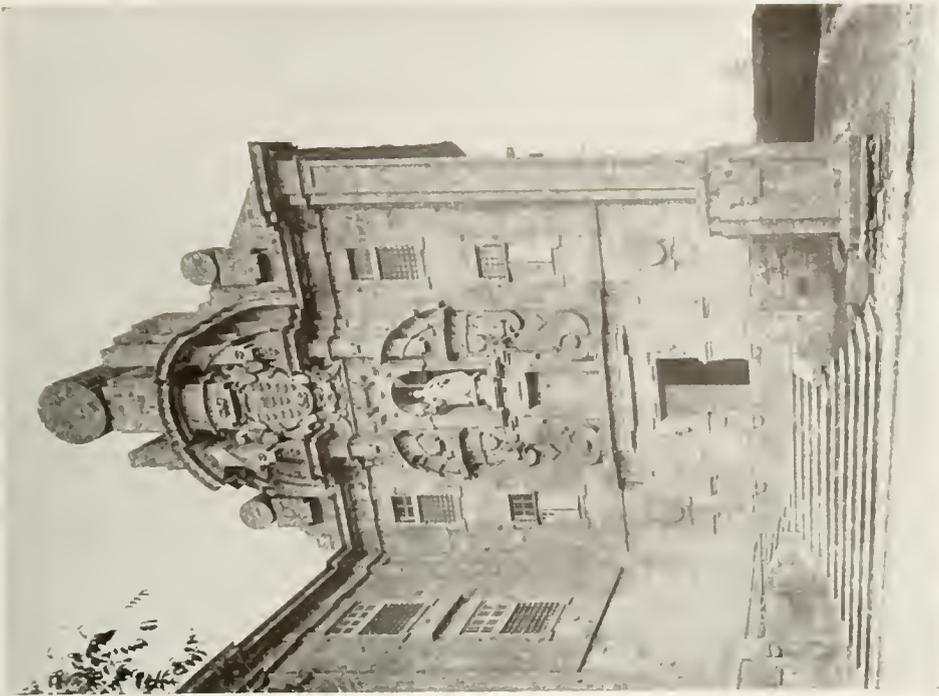


Salamanca, S. Estéban
Plateresque Dominican Monastery Church by Juan de Alava
1542—1610



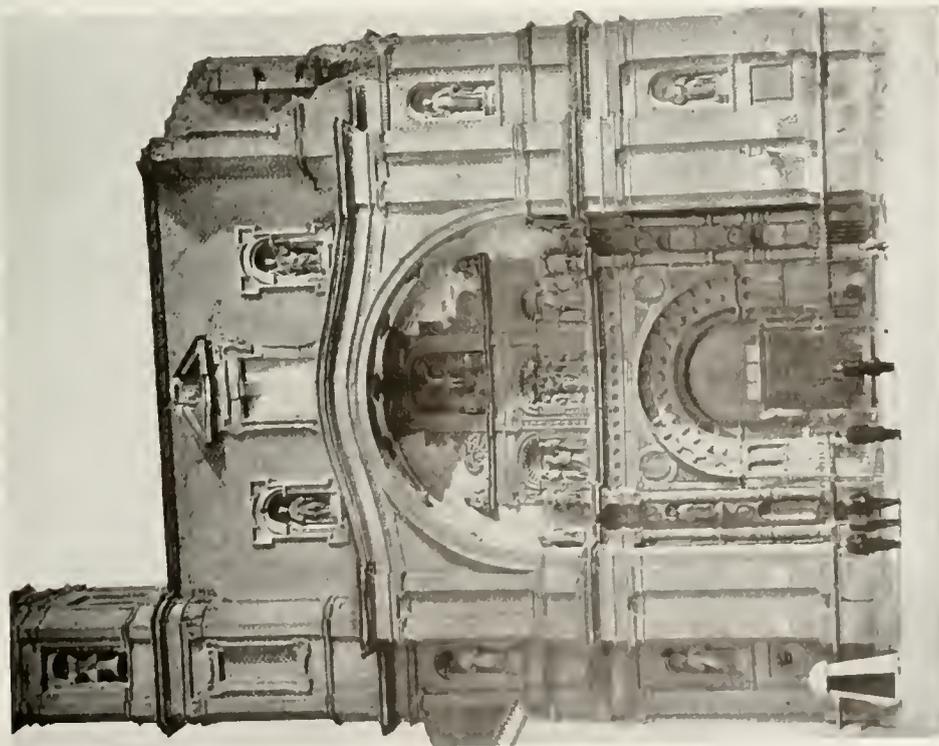
Phot. Hauser y Menet

Tarragona, La Catedral
Roman and early Gothic Building. The Window Rosette was
begun in 1278



Phot. Lucase

Santiago de Compostela, Sa. Clara
Late Baroque Styles by S. Rodriguez. First half of
XVIII. century. Granite



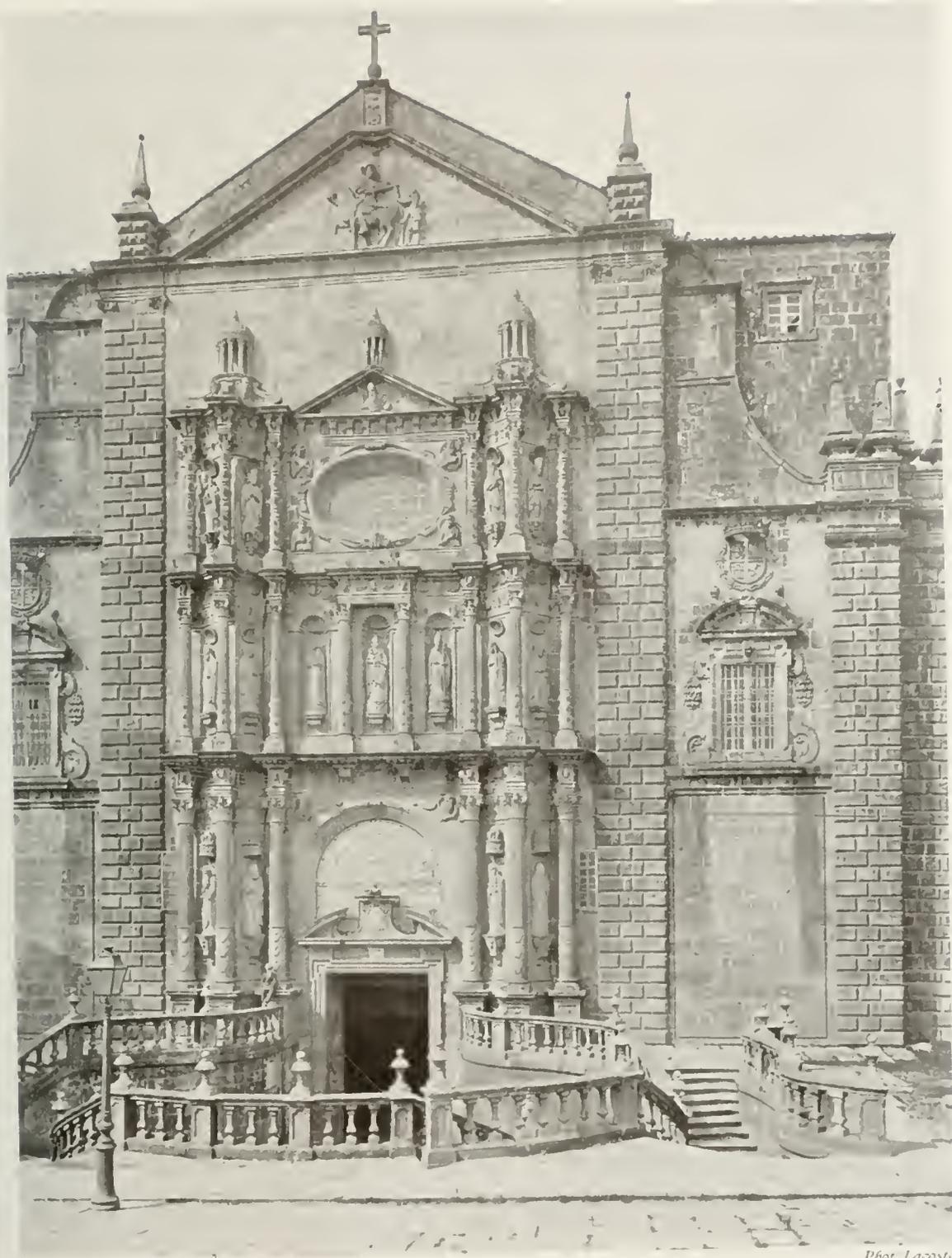
Zaragoza, Sa. Engracia

Beginning of XVI. century. Plateresque Marble Portal by Juan and
Diego Morlanes (1505—19)



Phot. Lacoste

Plasencia, Catedral
Plateresque North Facade. First half of XVI. century



Santiago de Compostela, S. Martin Pinarío
Late Plateresque Church Facade (completed 1652. Outside Staircase with Church Alteration completed 1740)



El Escorial

Built by Juan de Herrera in the ornamentless Renaissance Style which was named after him (1563—84)



Phot. Casa Luv

Sa. Maria de Galdacano (Province Biscaya)
Gothic Village Church



Sevilla, Catedral

On the Site of the Main Mosque 1402 - 1506. Additional Building. 1530 - 75. Belfry (Giralda) originally Minaret



Zaragoza, Iglesia de la Virgen del Pilar

Begun by Francis Herrera, Jr., in 1681; altered and continued 1753. Coloured (Azulejos) Cupolas

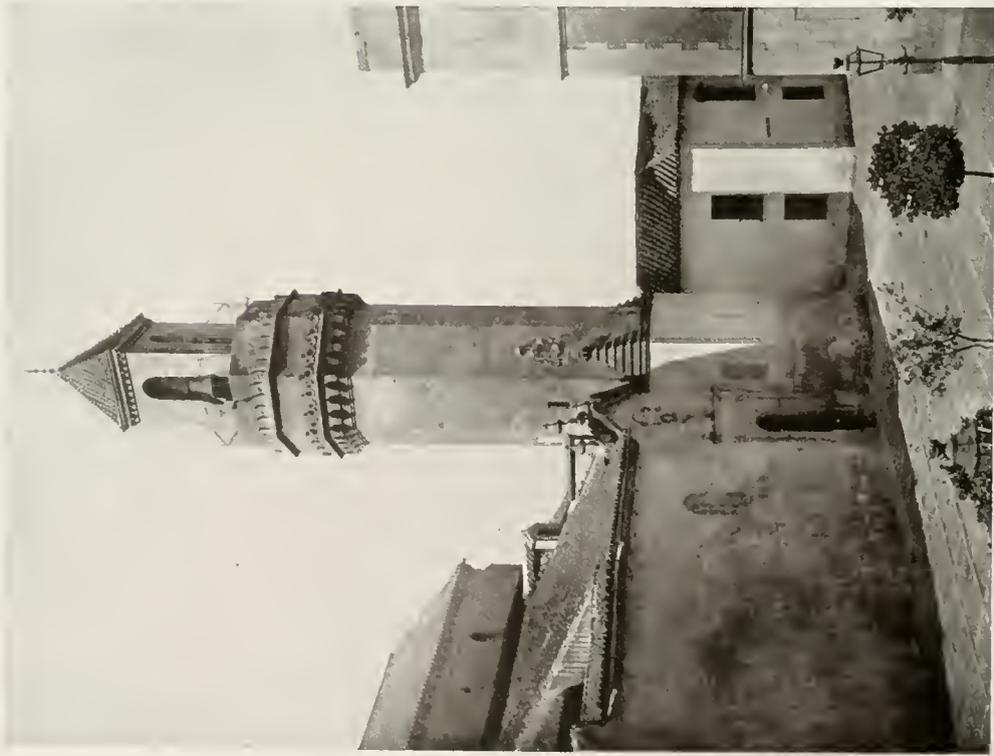


Burgos, Cathedral

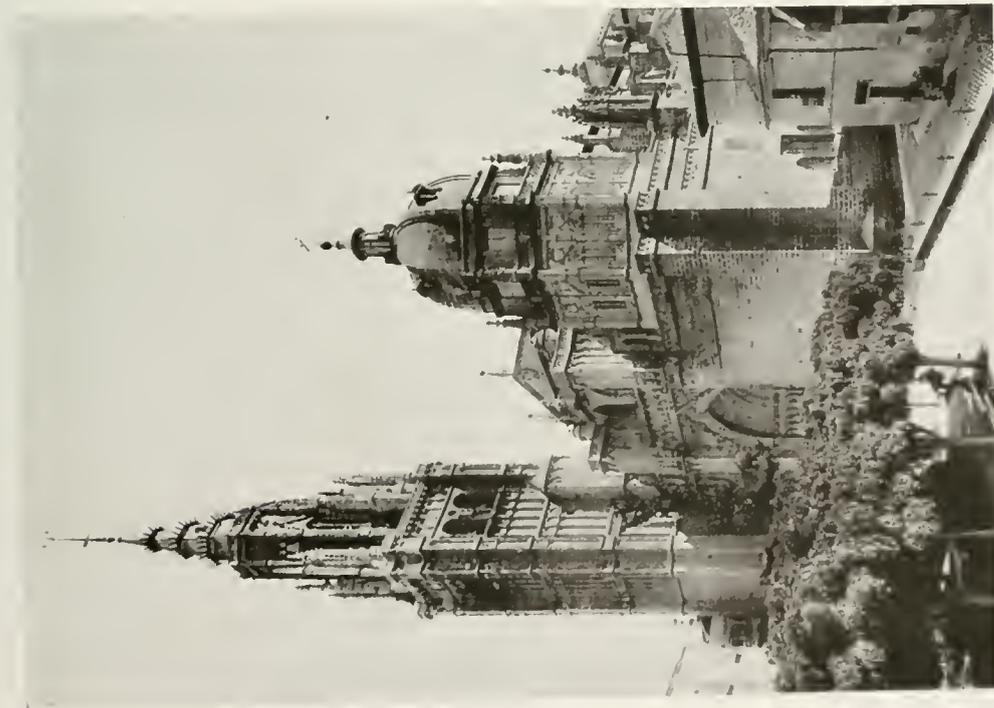
Late Gothic Central Tower with Plateresque Ornamentation (1540–67)



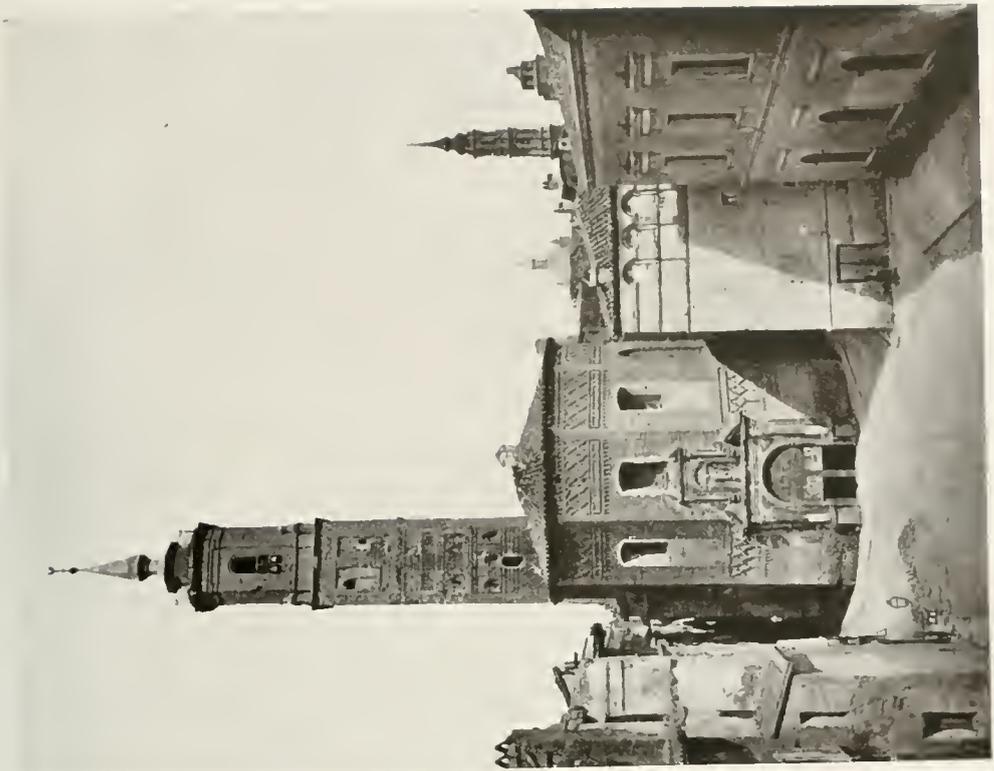
Valencia, El Miguelete
Gothic Belfry. Chapel Cupolas in Front, covered with Azulejos



Córdoba, Torre de S. Nicolás
Gothic Belfry, XV. century, originally Minaret



Toledo, Cathedral
West Facade with Gothic Portal and North Tower (1380–1440);
the South Tower crowned with a Late Renaissance Cupola



Zaragoza, Iglesia de la Magdalena
Late Mudéjare Building
(Brick Decoration and Baroque Portal)



Phot. Hauser y Menet

Zaragoza, La Torre nueva
Mudéjare Brick Tower 1504. (Foreground Baroque Belfry)



Phot. Laurent

Zaragoza, La Torre nueva
Leaning Mudéjare Belfry Tower, no longer existing



Valencia, Torre de Sa. Catalina
Baroque Belfry (1688 – 1705)



Santiago de Compostela, Cathedral
Early Plateresque Way of the Cross (1521 – 46) with the Baroque
Belfry Tower (completed 1680)



Phot. Lacoste

Salamanca, Catedral Vieja
Late Roman Column Basilica. XII. century



Phot. Moreno

Toledo, Cathedral

Choir Round with double Passage. The Cathedral of five Naves in the early Gothic Isle de France Style (1227 - 1493)



Burgos, Catedral, Capilla del Condestable
Late Gothic Chapel erected 1482 (Plateresque High Altar)



Phot. Moreno

Burgos, Cathedral

Entrance to the late Gothic Chapel of St. Ann (1477-88). Tomb of Archdeacon Diaz (died 1492) on the Right

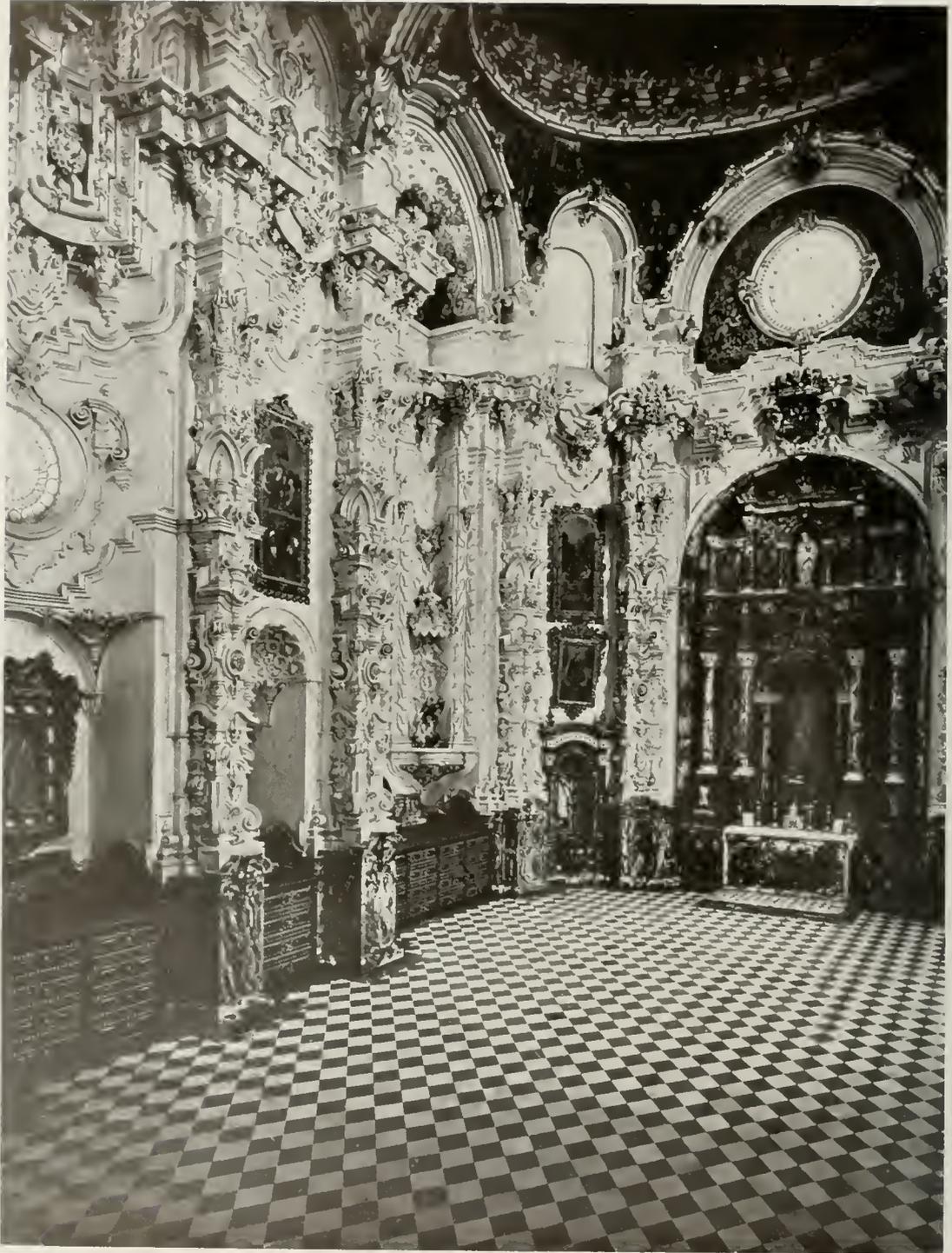


Salamanca, S. Esteban
Baroque Sacristy of the Dominican Church. XVII. century



Phot. Lacoste

Paular
Churrigueresque Altars (carved Wood, gilded and painted) of the Cloister Church



Phot. Garzón

Granada, Cartuja

Sacristy in Churrigueresque Style (Marble and Stucco, 1727-64). The Cases are of Cedar Wood inlaid with Ivory, Mother-of-pearl and Silver (1730-64)



Phot. Lacoste

Santiago de Compostela, S. Martin Pinarrio
Gothic Madonna in late Baroque polychromic Altar Work, Wood Carvings



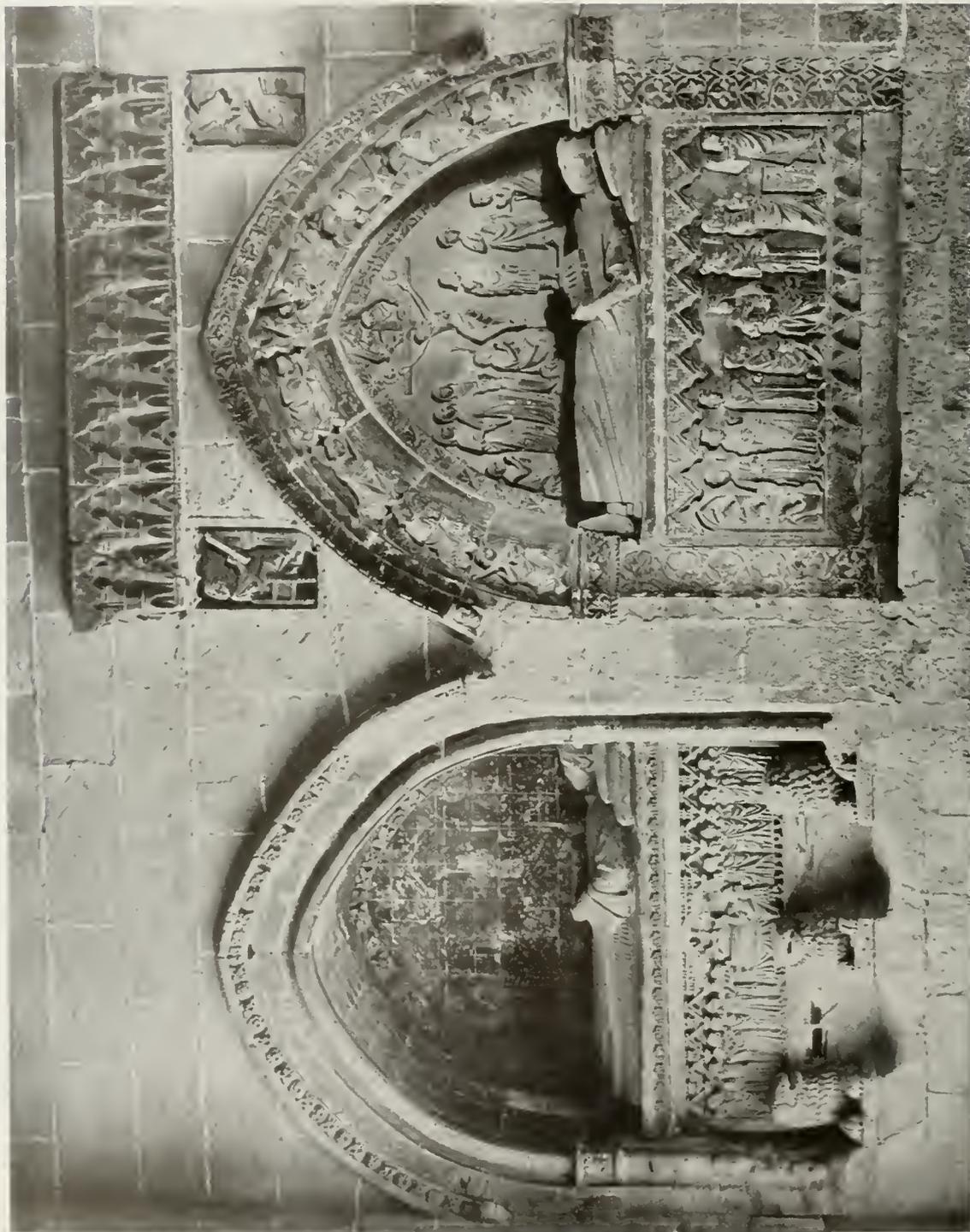
Toledo, Cathedral
Exterior of the „Coro“: Reliefs in Marble XIV. century



Phot. Ar. viii Mas

Taragona, Cathedral

Party of the High Altar. First half of XV. century. Altar Reliefs in Alabaster; Socle of Marble



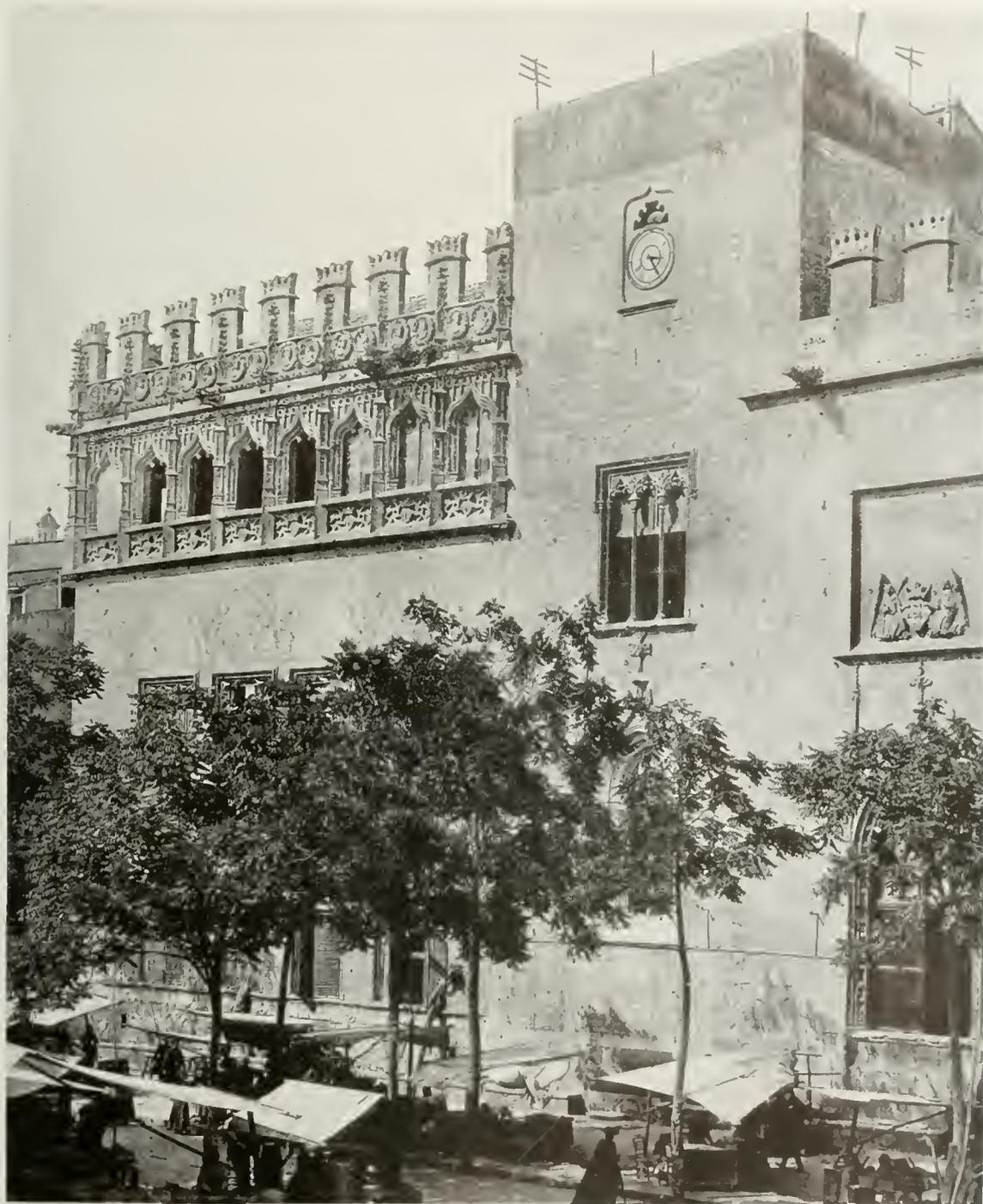
Salamanca, Cathedral Vieja
Gothic Tombs of XIV. century; Mudéjare Decoration over the right Tomb



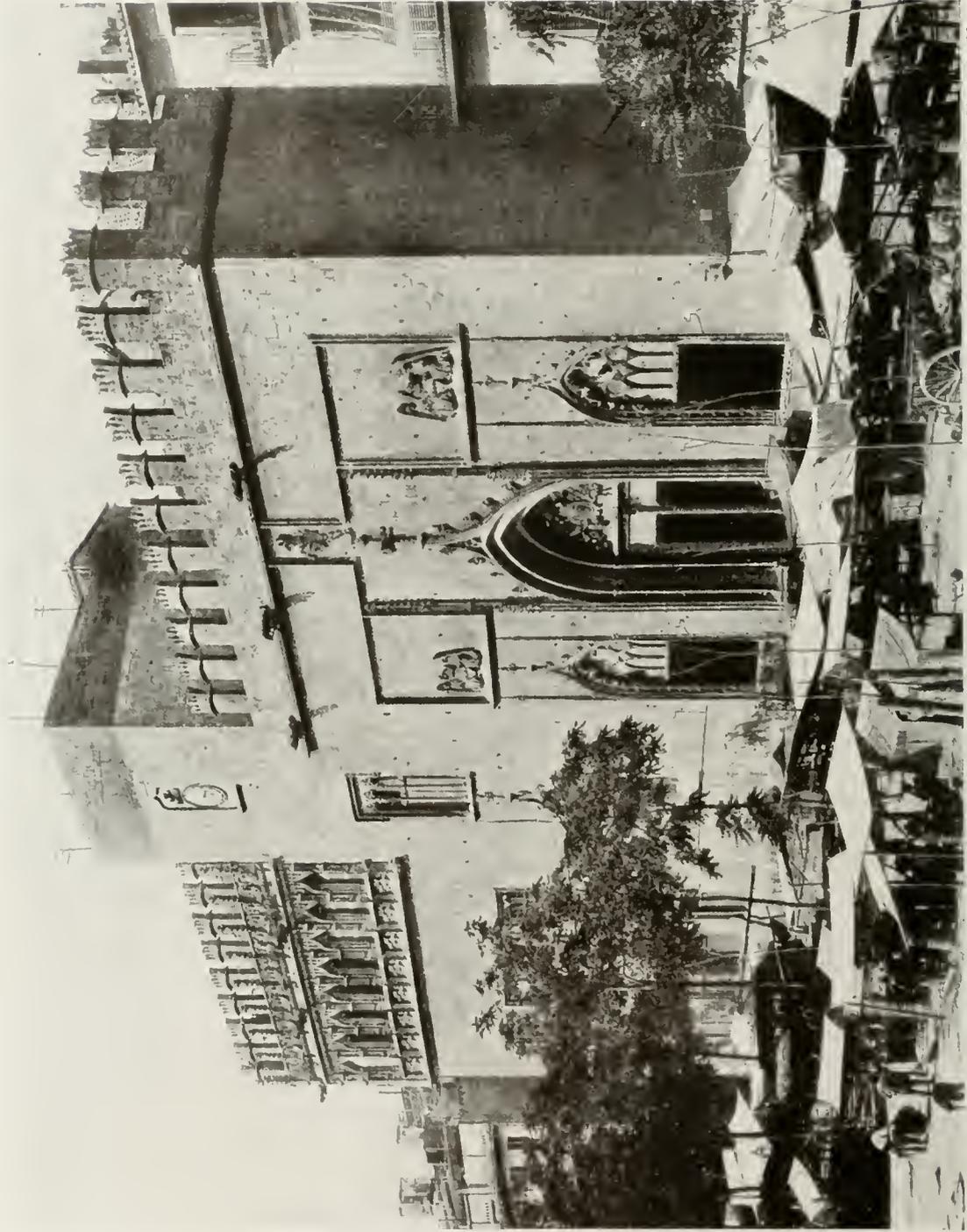
Toledo, Sa. Maria la Blanca
The former principal Synagogue (XIII. century). Madéjare Style



Burgos, Cathedral
Late Gothic Tomb of Archdeacon Villegas (died 1536)

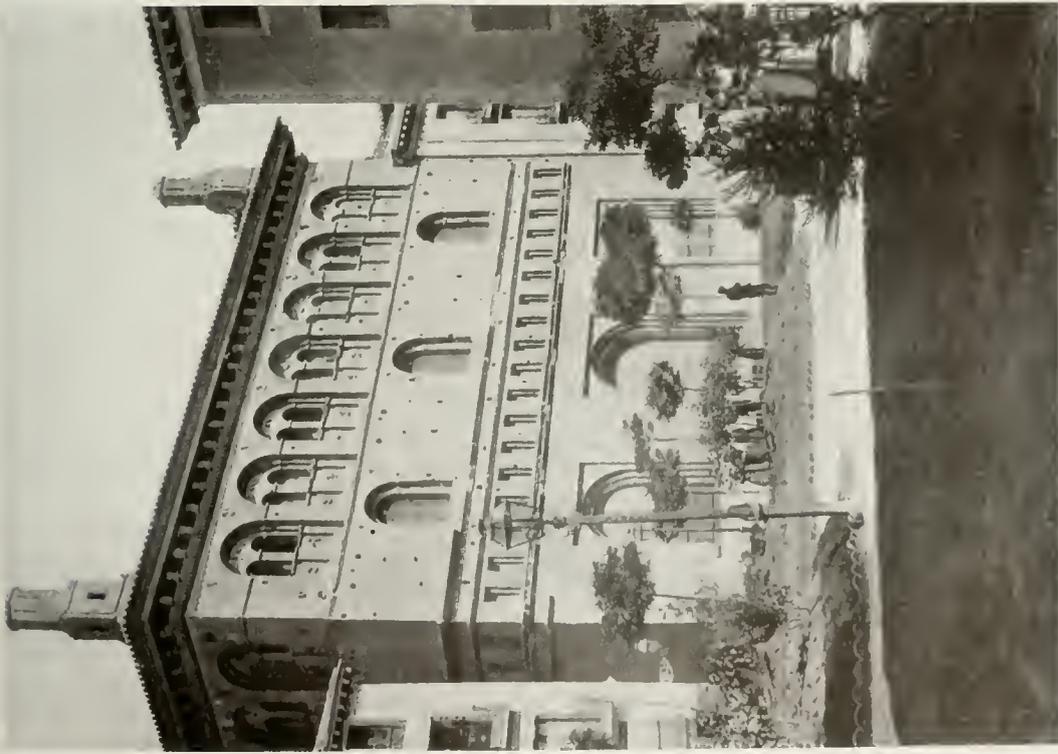


Valencia, La Lonja de Seda
Gothic Bourse with Passage for Defence



Phot. Hauser y Menor

Valencia
Gothic Silk Bourse (1483—98). Battlements with Tops like King's Crowns



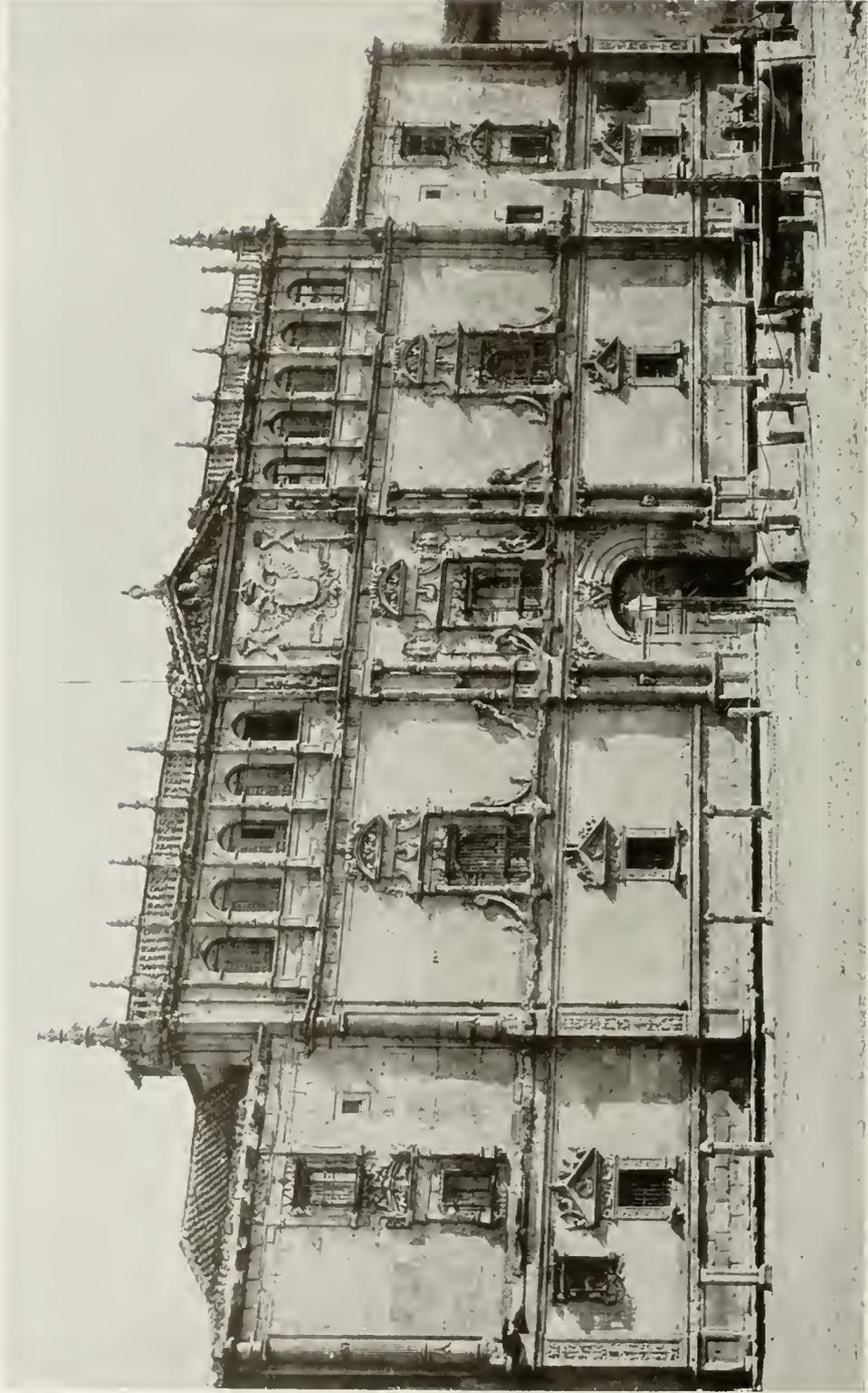
Zaragoza, La Lonja
Completed 1551

Transition from the Gothic to the Renaissance Style



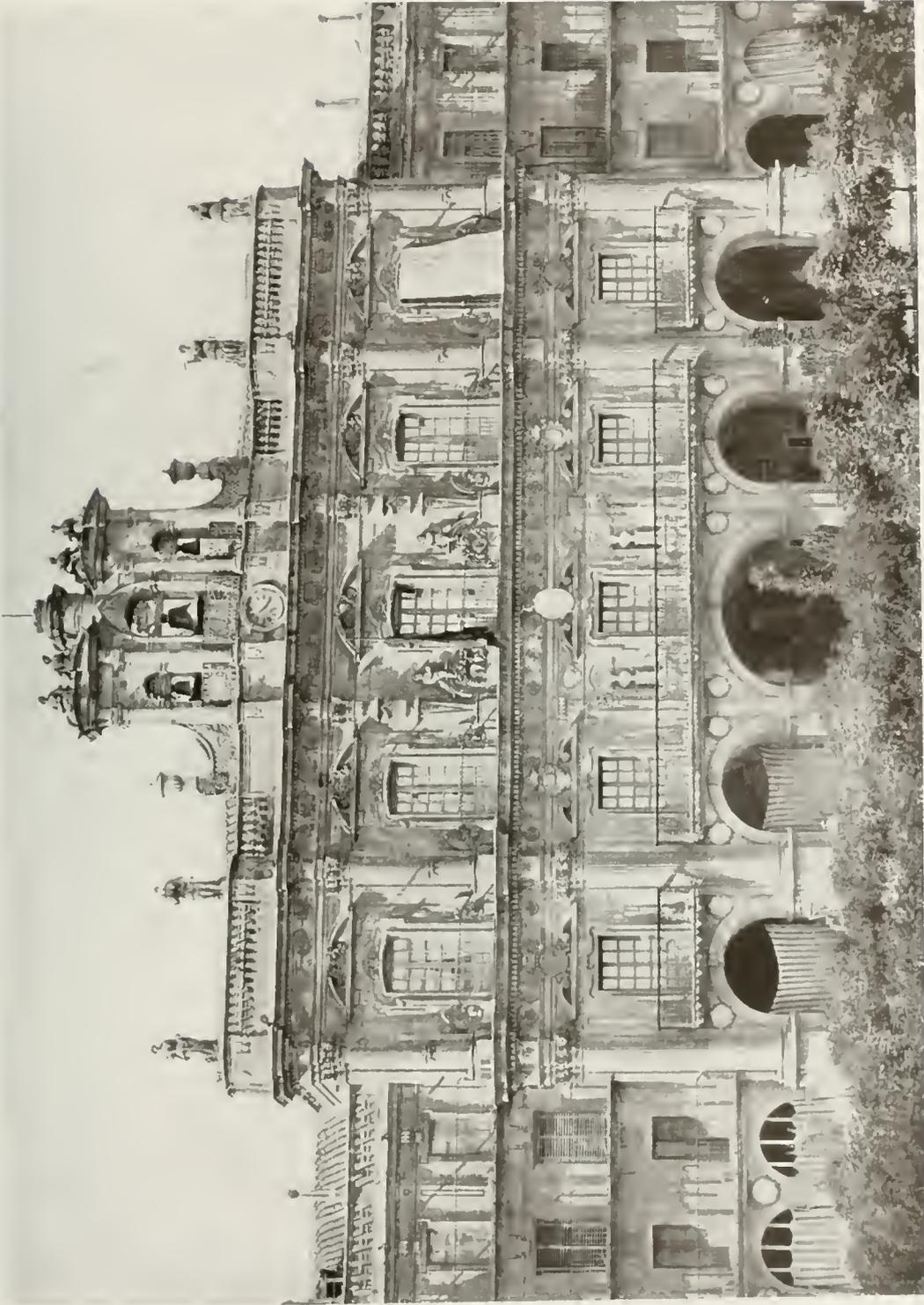
After 1186

Barcelona, La Audiencia
Gothic Court of Justice, XV. century
Court Side with Passage of Defence and Tromb Gargoyles



Phot. Hauser y Menet

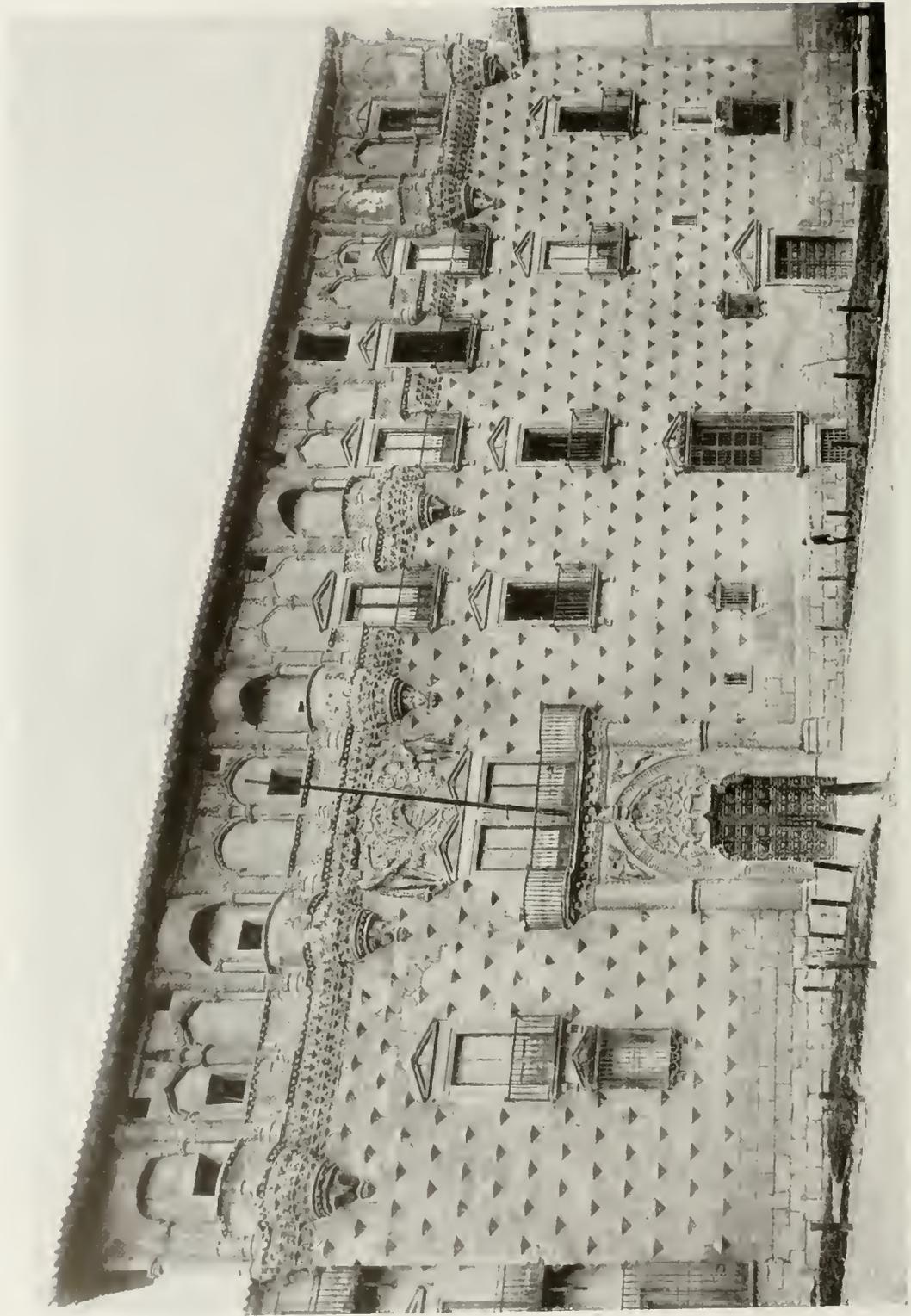
Alcalá de Henares, La Universidad
Plateresque Facade of the former University by R. Gil de Ontañón 1538



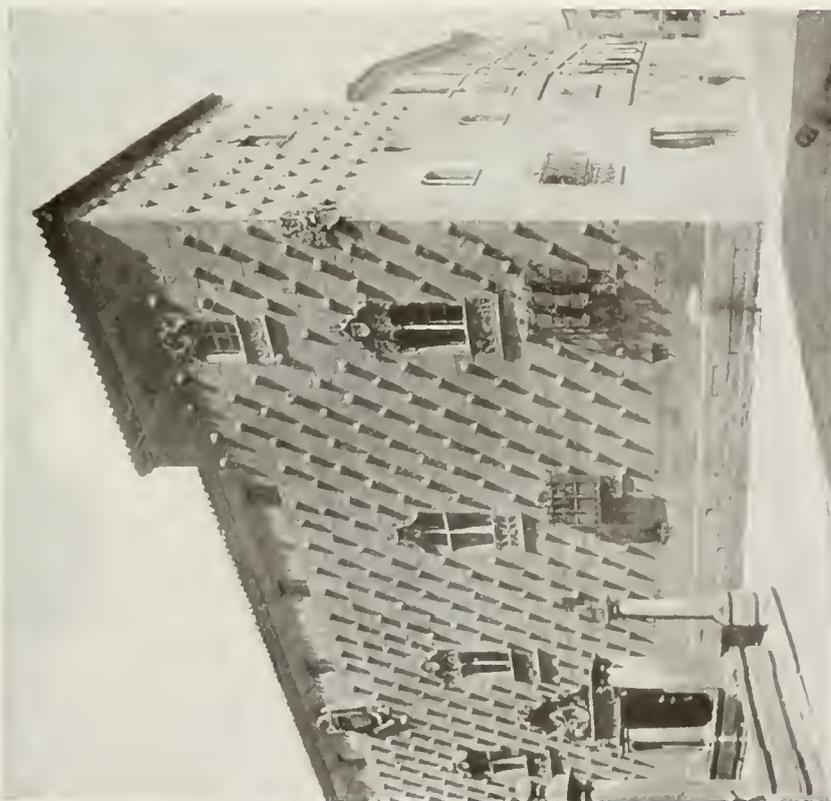
Phot. Lacoste

Salamanca

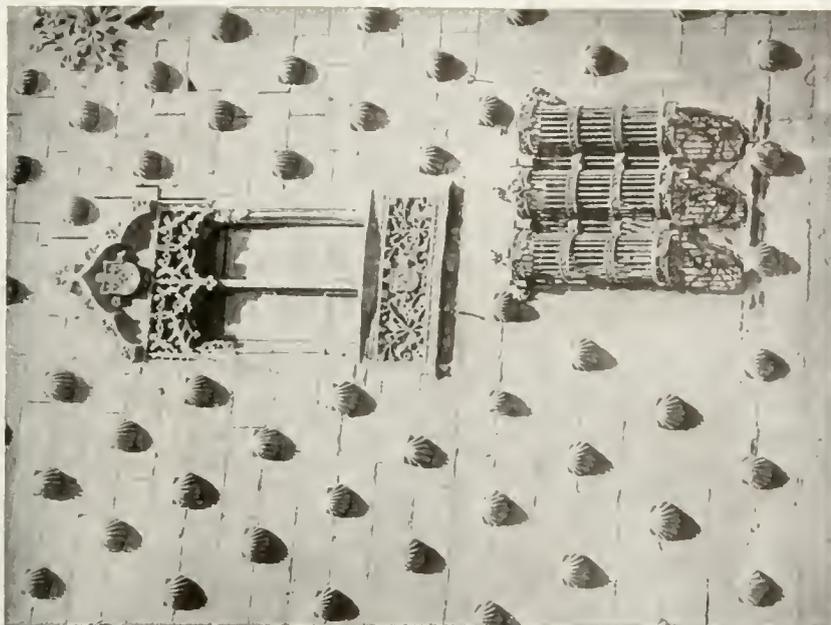
Baroque Townhall. First half of XVIII. century



Guadalajara, Palacio de los Duques del Infantado
Late Gothic Palace with Mudéjare Elements, begun 1461. (The large Windows are Renaissance Alterations)



Salamanca, La Casa de las Conchas
The „Mussel House“, late Gothic Palace with Corner Tower (1512—14)



Phot. Laurent

Salamanca, La Casa de las Conchas
Detail of „Mussel House“



Santiago de Compostela, Hospital Real
Early Renaissance Building with Churrigueresque Additions



Sevilla, Casa del Ayuntamiento
Townhall. Plateresque Style (1527-64)

After Uché

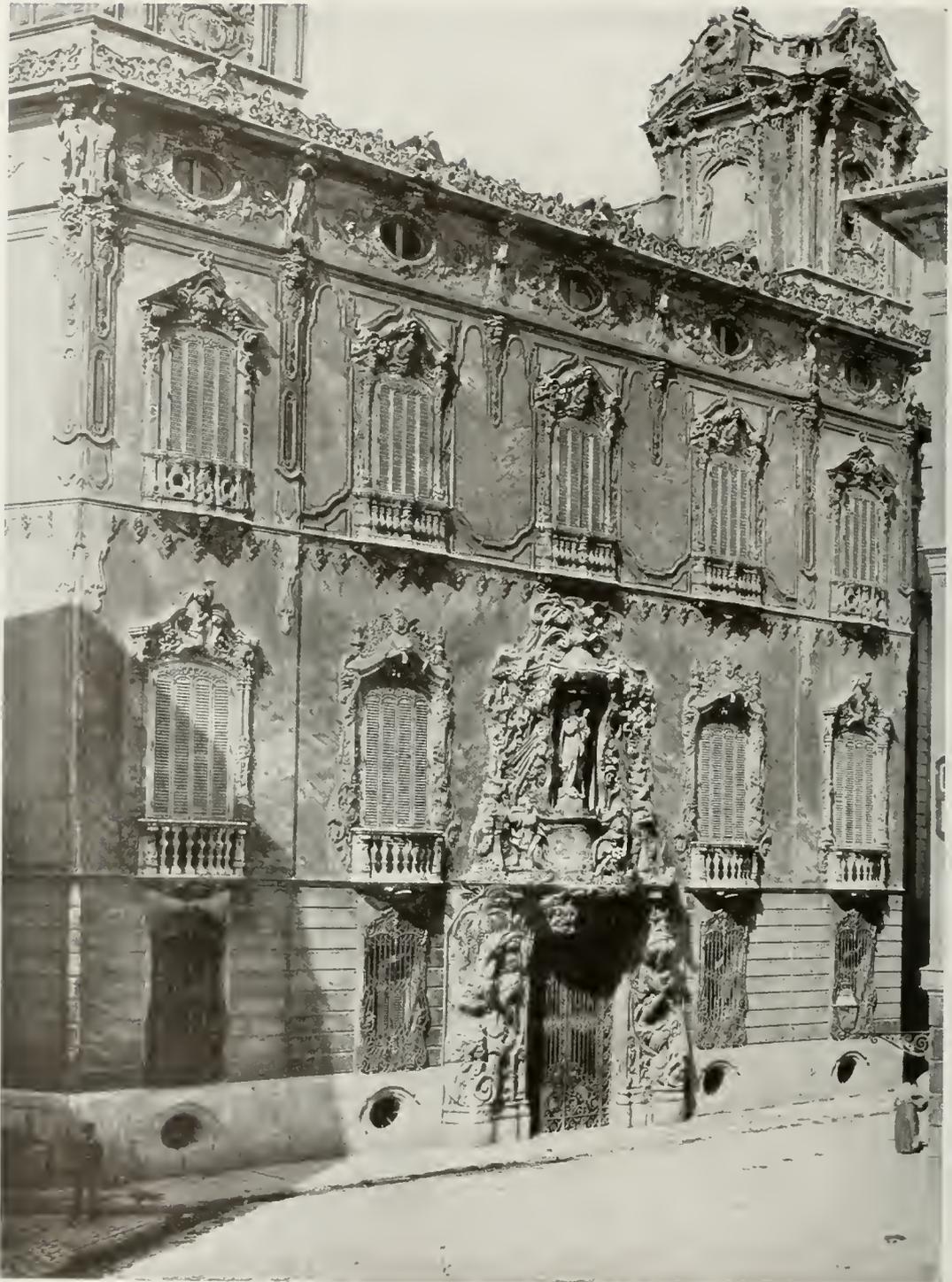


Zamora, La Casa de los Momos
Nobleman's House, late Gothic

Phot. Lacoste



Salamanca
Corner Tower of the Plateresque Monterey Palace



Phot. Hauser y Menet

Valencia, Palacio del Marqués de dos Aguas

Begun 1740. Originally painted al fresco, afterwards ornamented in coloured Marble Stucco. Portal of Alabaster



Madrid, Palacio Real
Classicistic Baroque Building (1738 - 64)
Granite and Limestone



Phot. Hauser y Menet

Madrid, Ministerio de la Guerra
Classicistic Palace Building (1782)



Valencia
Peasants' Houses in the Province of Valencia, thatched with Rice Straw



Phot. Ar. VIII. Mas.

Ciraus (Province Huesca), Plaza Mayor
Aragon Houses of XVI. ~ XVIII. century. Arcades on the Groundfloor

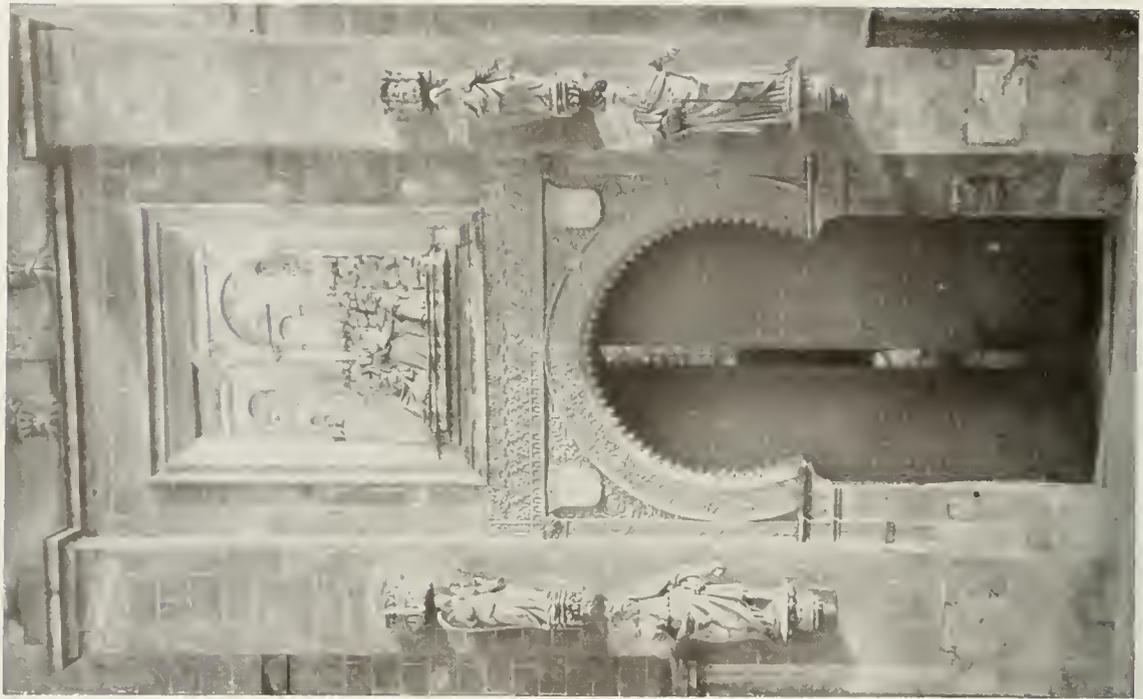


Barcelona, Cementerio viejo
Cemetery. Classicistic Style



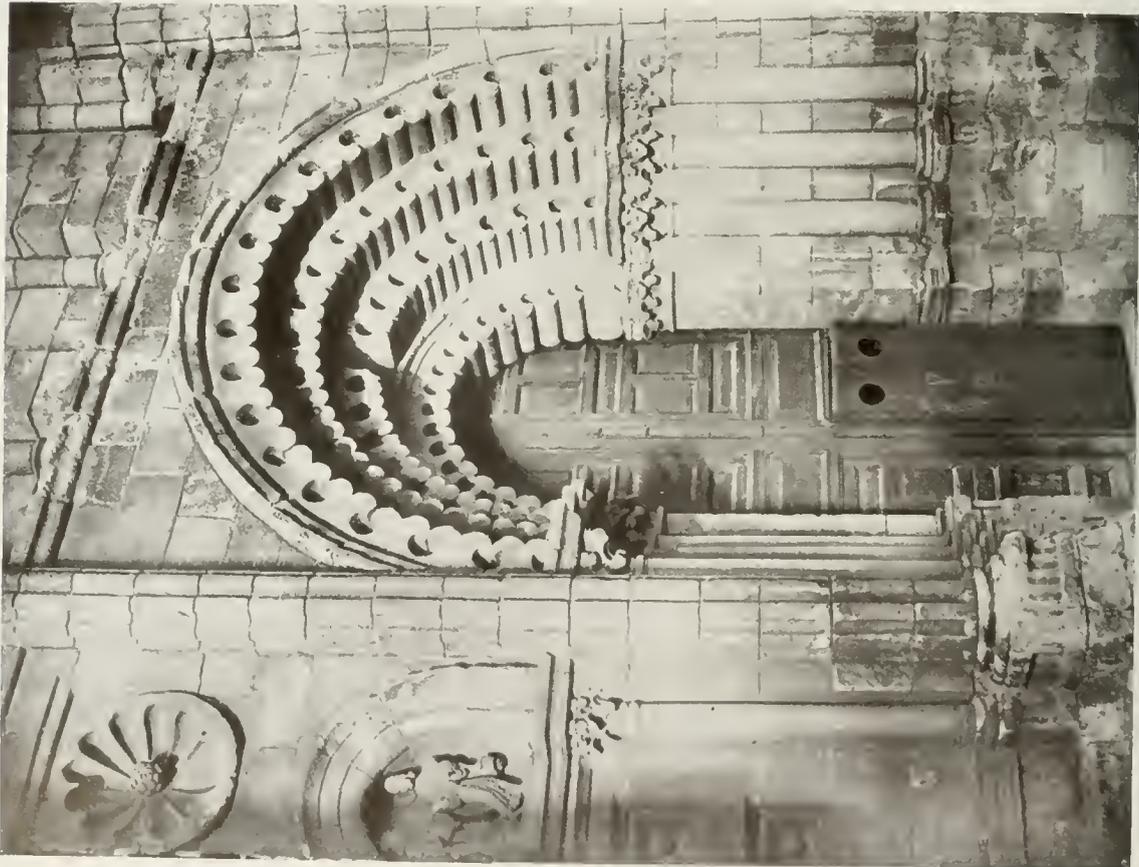
Burgos, Cathedral

Gothic Portal to the Way of the Cross. Doors of carved Wood



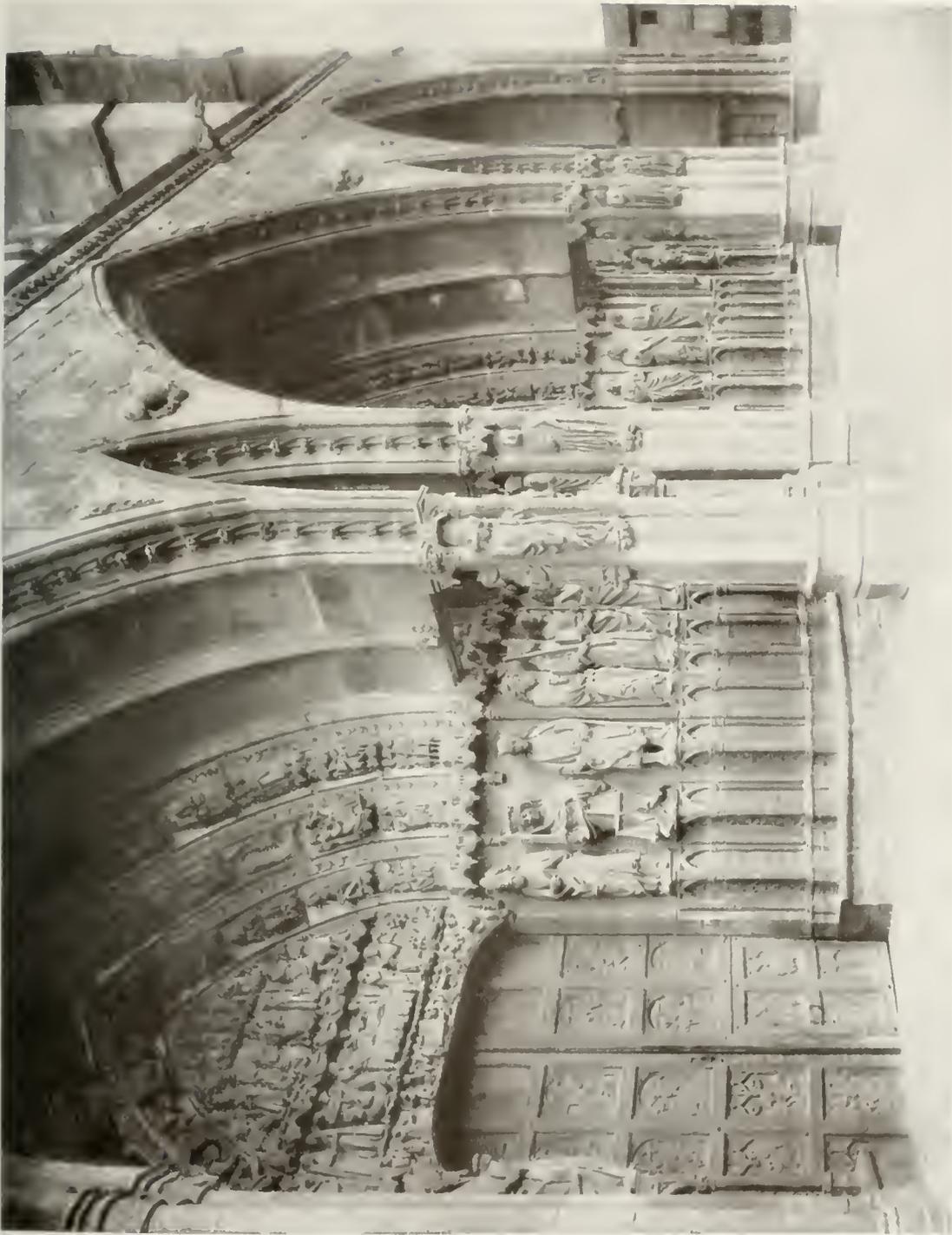
Phot. Laurent

Sevilla, Cathedral
Original Entrance to the Orange Court of the Mosque
Bronze Door XII. century?



Phot. Laurent

Zamora, Cathedral
Roman South Portal (1151 ~ 74)



Leon, Cathedral

Gothic Anteball with the three Portals of the West Facade (yellowish Limestone) XIV. century. Carved wooden Doors, late Gothic



Phot. Lacoste

Santiago de Compostela, Hospital Real
Plateresque Facade by Enrique de Egas (1501–10)



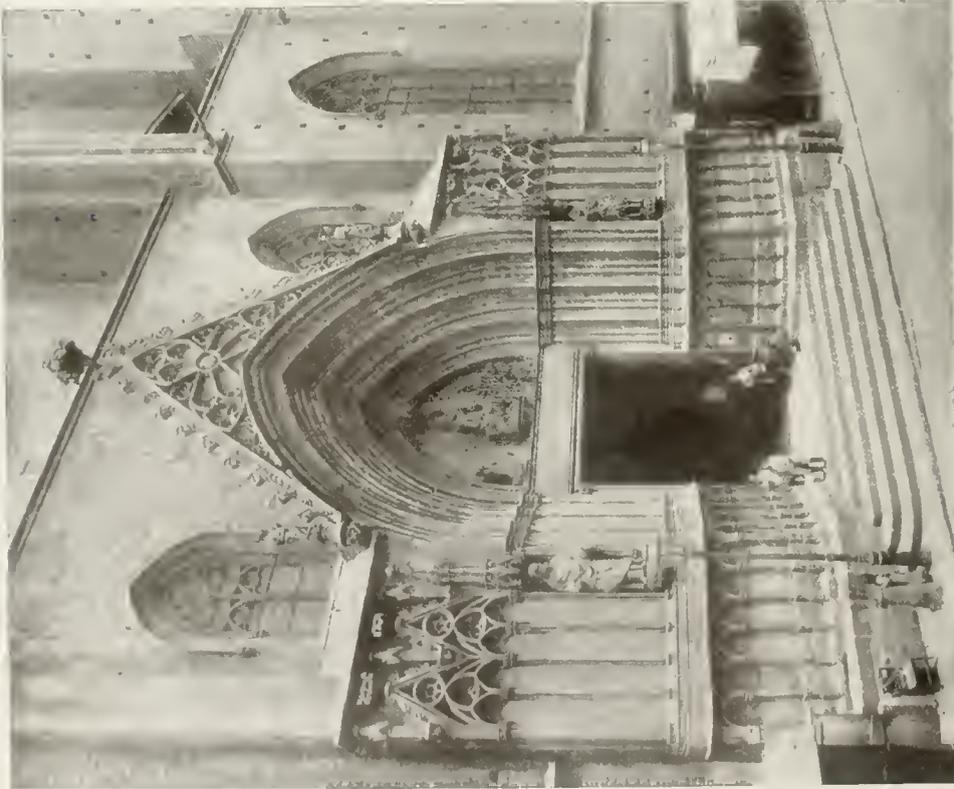
Phot. Lacoste

Calatayud, Sa. Maria
Plateresque Portal (1528), Pillar to the Left with late Mudéjare Brick Decoration



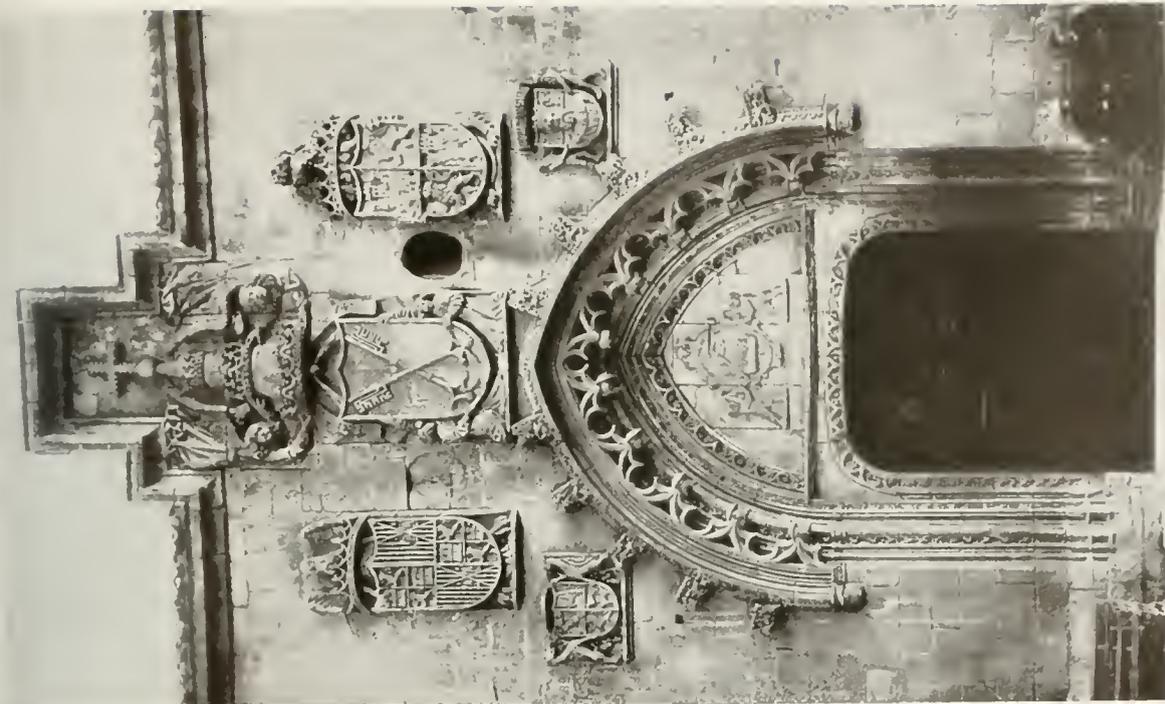
Phot. Lacoste

El Paular
Late Gothic Portal near Altar

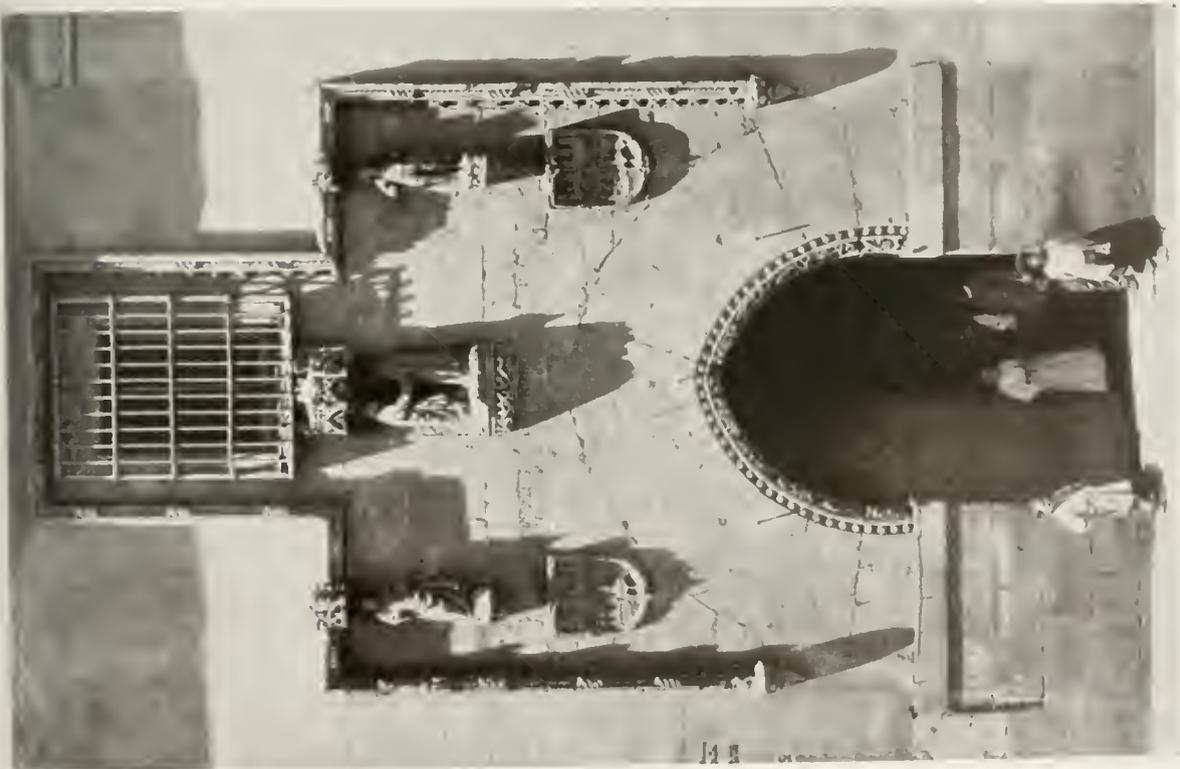


Phot. Hauser y Menet

Barcelona, Sa. Maria del Mar
Gothic Portal (1328 - 83)



Burgos, Hospital de S. Juan
Gothic Portal. XV. century

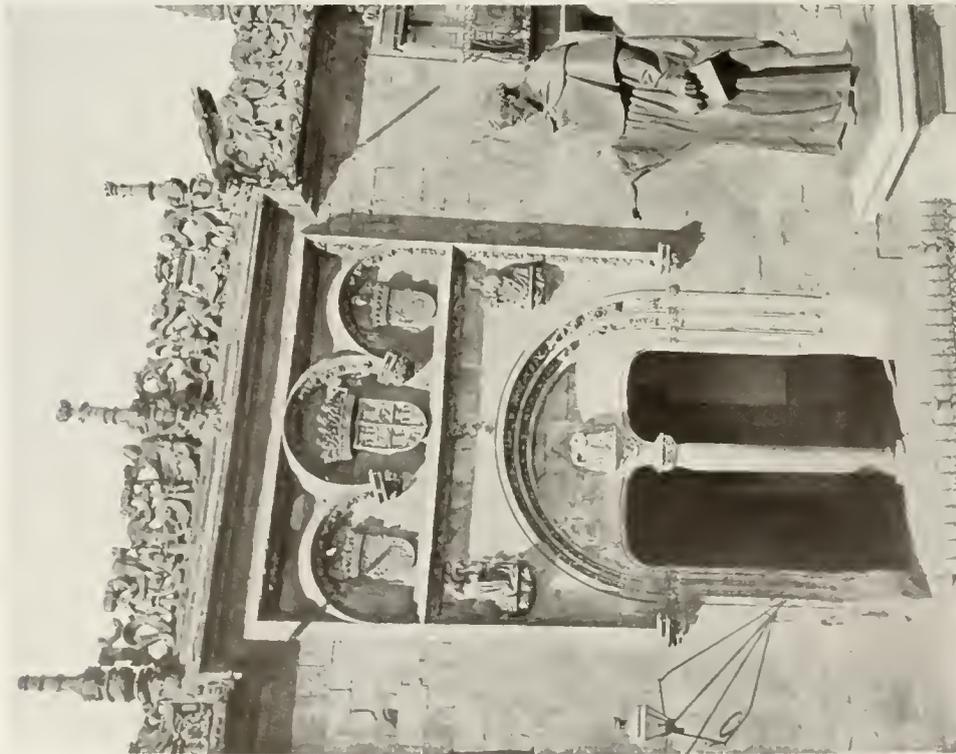


Madrid, Hospital de la Latina
Gothic Portal



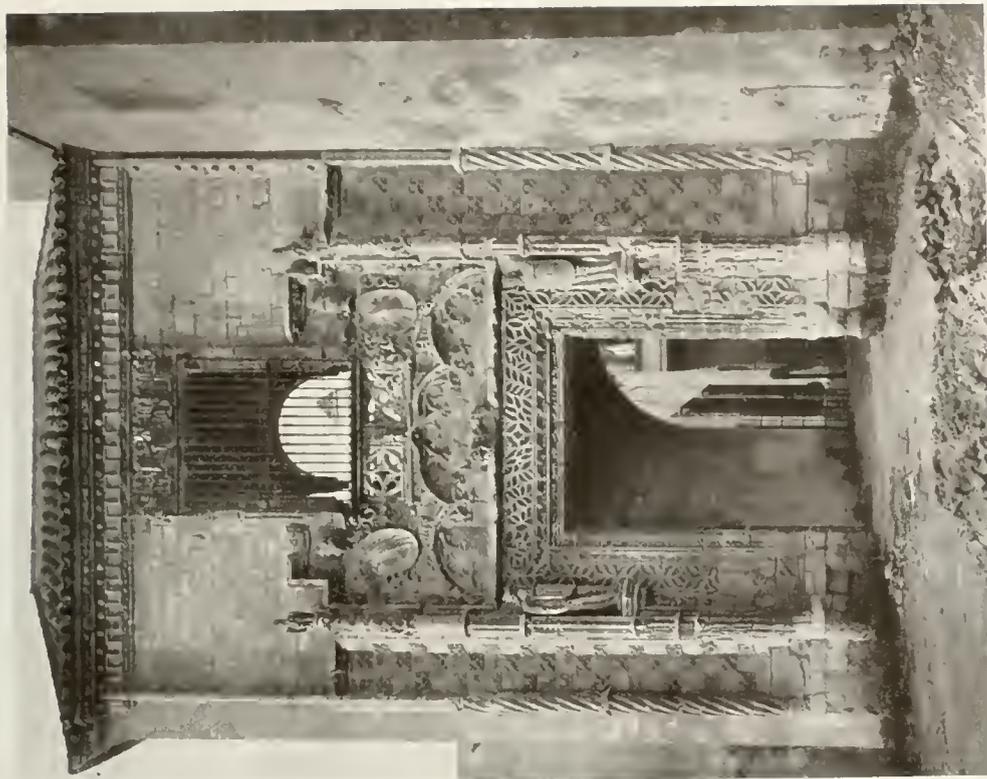
Phot. Laurent

Salamanca, Escuelas Menores
Interior Plateresque Portal and Courtyard

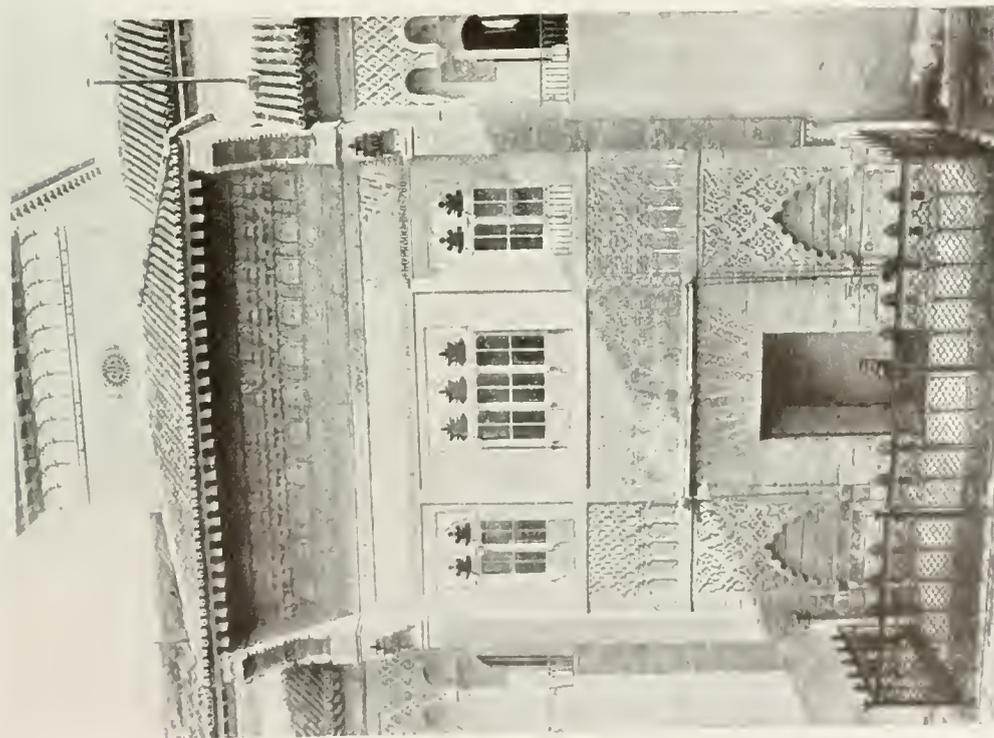


Phot. Laurent

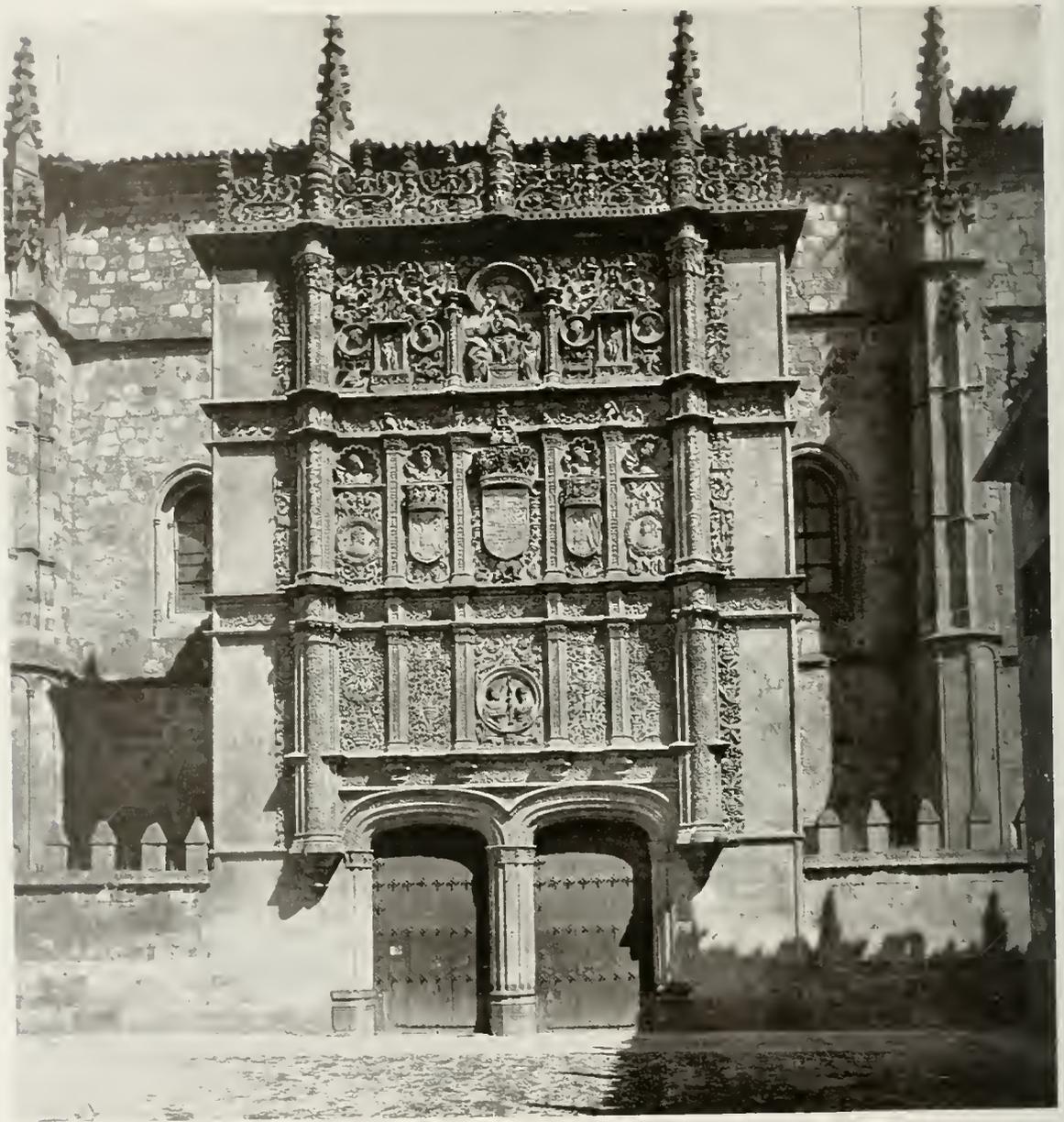
Salamanca, Escuelas Menores
Early Plateresque Portal. Beginning of XVI. century



Sevilla, Alcázar
Late Gothic Portal of the Palace of the Dukes of Arcos



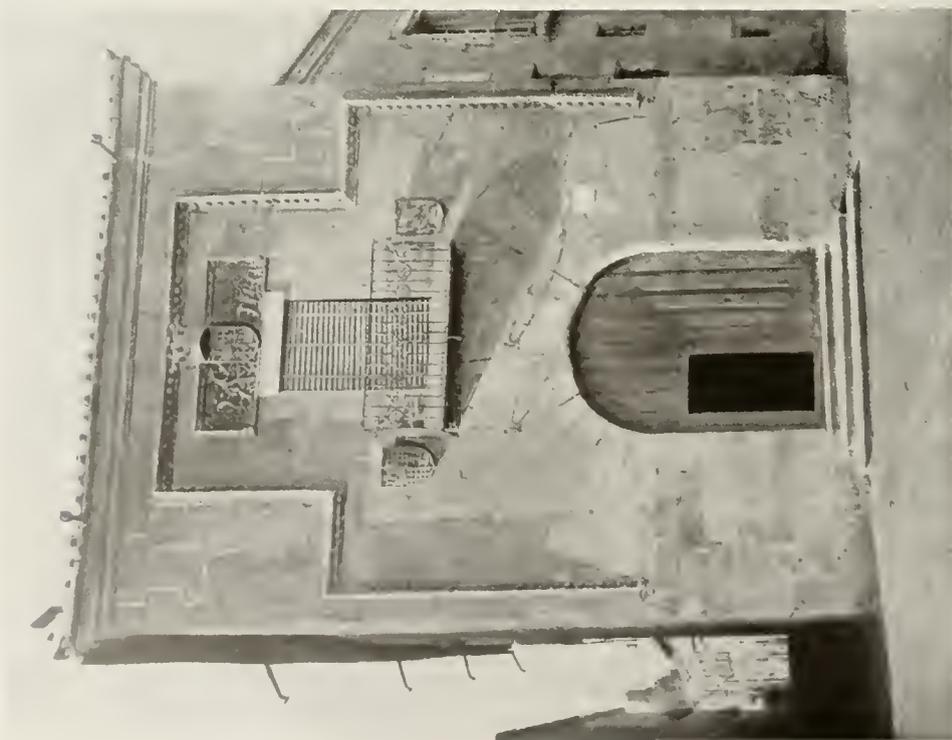
Sevilla, Alcázar
Mudéjare Facade (1364), Plaster Decoration, Azulejos Inlaid
Wooden Stalactite Ceiling



Salamanca, Universidad
Originally simple Gothic Building (1415-33). Alteration in Plateresque Style. West Facade



Alcalá de Henares, Universidad
Plateresque Main Portal (1538)



Salamanca, Casa de Doña Maria la Brava
Portal of a Nobleman's House. Late Gothic Style

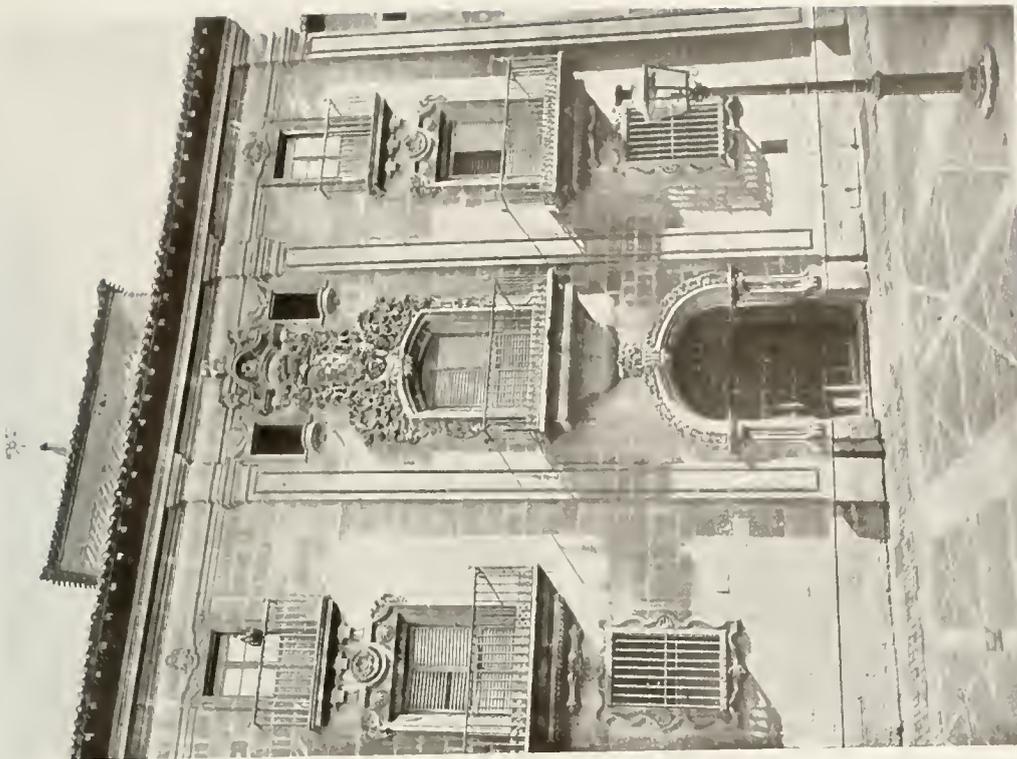


Burgos, Casa del Cordon
Portal of a Nobleman's House
Girdle of Franciscan Monks as a Decorative Motive (before 1492)



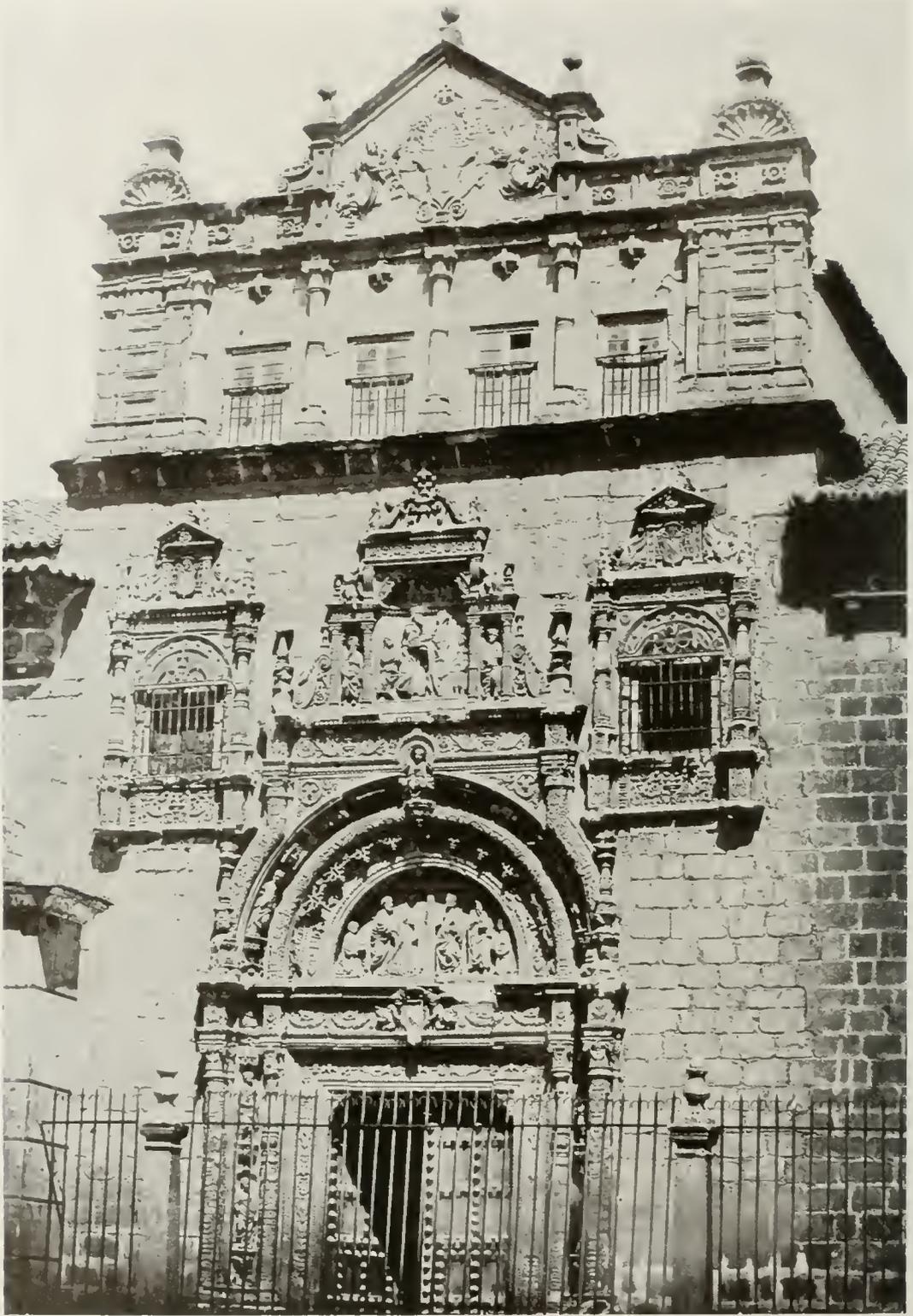
Phot. Laurent

Zaragoza, Casa de Zaporta o de la Infanta
 Plateresque Portal and Courtyard of 1550 (Decoration of Balcony later)
 House pulled down 1903, and sold in Paris



Phot. Laurent

Logrono, Palacio de Duque del la Victoria
 Churrigueresque Portal. XVIII. century

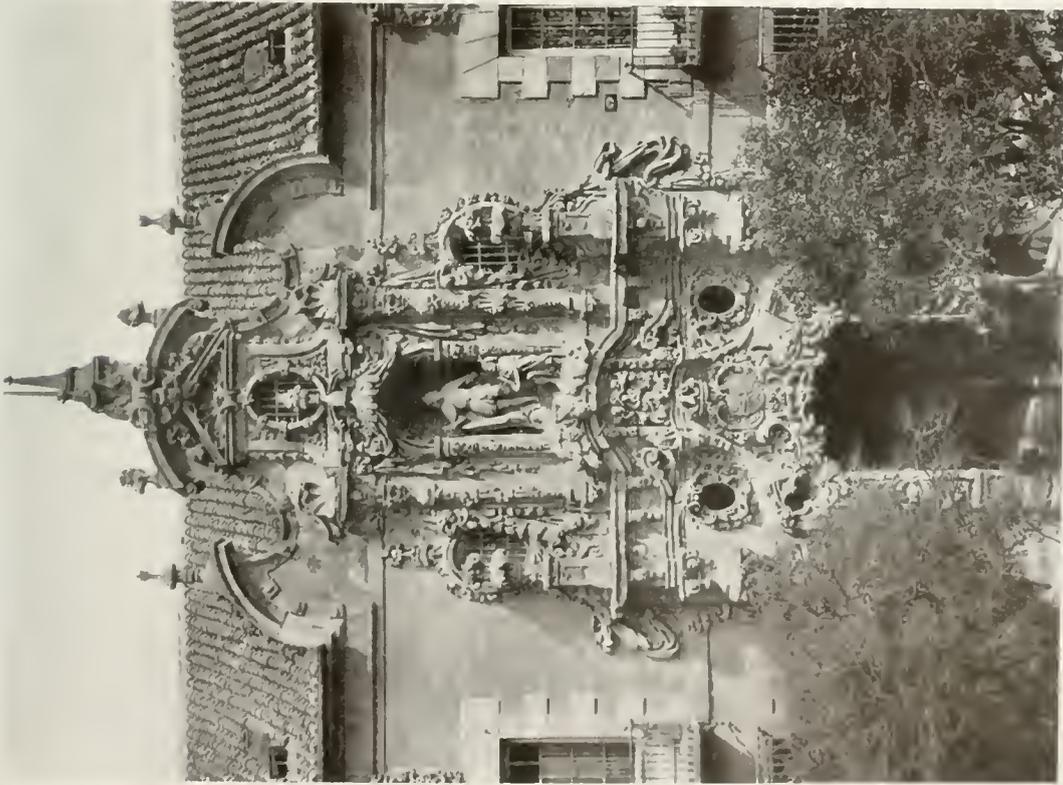


Toledo, Hospital de S. Cruz
Early Plateresque Portal (Hospital erected 1494–1514)



Phot. Hauser y Menet

Sevilla, Palacio de S. Elmo
Churriguèresque Main Portal (Palace erected 1682 – 1796)

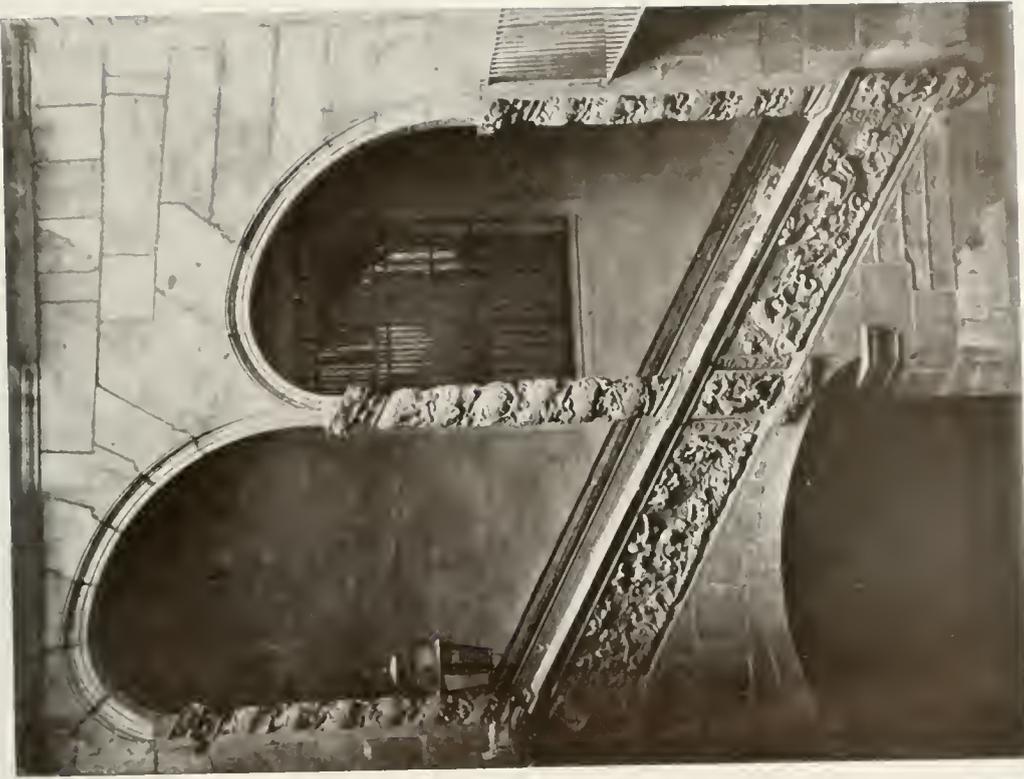


Phot. Hauser y Menet

Madrid, Asilo (Hospital Provincial)
Churriguèresque Portal (Hospital erected 1722 – 99)



Barcelona, Patio de la Audiencia
Late Gothic Staircase in the Audience Court



Phot. Laurent

Barcelona, Casa Dalmases Calle de Moncada
Baroque Stairs (about 1700?)



After Uffici

Alcalá de Henares, Palacio Arzobispal
Staircase in full Plateresque Style (about 1535)

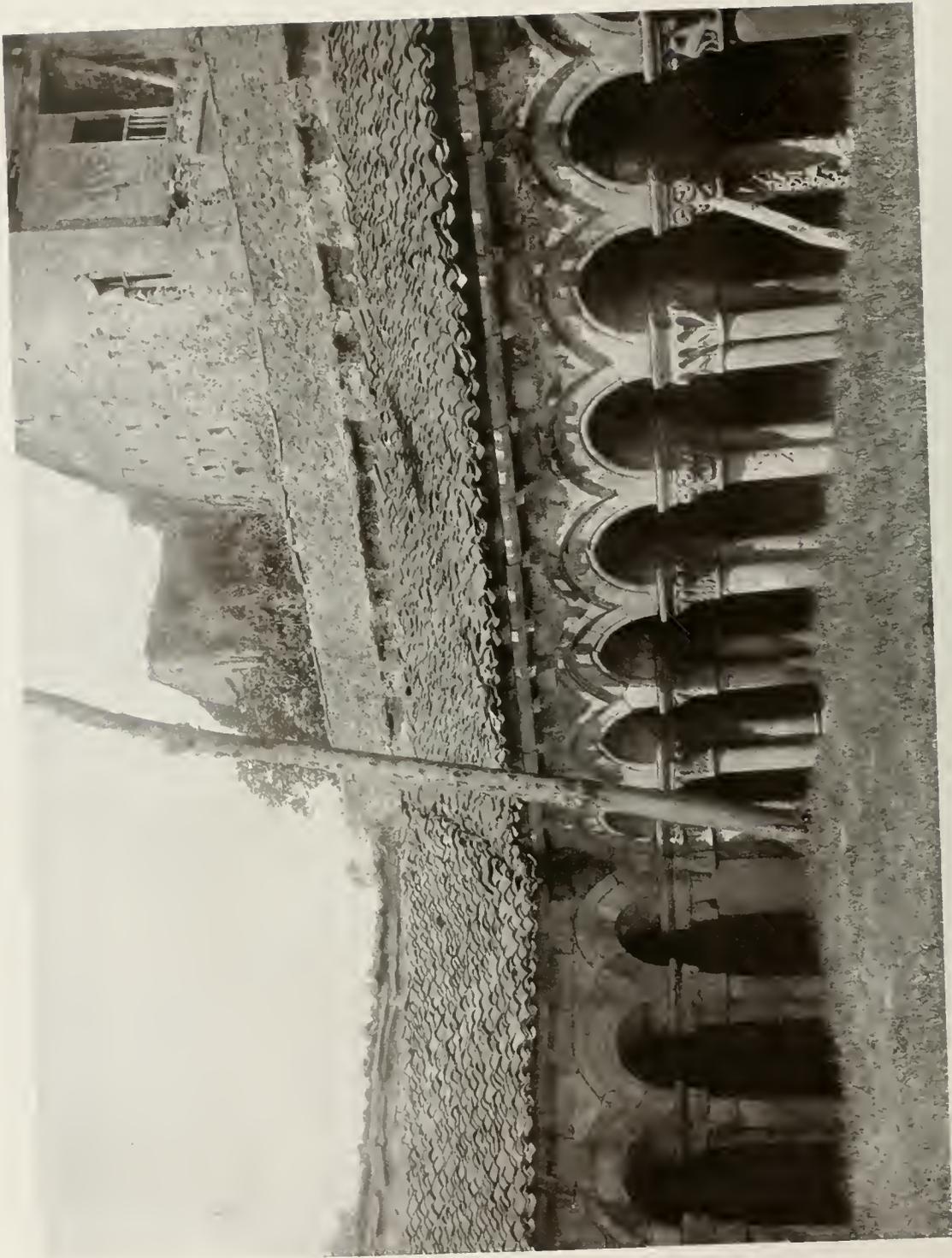


Salamanca, Universidad
Plateresque Staircase. (Among other Decorations Representation of a Bull Fight)



Pfer. Moreno

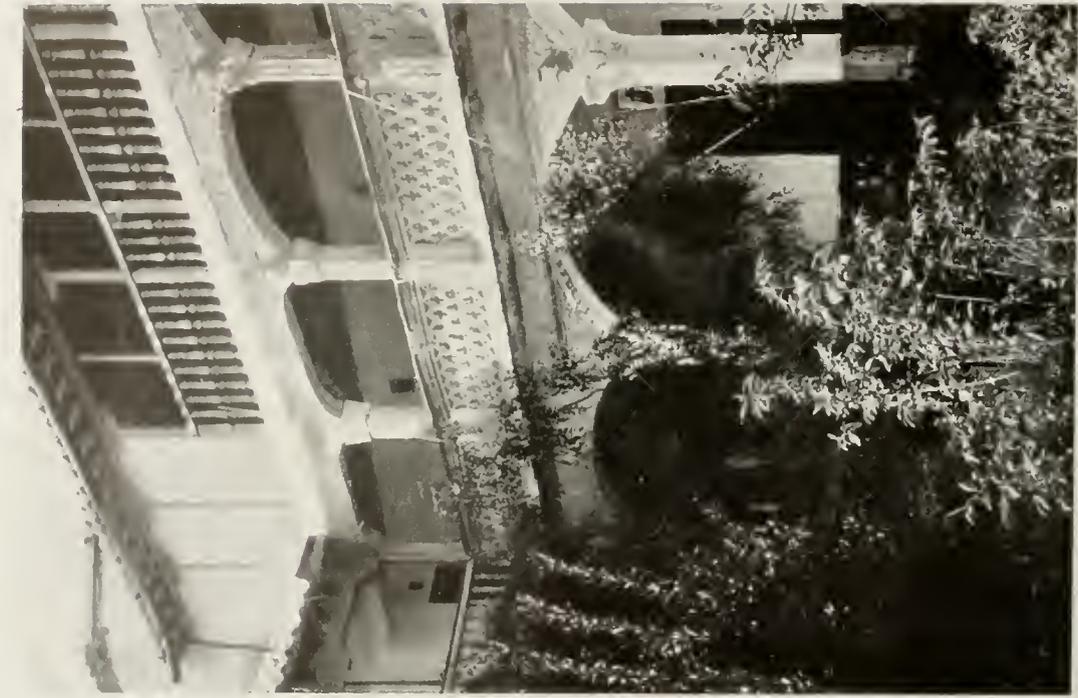
Madrid, Convento de las Descalzas Reales
Baroque Staircase with Painting (about 1660)



Santillana (Santander), La Colegiata
Roman Way of the Cross



Salamanca
Upper Way of the Cross of a Nuns' Cloister in Churrigueresque Style



Avila, Convento de So. Tomás
Transition from the Gothic Style to the Plateresque. XVI. century



Phot. Hantsky y Almont

Granada
Courtyard of an Arabian House



Alcalá de Henares
Renaissance Court of the former Archbishop's Palace
first half of XVI. century

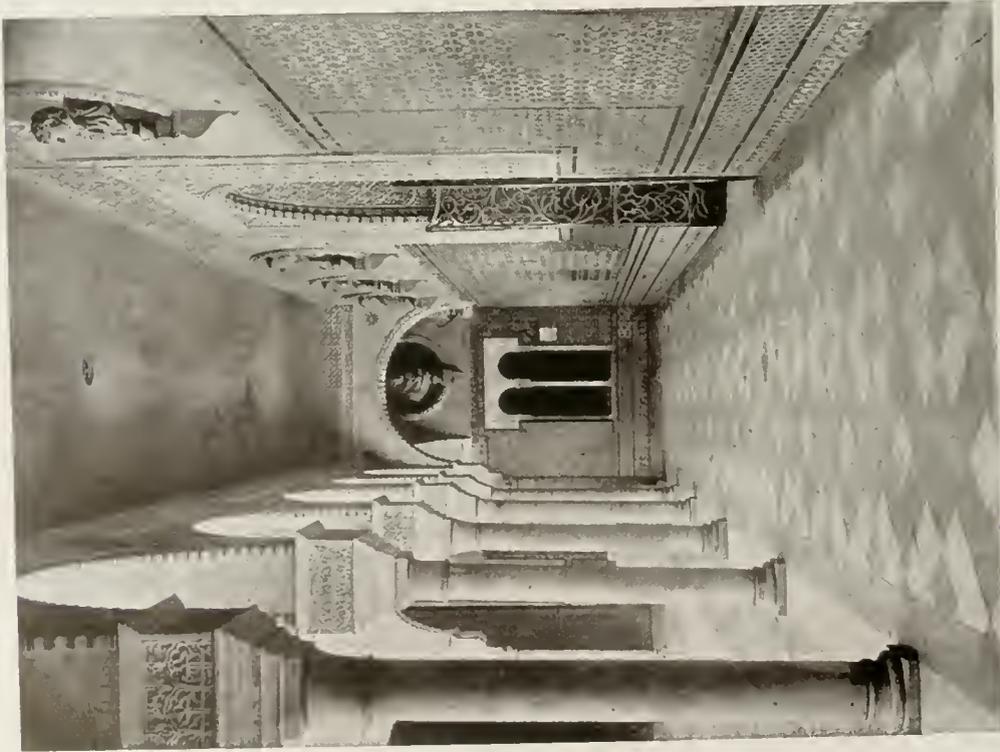


Córdoba, La Mezquita
The Orange Court and Baroque Belfry Tower
(1593 - 1664)



Phot. Hanser y Menet

Sevilla, Casa de Pilatos
Late Mudéjare Court with a Mixture of Moorish, Gothic,
and Renaissance Models



Phot. Hanser y Menet

Sevilla, Casa de Pilatos
Late Mudéjare Court with Renaissance Elements. First half of
XVI. century. Stucco Decoration and Tiled Walls

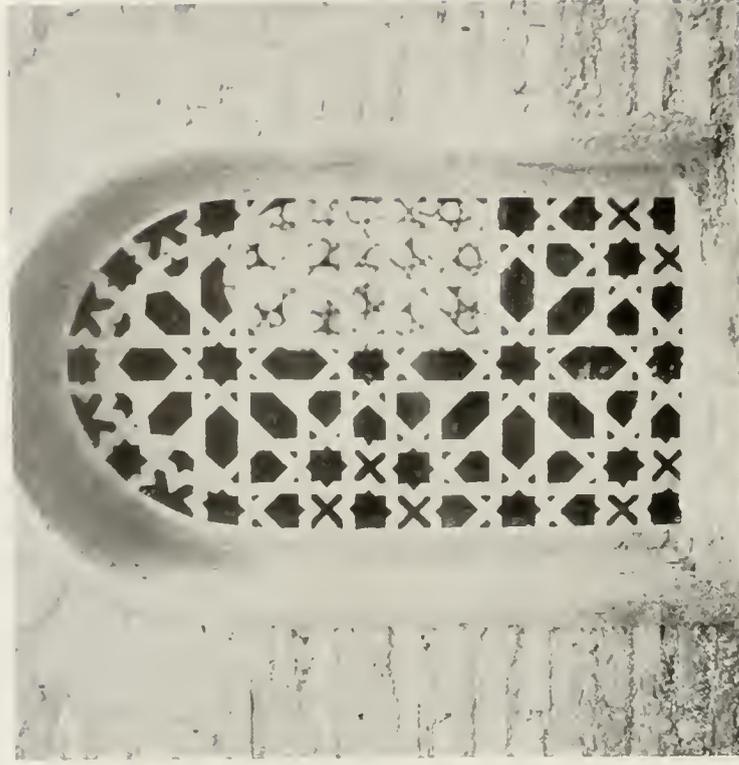


Guadalajara, Infantado Palace
Late Gothic Lions' Court with Mudéjare and Renaissance Elements



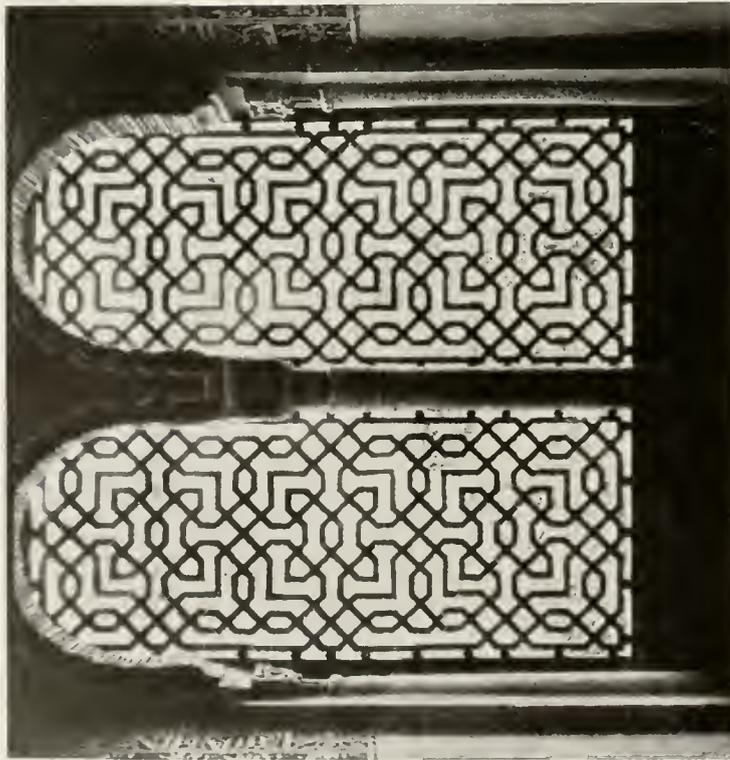
After Uhlir

Santiago de Compostela, Hospital Real
Late Baroque Court. „Plate Style” with classicistic Addition. Begun before 1769. Completed 1798



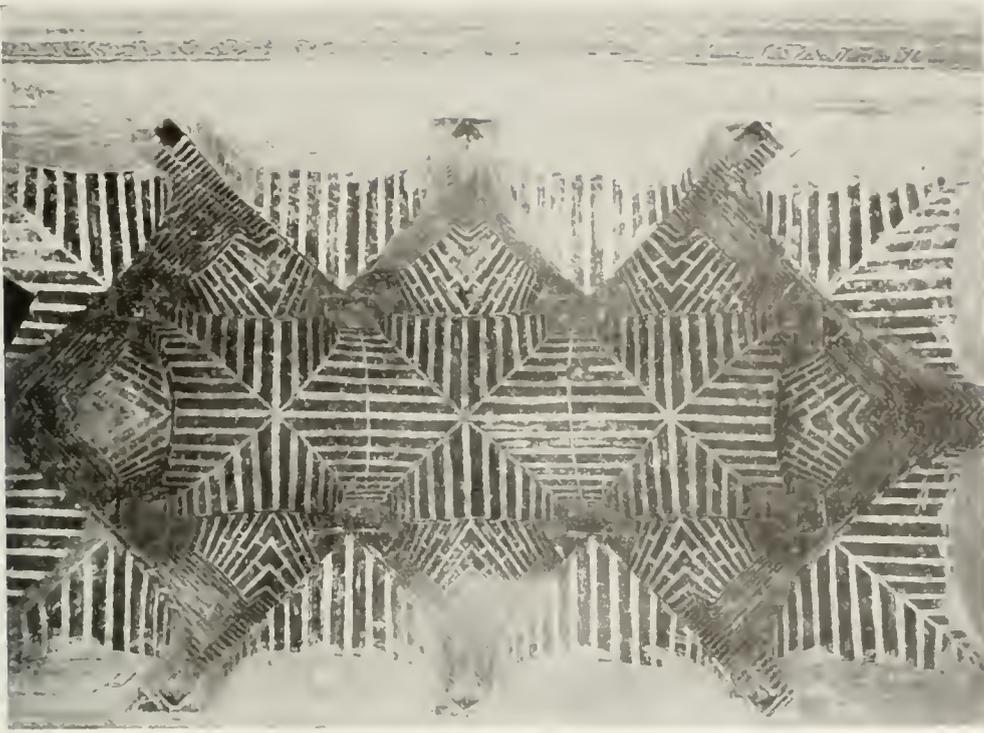
By Permission of Editor Tolkienang, Hagen

Granada, Alhambra
Moorish Window with wooden Grate. XIV. century



By Permission of Editor Tolkienang, Hagen

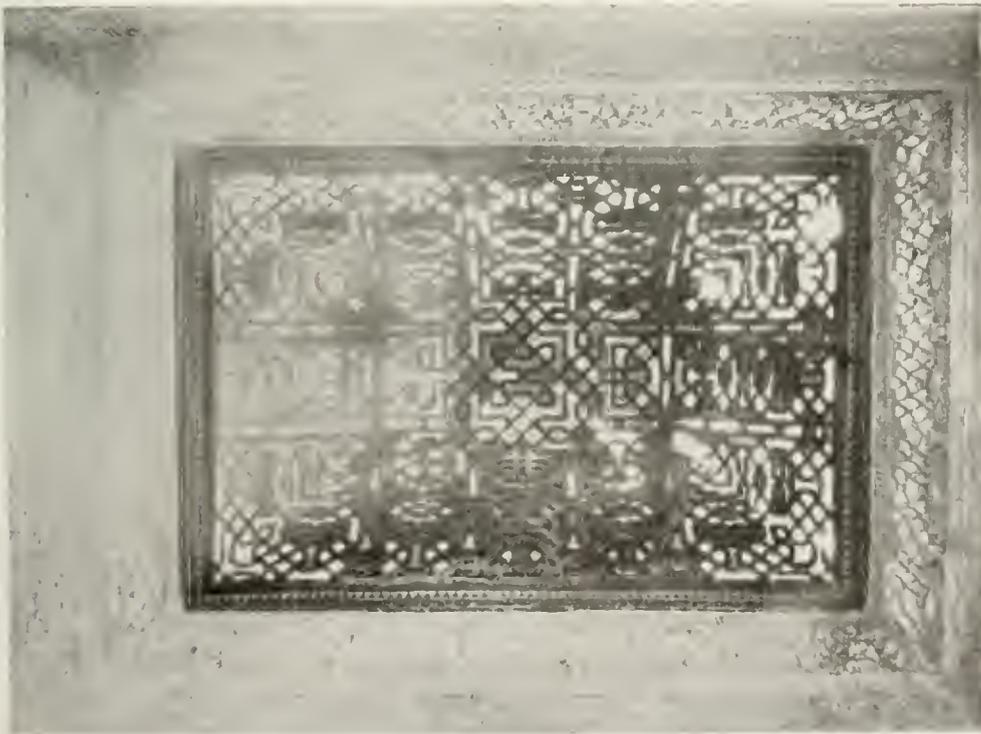
Granada, Alhambra
Moorish Double Window with wooden Grate. XIV. century



By Permission of Editor Folkmang, Hagen

Granada, Alhambra

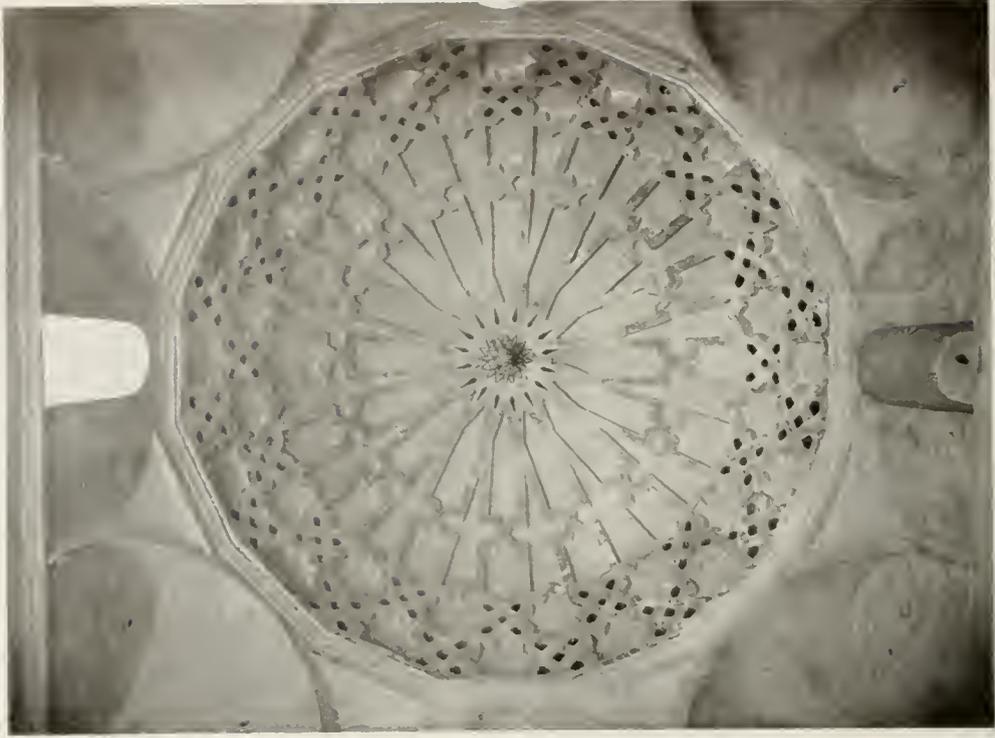
Moorish Brick vaulted Roof in the Infanta's Tower. End of XIV. century



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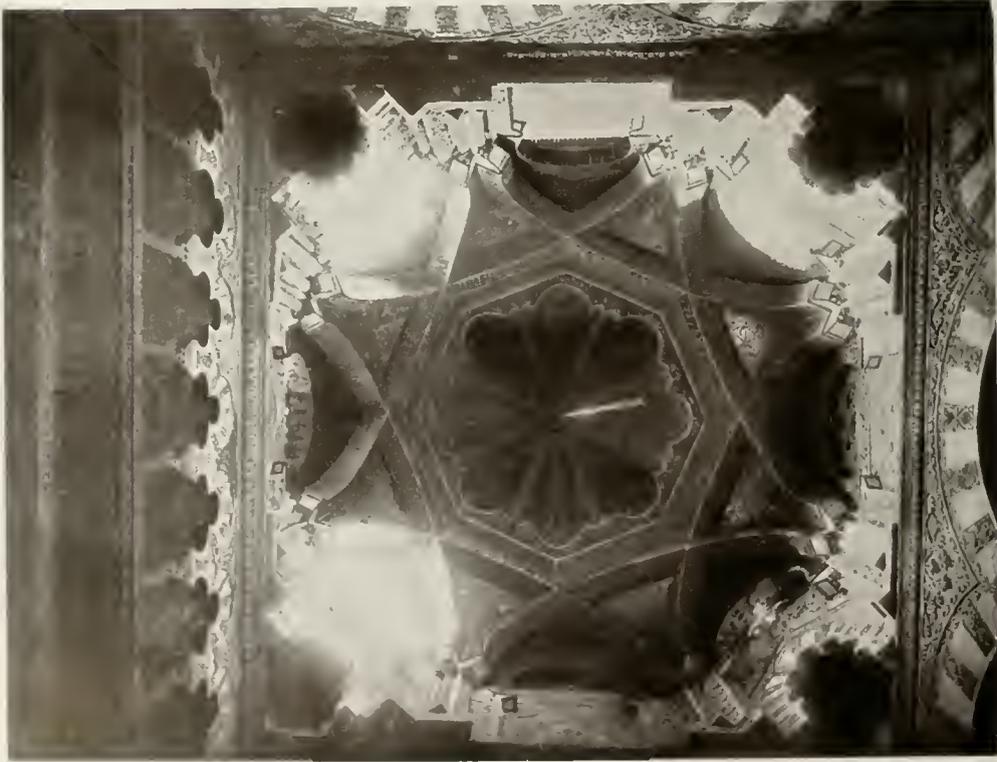
Granada, Alhambra

Perforated wooden Ceiling. XIV. century



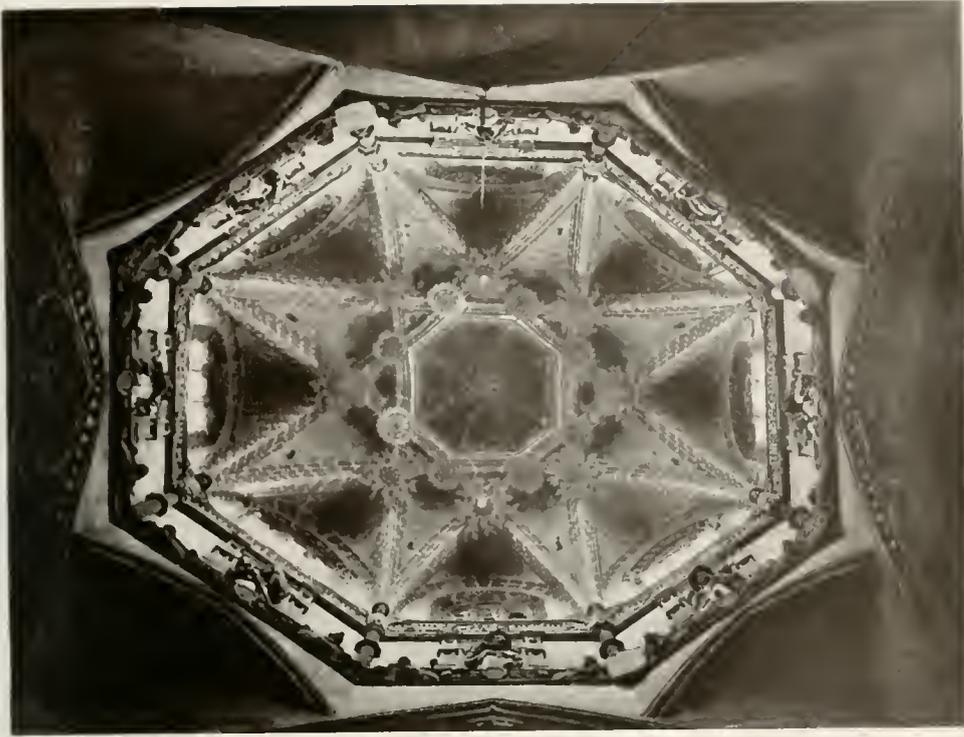
Phot. Liadó

Toledo
Mudéjare Cupola



Phot. Laurent

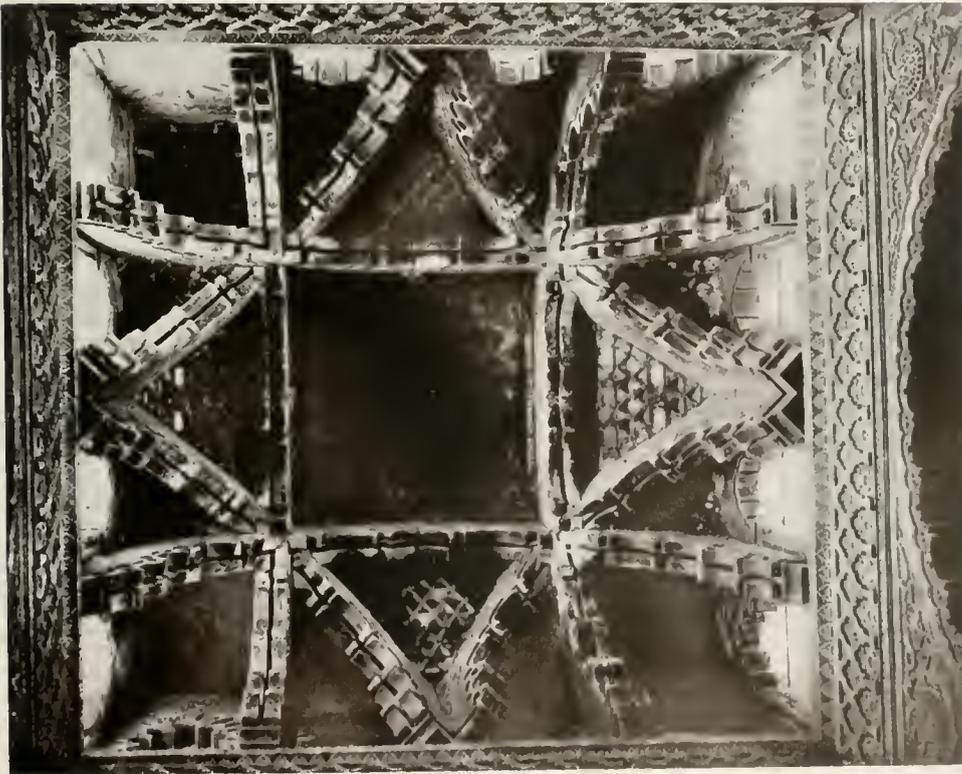
Córdoba, La Mezquita
Moorish Mihrāb Cupola (961-76)



Phot. Av vit Mas

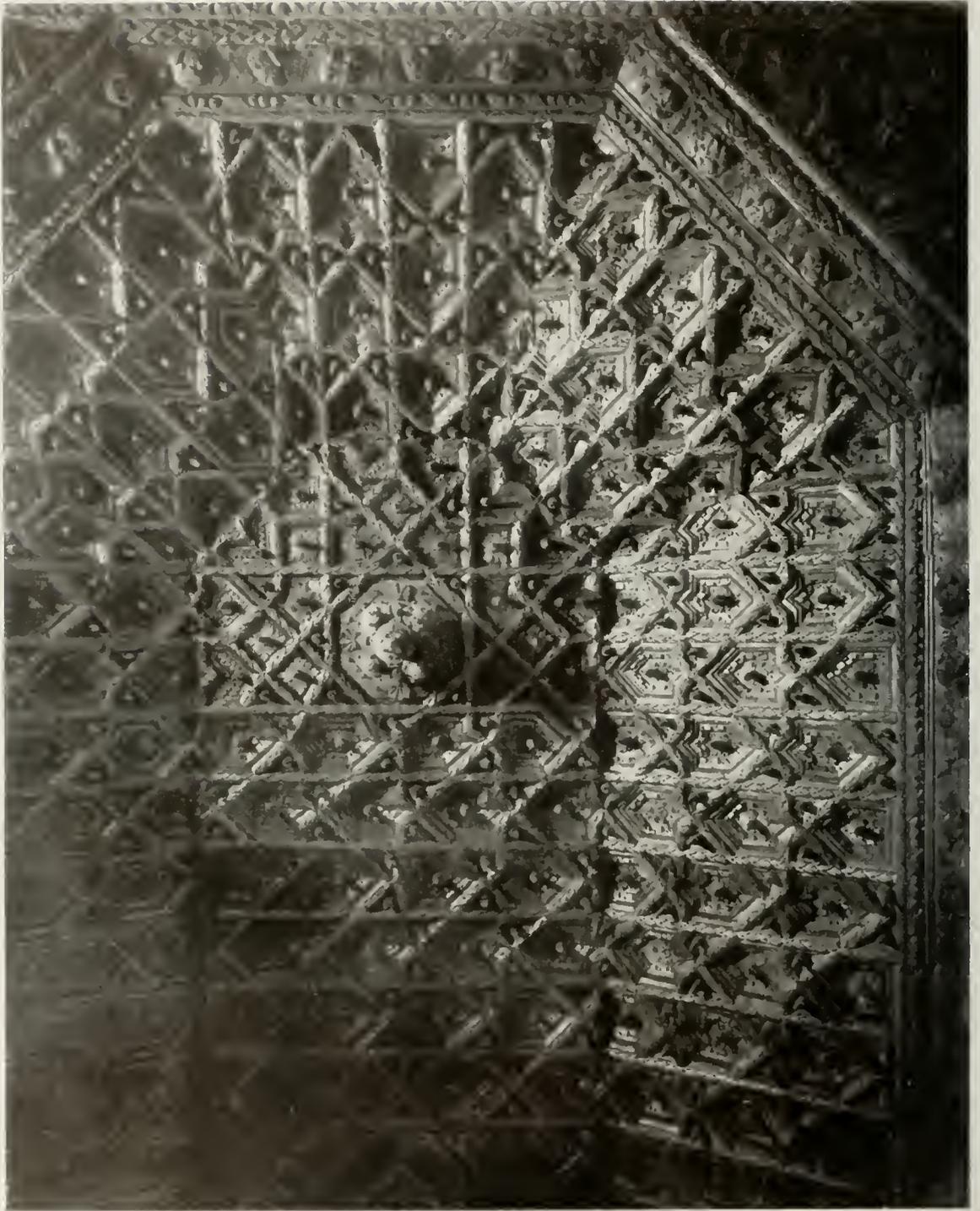
Zaragoza, La Seo

Octogonal oblong Gothic Stone Cupola. Built at the Beginning of XV. century. Restored 1502—20



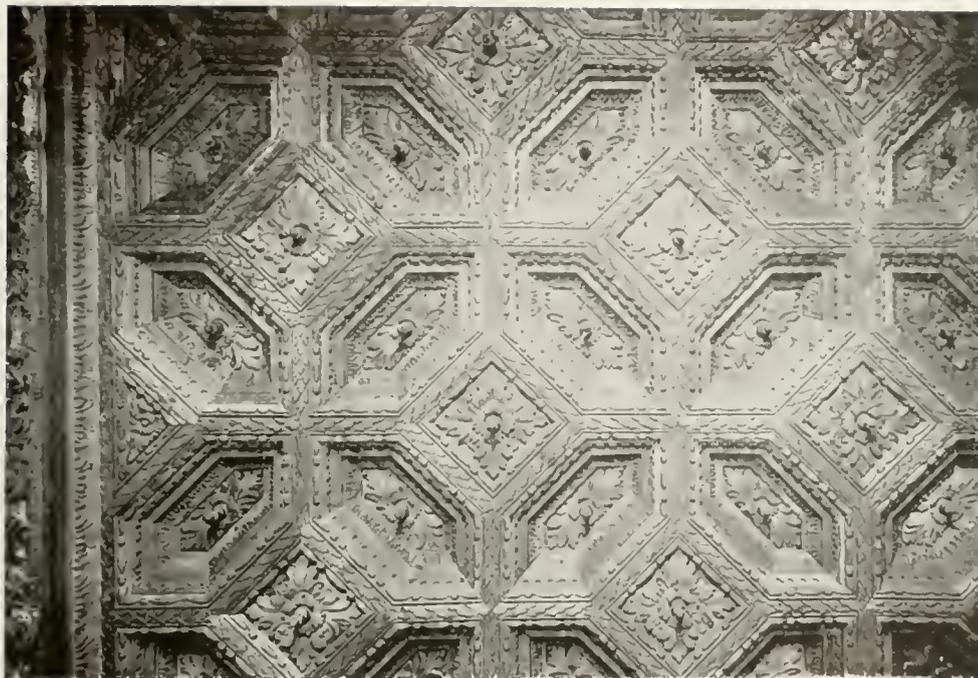
Córdoba, La Mezquita

Ceiling in the Mudjare Chapel of St. Fernando (Villaviciosa) XIV. century



Phot. Moreno

León, Convento de S. Marcos, Sala Capitular
Coffered Renaissance wooden Ceiling with Mudéjare Reminiscences. First half of XVI. century



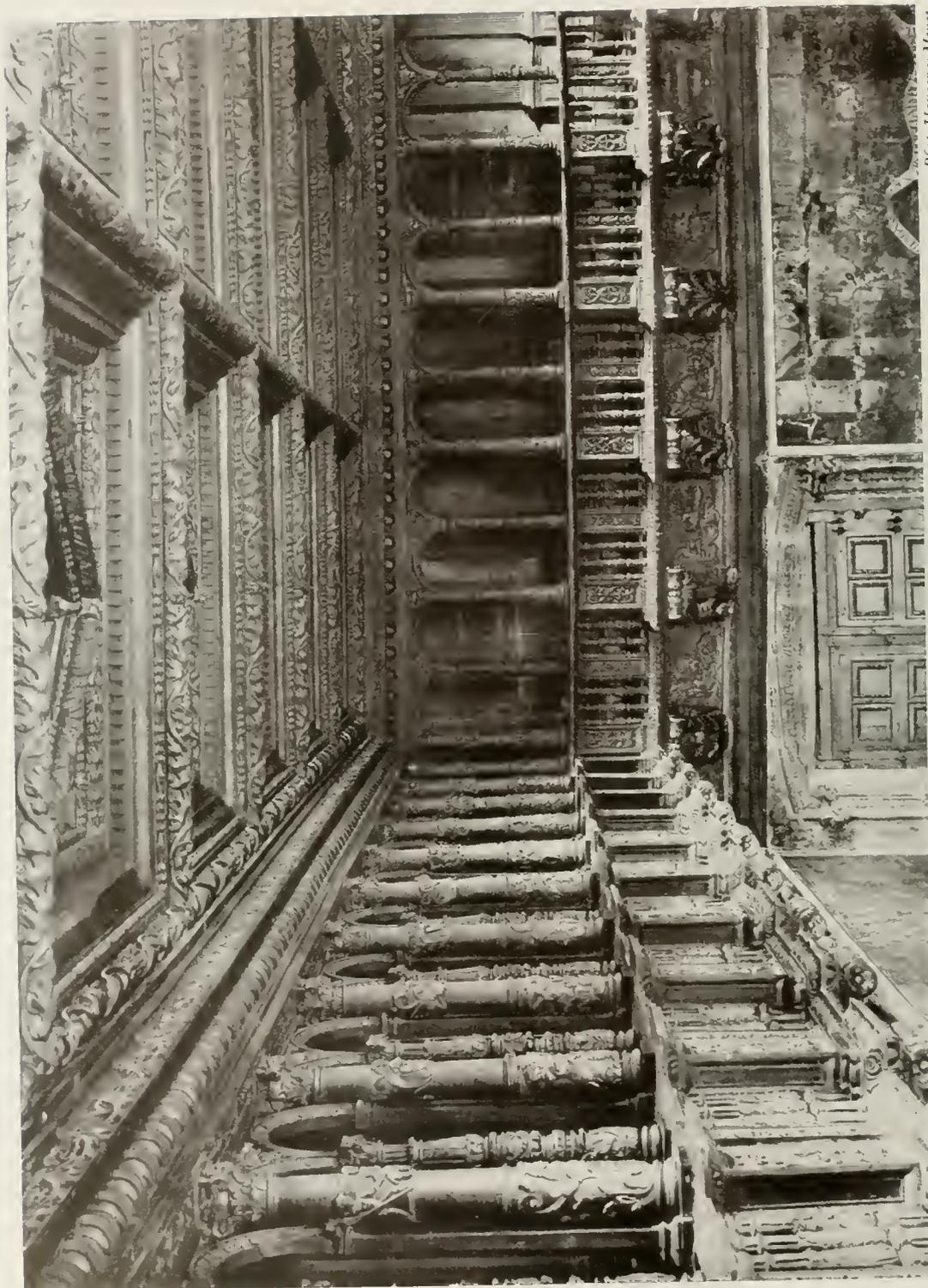
Phot. Hauser y Menet

Pastrana, Castle of the Dukes
Coffered Renaissance Ceiling. XVI. century



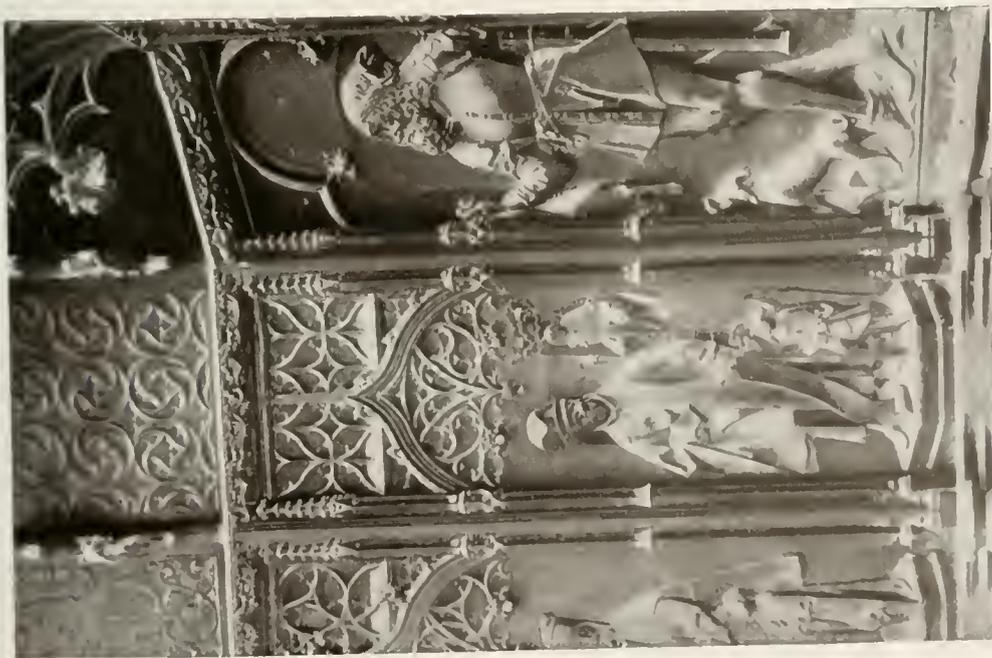
Phot. Hauser y Menet

Pastrana, Castle of the Dukes
Coffered Ceiling. XVI. century

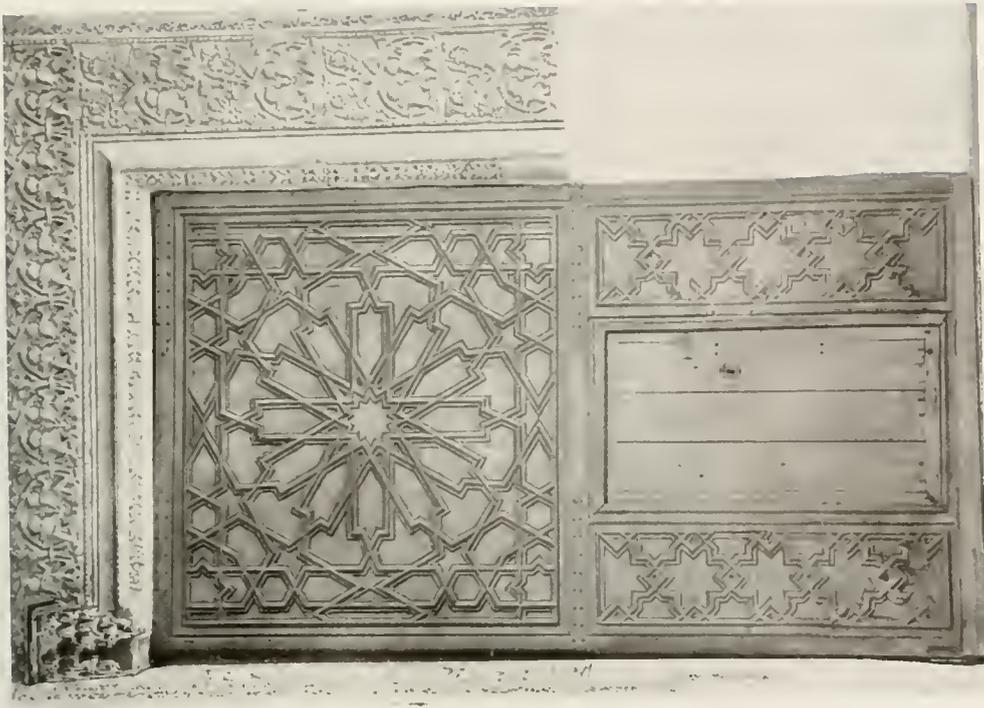


Phot. Hauser y Menet

Valencia, Audiencia. Salón de Cortes
Carved Wood Plateresque coffered Ceiling, Gallery and Consoles. Completed 1561

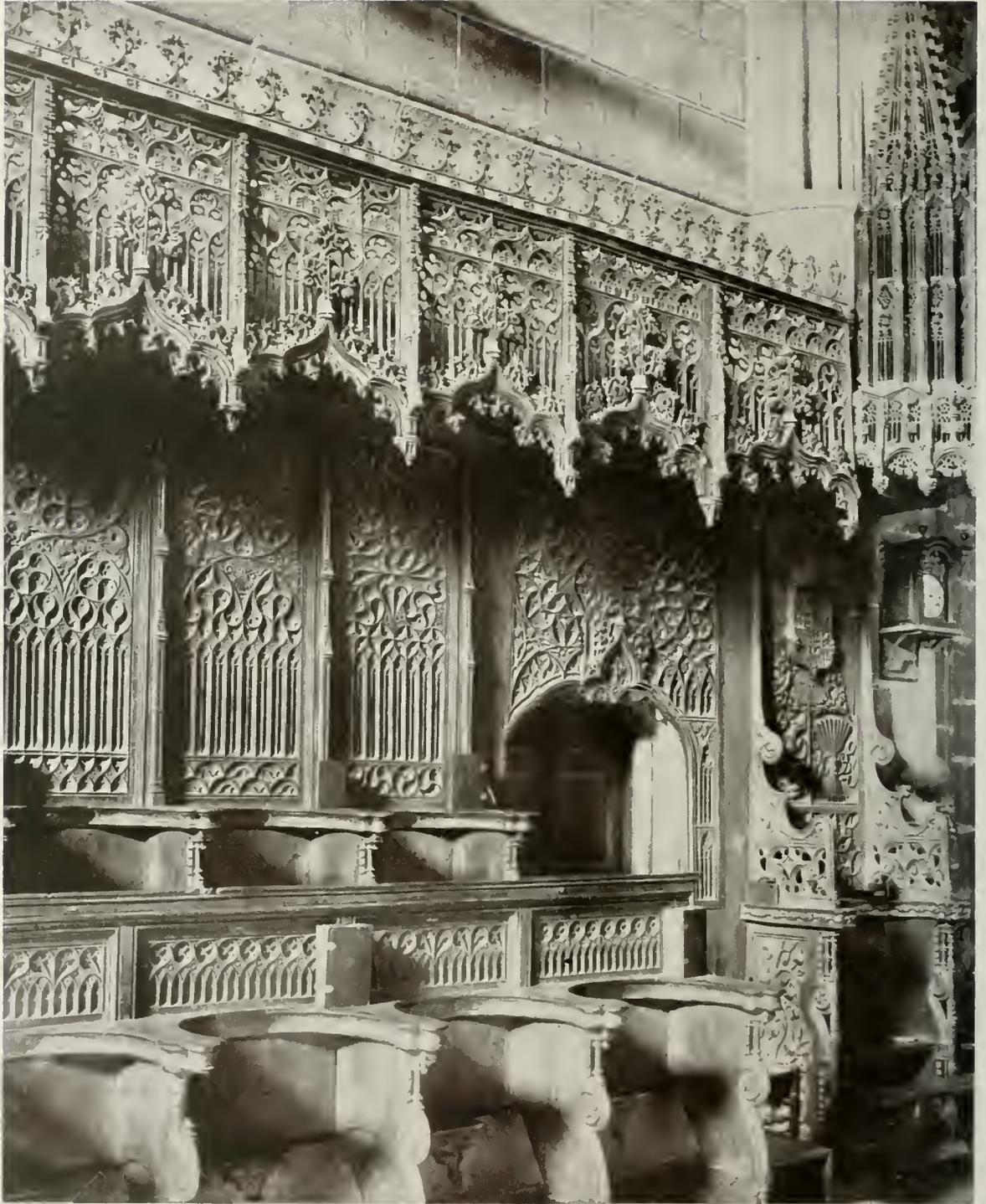


Leon, Cathedral
Late Gothic Choir Pew

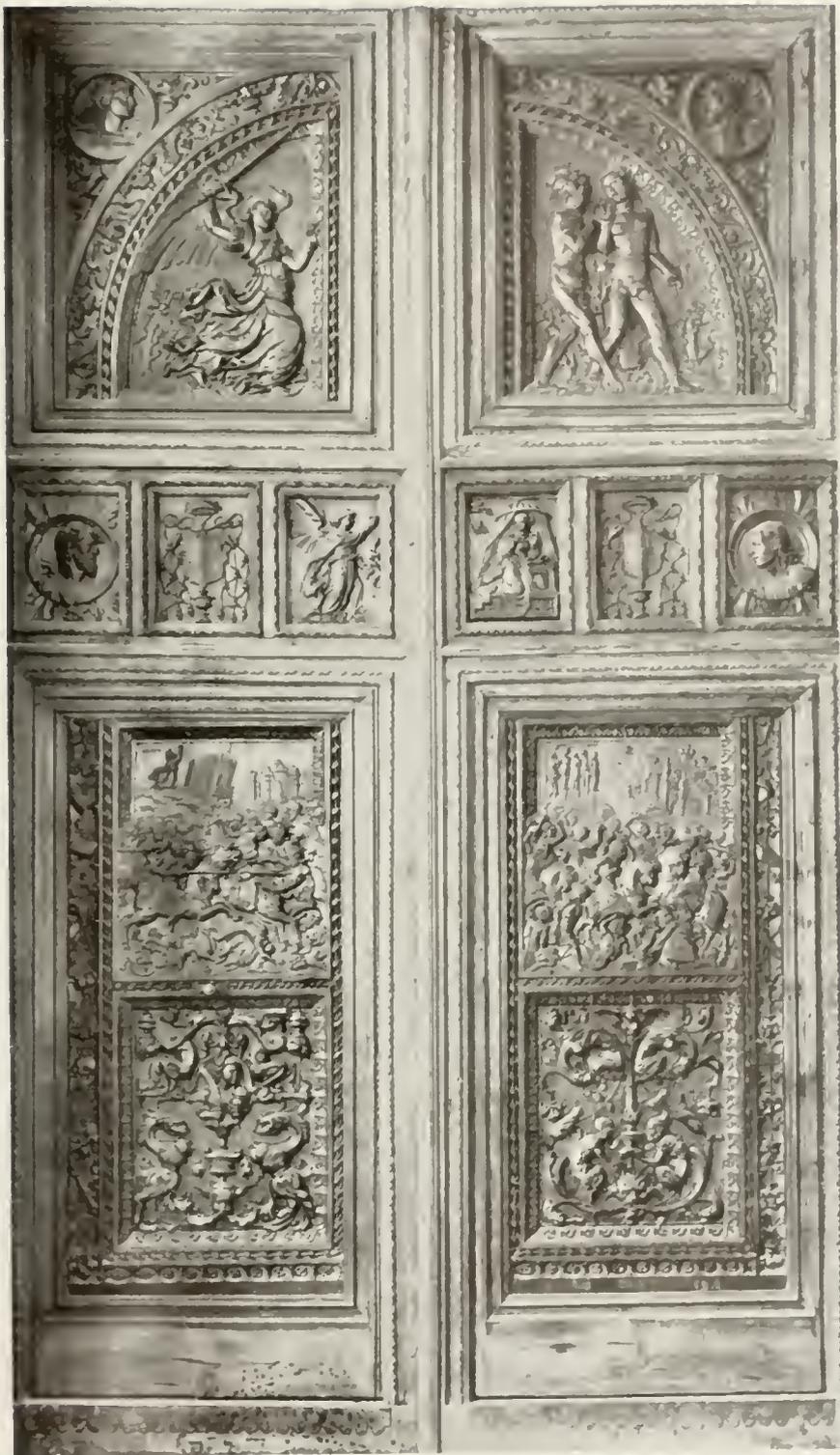


Phot. Laurent

Sevilla, Palacio de las Ducñas
Late Mudéjare Door of Wood. (Frame with Plaster Ornamentation)



Avila, Convento de S. Tomás
Late Gothic Choir Pews. End of XV. century



Madrid, Capilla del Obispo
 Renaissance Door, probably after a Design of Giralte (about 1550 - 60)



Phot. Arxiii Mas

Tortosa, Cathedral
Renaissance Choir Pews (1588—93)



Leon, S. Marcos
Renaissance Choir Pews. (French Influence. 1541 - 47)



Madrid, Don Juan Lafora
Renaissance Choir Pew
XVI. century



Madrid, Marqués de Santillana
Early Plateresque Choir Pew
Beginning of XVI. century



Madrid, Conde de las Almenas
Chair. XVI. century

Madrid, Private Collection
Renaissance Secretary. About 1600



Madrid, B. Peryonton
Chair. XVI. century. (Velvet Seat and Back)



Madrid, Conde de Seláfani
Chair. Leather Covering. End of XVI. century



Madrid, Conde de las Almenas
Chair. Velvet Covering, Renaissance Embroidery



Madrid, Marqués de Santillana
Chair. XVI. century



Madrid, Conde de las Almenas
Chair. Beginning of XVI. century



Madrid, B. Peryonton
Chair, inlaid with Mudéjare Decoration. XVI. century



Madrid, Marqués de Santillana
Field Table. XVII. century. Inlaid Work with engraved and gilded Bronze

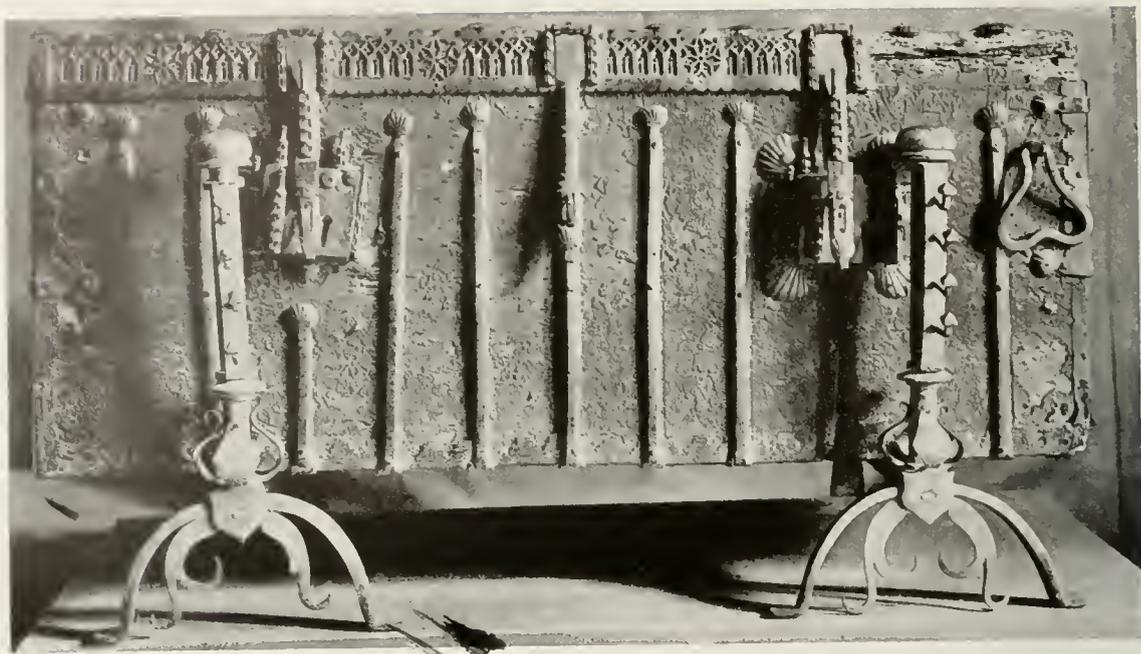
Phot. Hauser y Menet



Madrid, B. Peryonton
Renaissance Double Chest, upon it, Gothic Case
covered with Leather and wrought Iron Garnishments



Madrid, S. Belda
Secretary. XVI. century
Silver Reliefs. Covered with Velvet



Madrid, Don Pedro Ruiz

Gothic Chest covered with Leather, ornamented with wrought Iron. XV. century



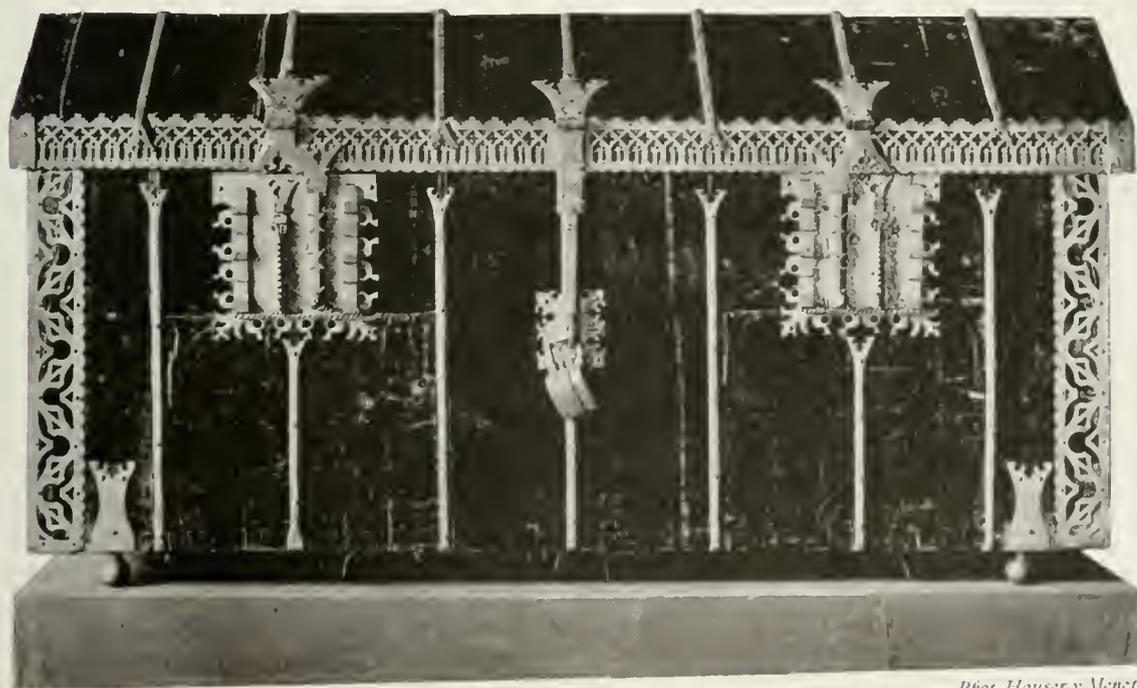
Phot. Hauser y Menet

Madrid, formerly Srta. Beatriz Lafora

Gothic carved Chest, partly gilded. XV. century

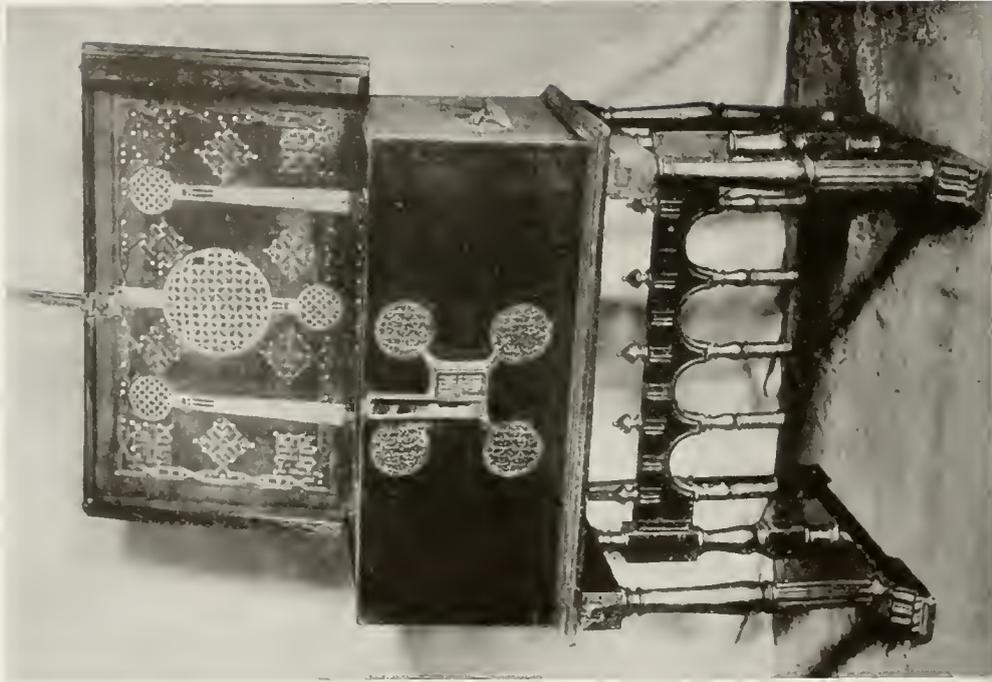


Madrid, Don Bernardo Peryonton
Gothic carved Chest. XV. century

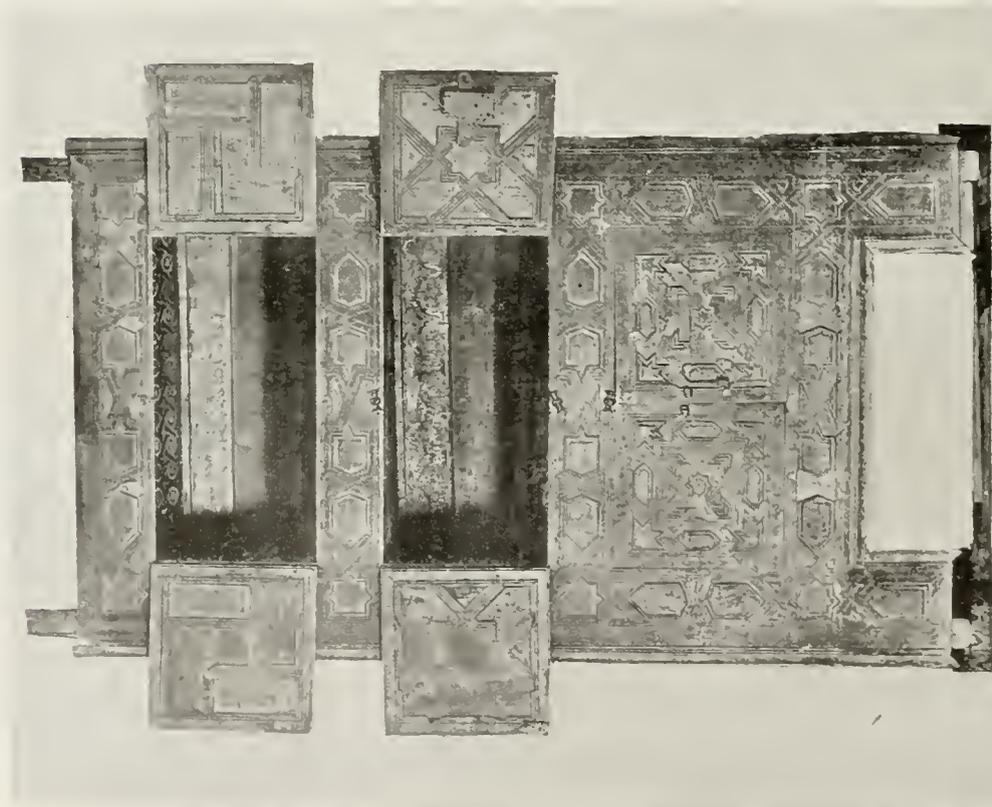


Phot. Hauser y Menet

Madrid, Don Juan Lafora
Gothic Chest covered with Velvet and wrought Iron Garnishments. End of XV. century



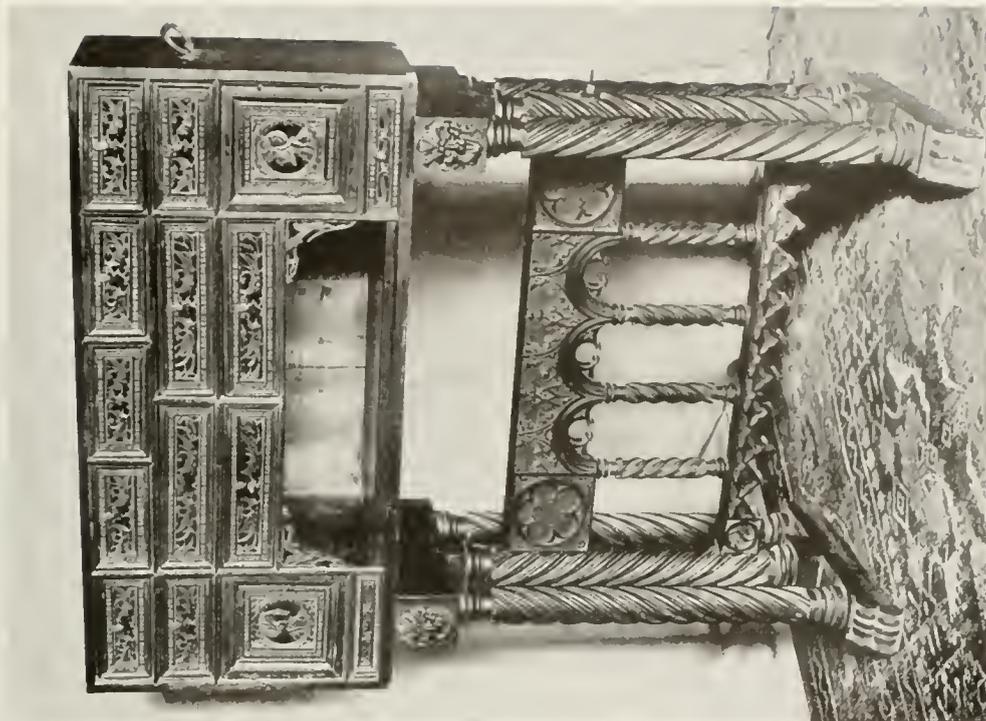
Madrid, Conde de las Almenas
Wooden Chest with late Mudéjare inlaid Decoration and perforated
Iron Work. XVI. century



Madrid, Sr. Borondo
Buffet in three Parts with carved Mudéjare Decoration, painted inside
XV. century

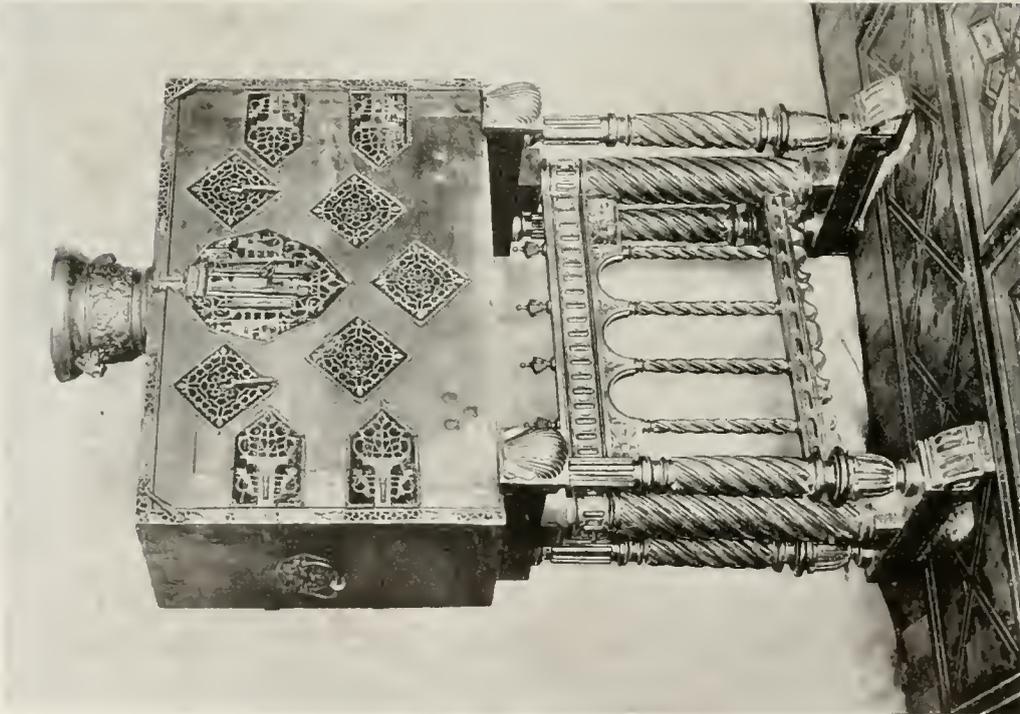


Madrid, Conde de las Almenas
Carved Wood Secretary. Plateresque Style



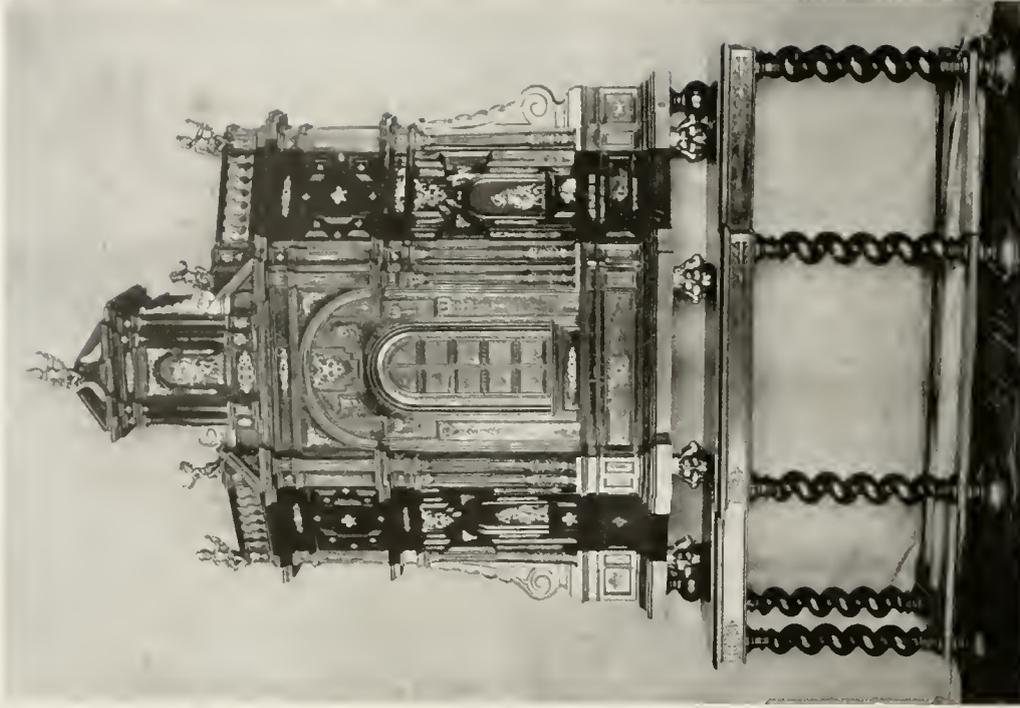
Phot. Hanser y Meryer

Madrid, Don Pedro Montal
Carved Wood Secretary. XVI. century. Plateresque Style



Phot. Hauser y Menet

Madrid, Don Domingo de las Bárcenas
Vargueño with wrought Iron Garnishments upon gilded carved Stand
End of XVI. century



Phot. Hauser y Menet

Madrid, Marqués de Viana
Baroque Buffet of Ebony with gilded Bronze
XVII. century



Phot. Hausky y. Menet

Madrid, Duke of Medinaceli
Carved Wood Bench, XVI. century



Madrid, Don José Lázaro
Plateresque wooden Secretary, made for Charles V. XVI. century



Phot. Oltra

Huesca, Catedral
Plateresque Chest for Sacristy (Wood. 1556)



Madrid, Don José Lázaro
Renaissance Secretary. XVI. century

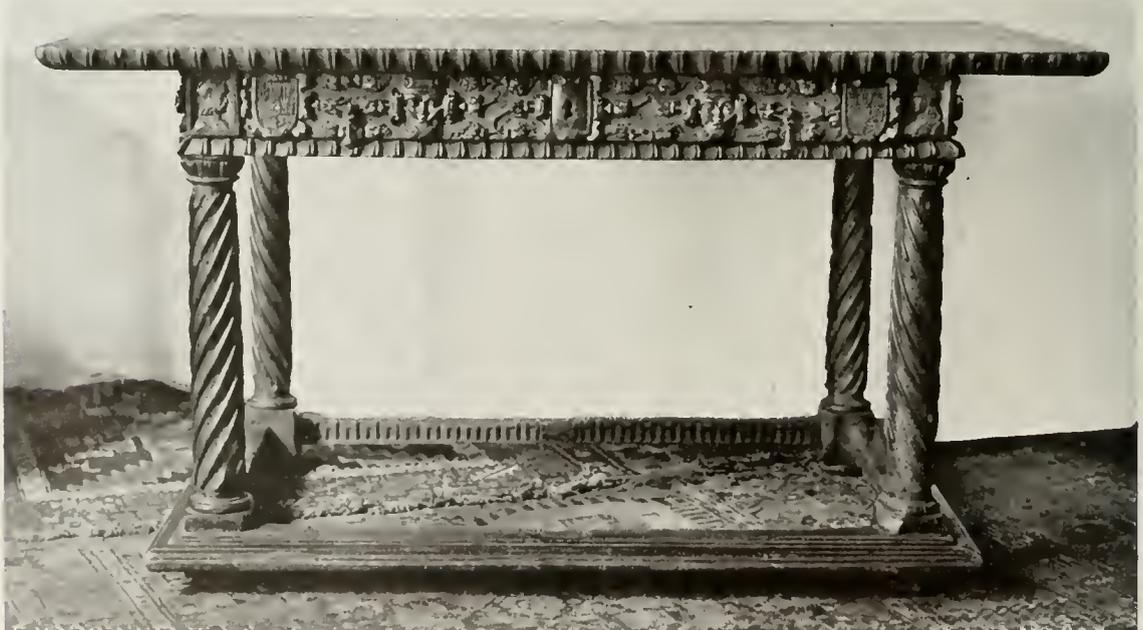


Madrid, Don José Lázaro
Small Baroque Secretary. XVII. century



Madrid, Don José Lázaro

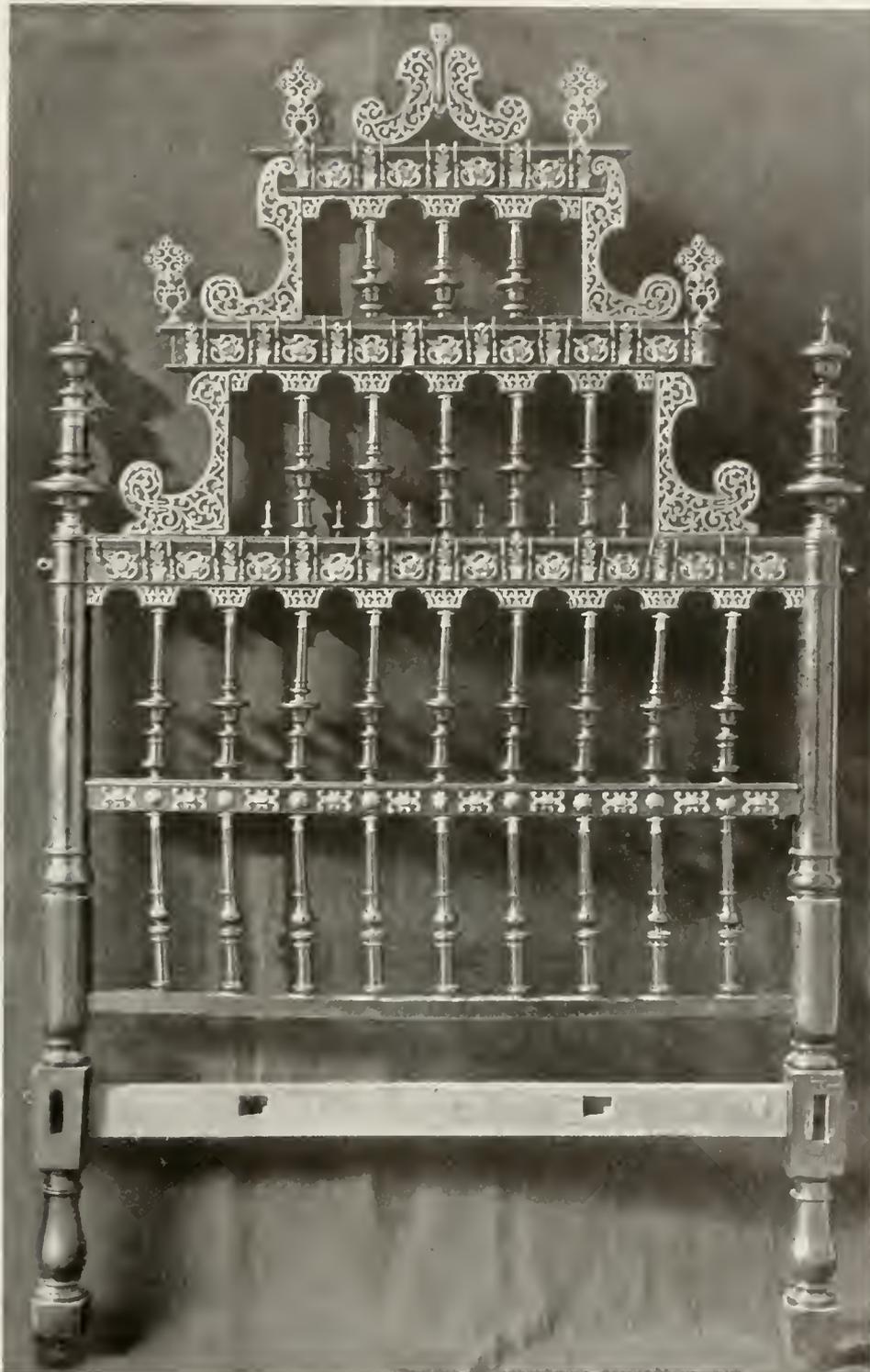
Early Plateresque Secretary with late Gothic, Mudéjare and Renaissance Elements. Beginning of XVI. century



Madrid, Don José Weissberger

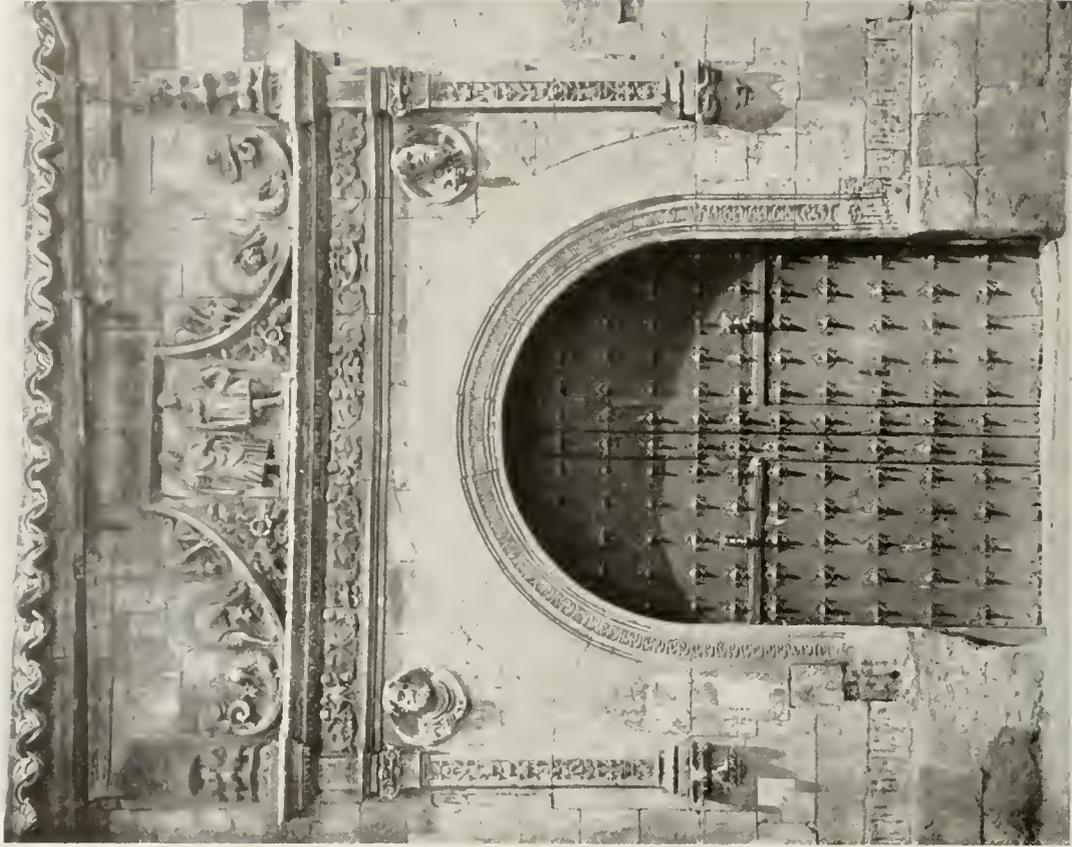
Carved Wood Renaissance Table with armorial Motive. XVI. century

Phot. Moreno



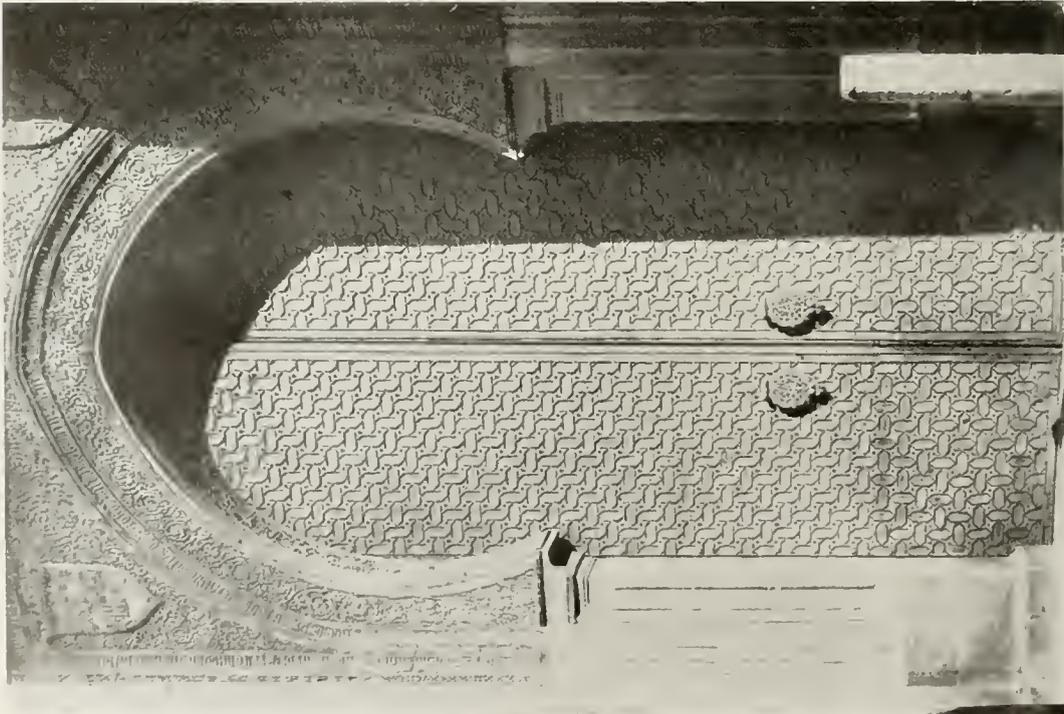
Phot. Roij

Formerly Madrid, Marqués de Salamanca
Front Part of a Bed. Wood and Bronze. XVII. century

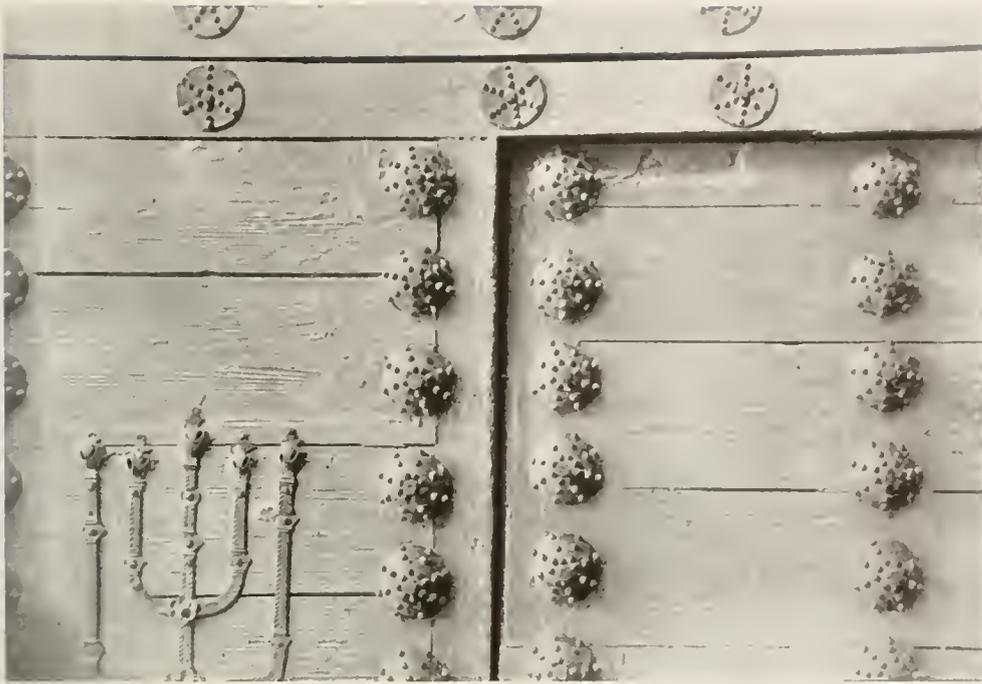


Phot. Laurent

Salamanca, Iglesia de S. Justo
Plateresque Portal. Door with Iron Garnishments and
Knockers

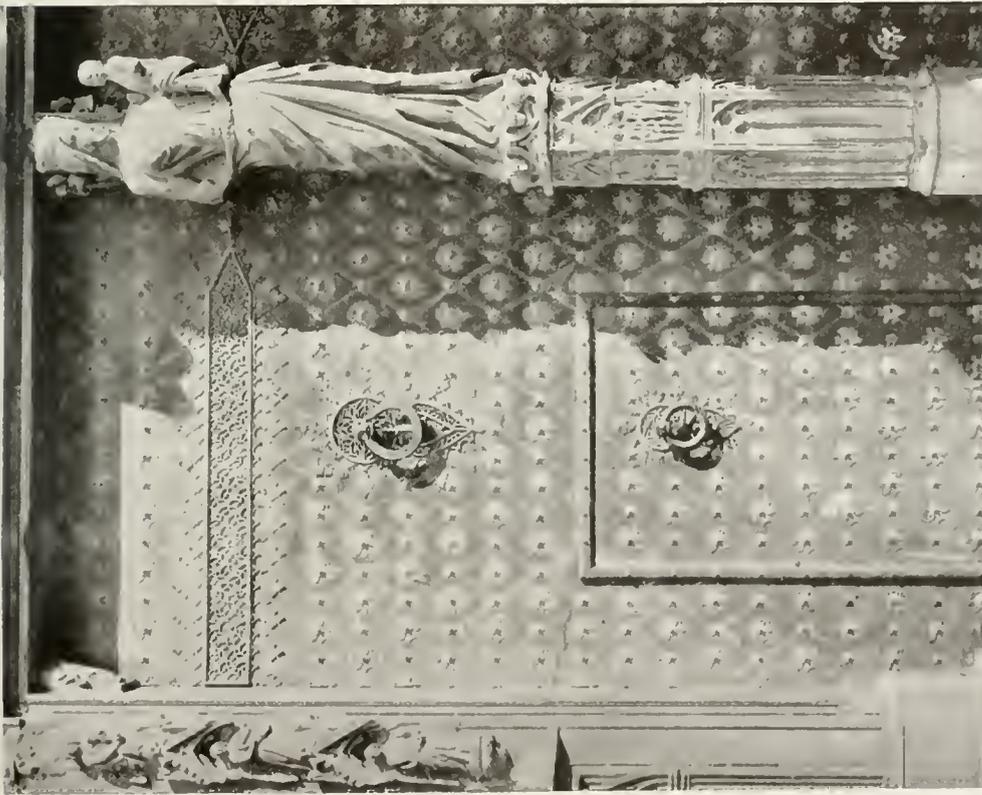


Córdoba, Cathedral
Murdeñare „Door of Mercy“. Copper folding Door and Knocker
(Frame of Gypsum Decoration)

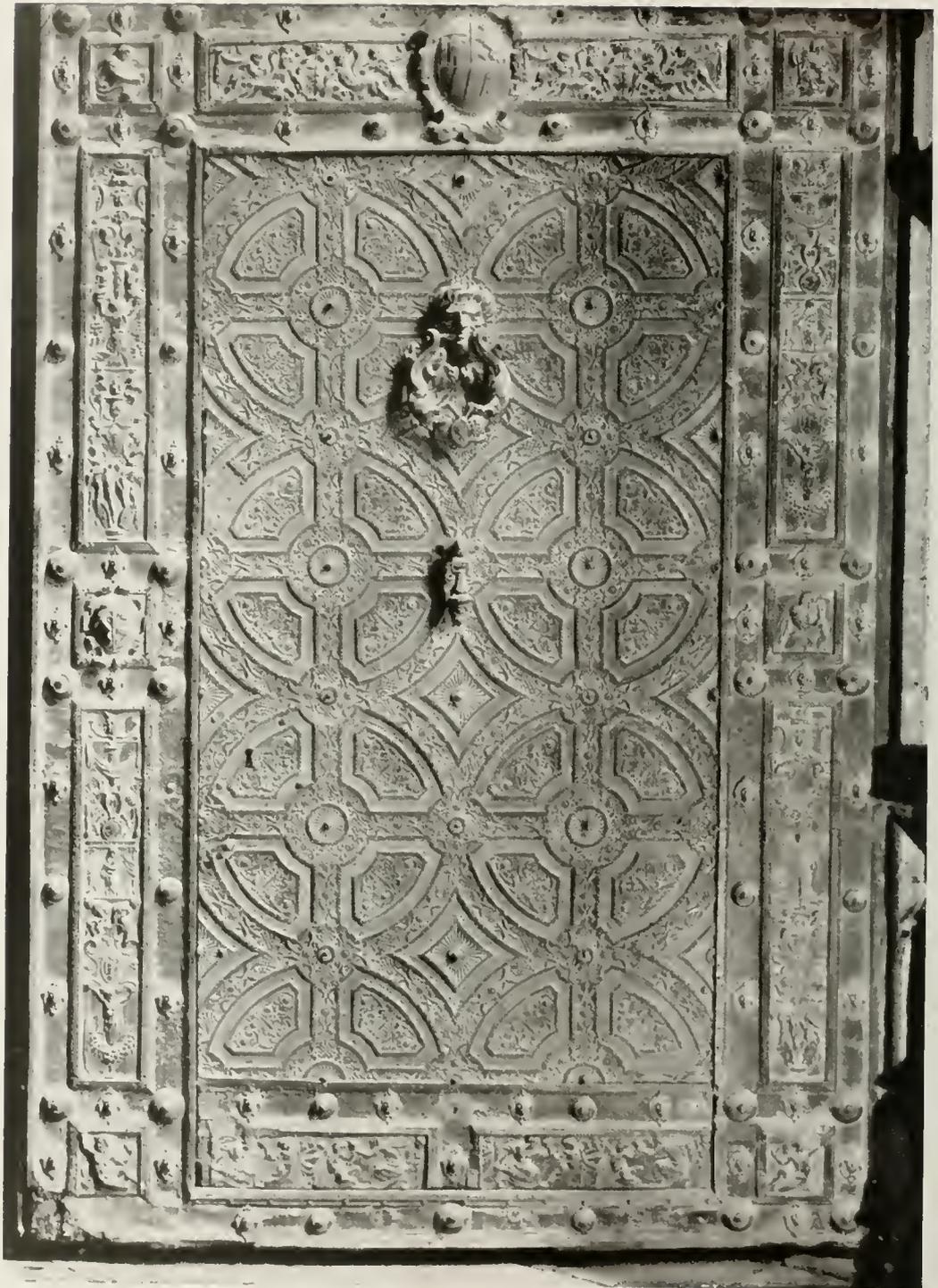


Phot. I. Iacob

Avila
Gothic Door Garnishments

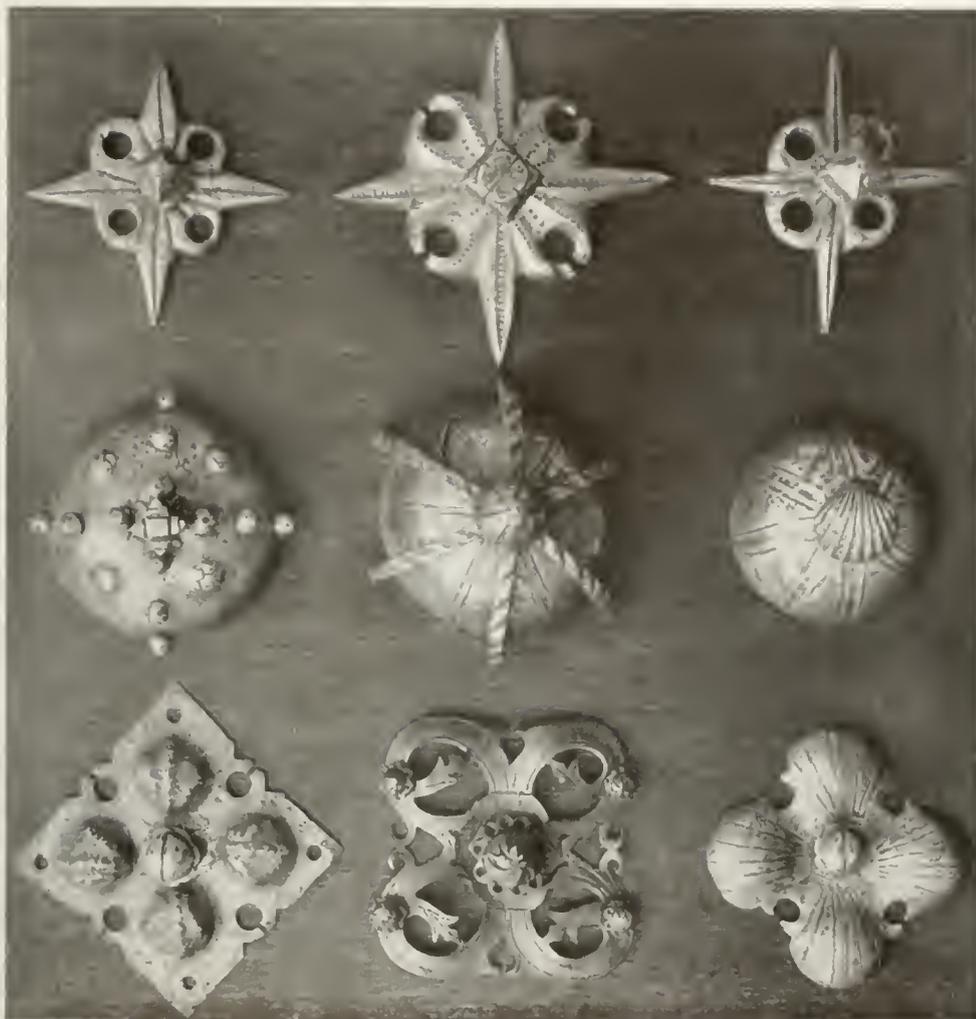


Tarragona, La Catedral
Late Gothic wrought Iron garnished Double Door with Copper Nails and Knockers



Fot. Moreno

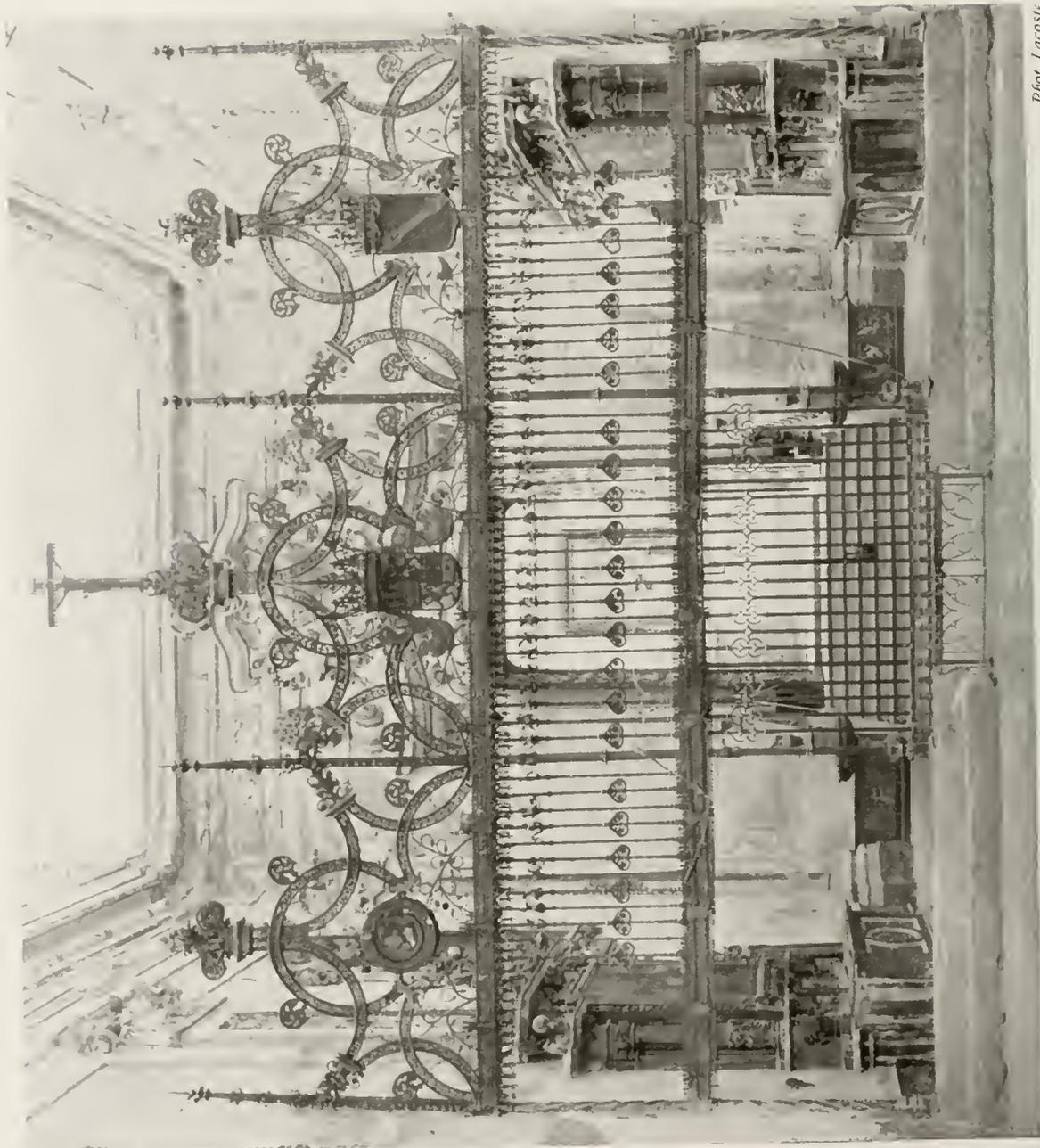
Toledo, Cathedral
Renaissance Door with Knockers (Bronze)



Heads of Nails (wrought Iron) for Door Garnishments, late XV. and XVI. century



(Left) Late Gothic enamelled copper-gilded Box. About 1500 — (Right) Roman enamelled Chest. XIII. century
Madrid, Don José Lázaro



Phot. Lacosta

El Paular, Cartuja
Late Gothic wrought Iron Gate of the Monastery Church



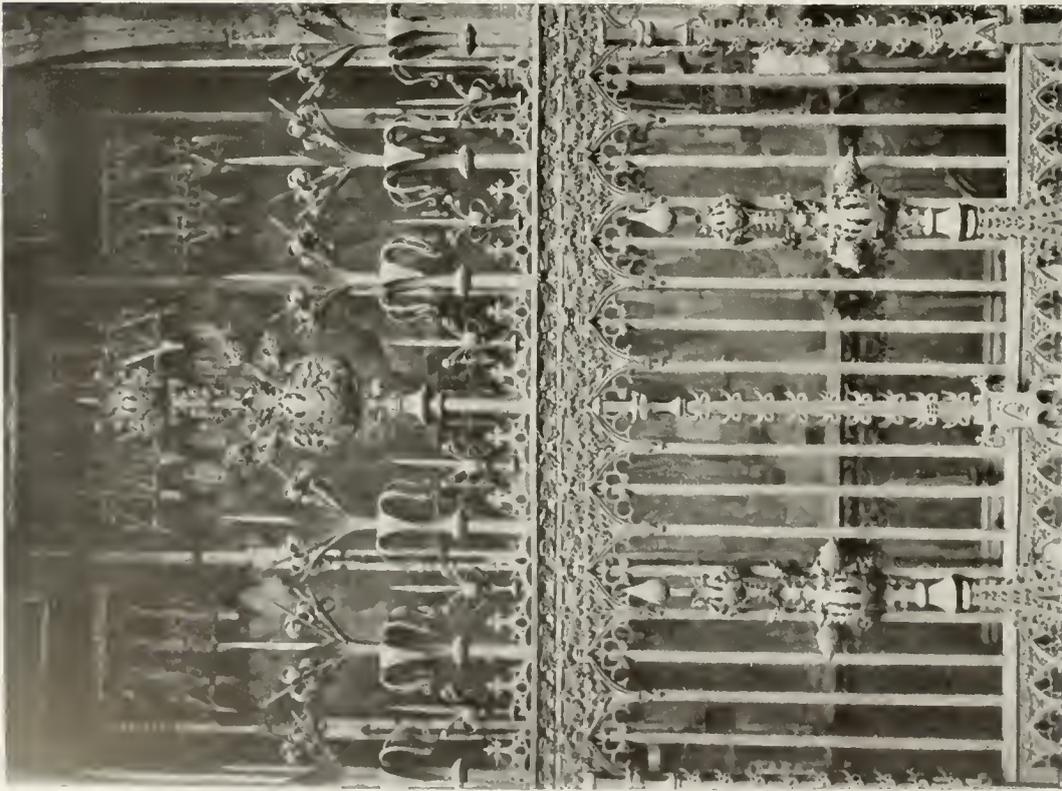
Phot. Moreno

Alcalá de Henares, La Magistral
Plateresque Chapel Grating



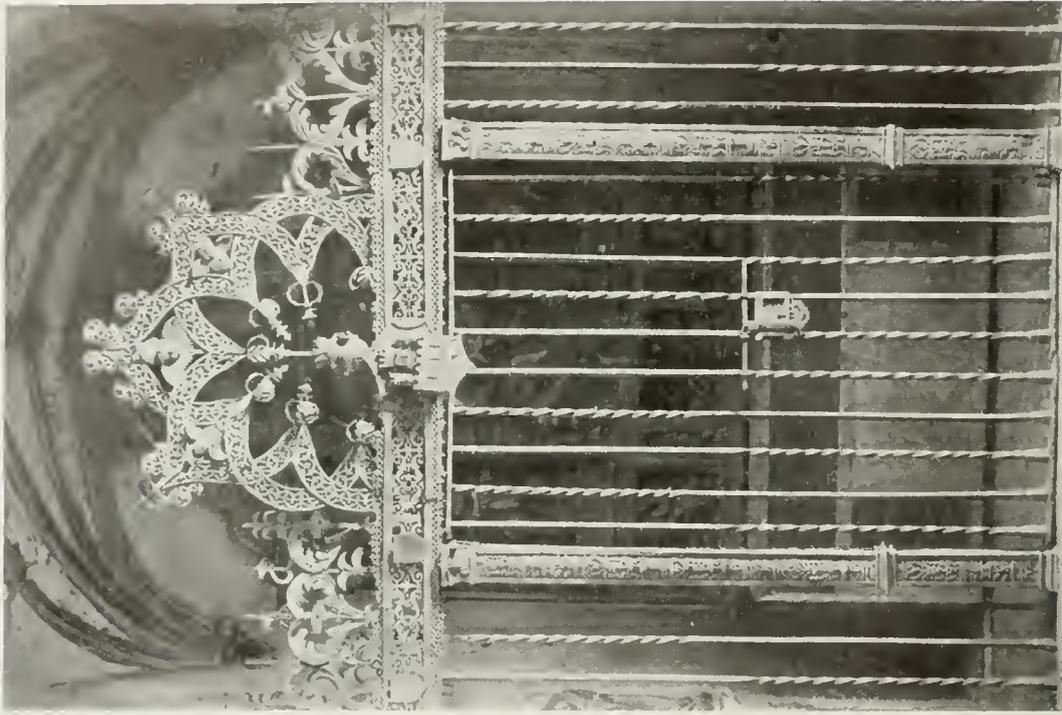
Phot. Lament

Barcelona, Cathedral
Gothic Chapel Grating (wrought iron)



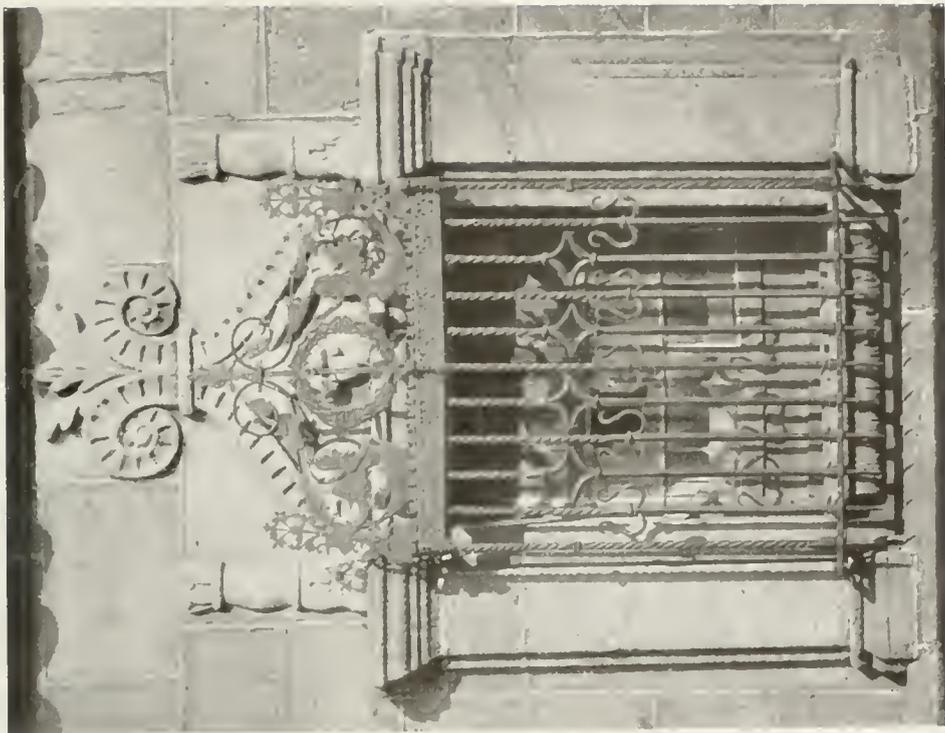
Phot. Arxivi Mas

Barcelona, Cathedral
Late Gothic Grating (wrought Iron)



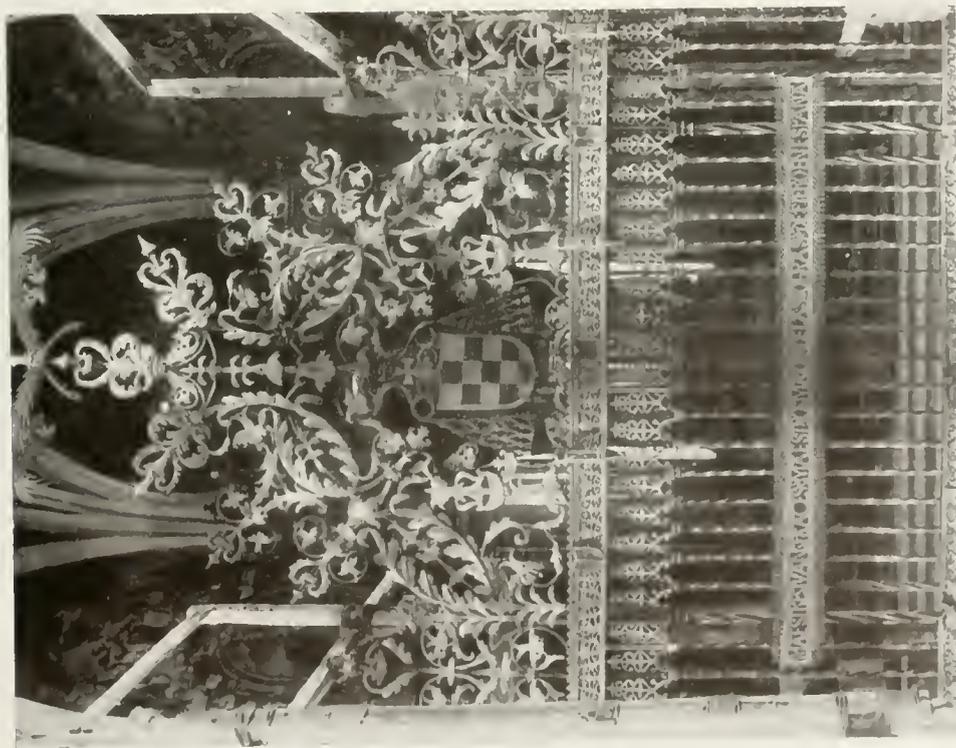
Phot. Arxivi Mas

Huesca, Cathedral, Capilla de Sa. Ana
Early Plateresque Chapel Grating with Mudéjare Influence



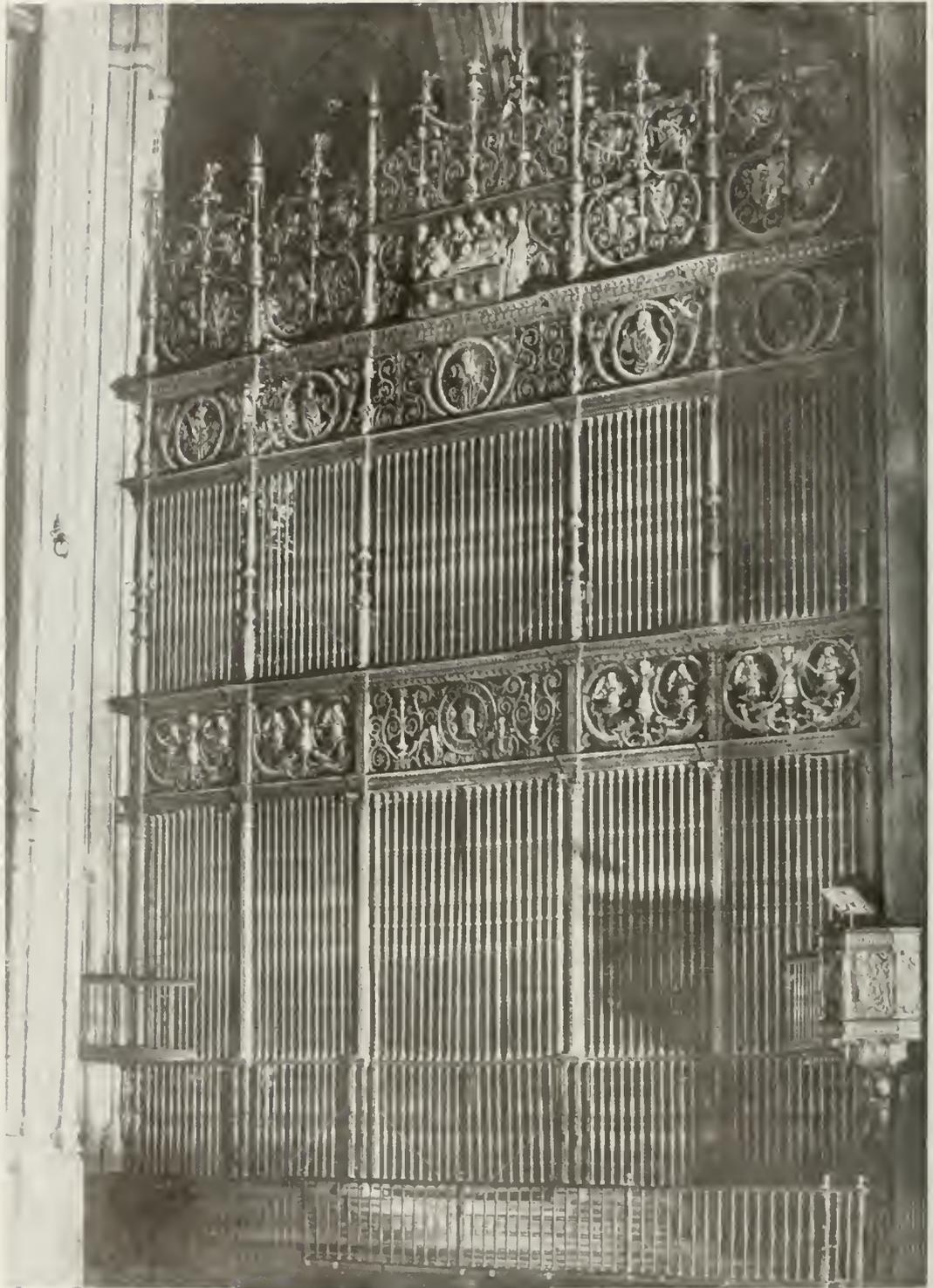
Phot. I. Gault

Avila
Late Gothic wrought Iron Window Grating



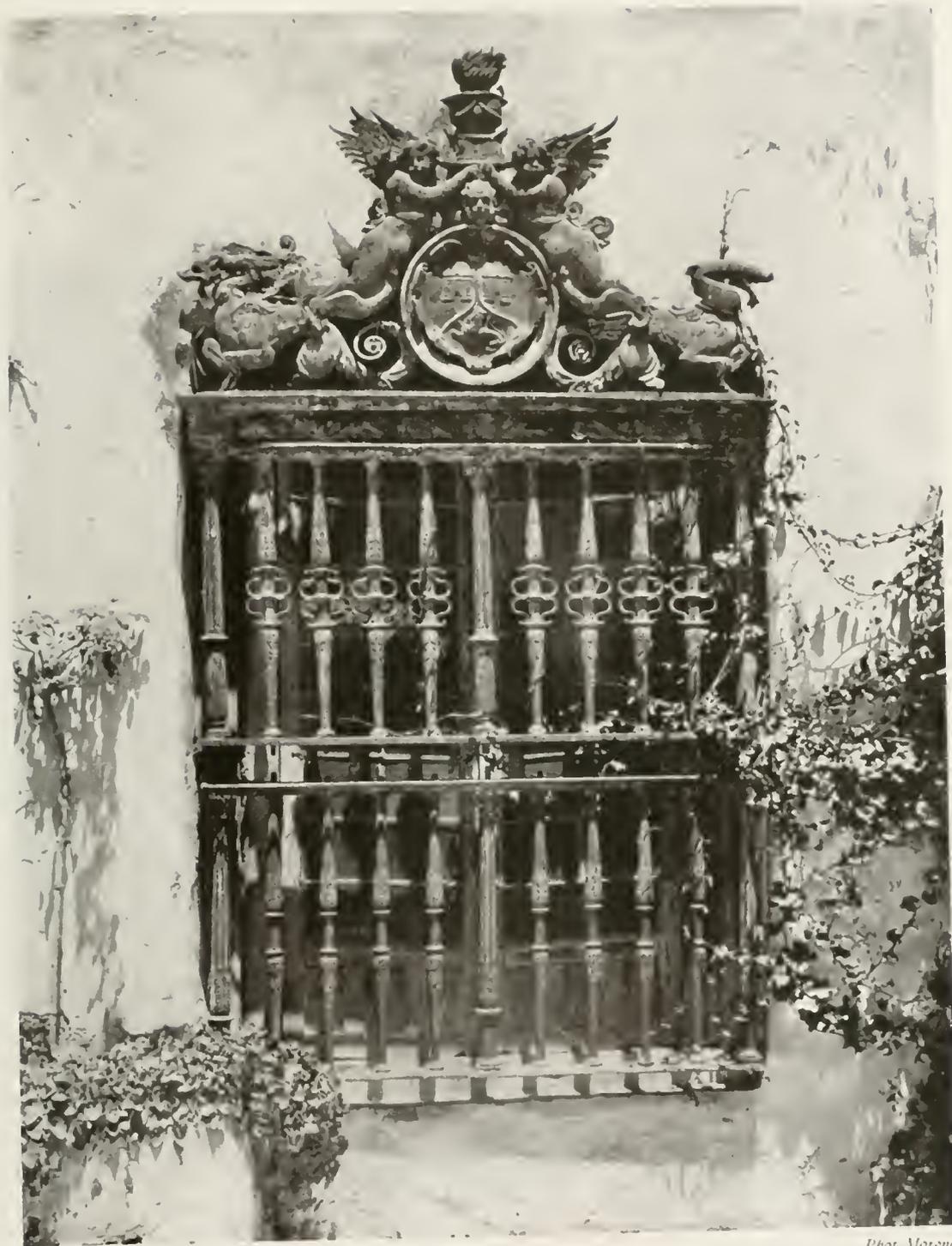
Phot. Morcino

Alcalá de Henares, La Magistral
Late Gothic wrought Iron Altar Grating



Phot. Lacoste

Sevilla, Cathedral
Plateresque wrought Iron Altar Grating



Phot. Moreno

Sevilla, Casa de Pilatos
Plateresque wrought Iron Window Grating. First half of XVI. century



Phot. Moreno

Toledo, Cathedral
Renaissance Pulpit. Iron and Bronze (1543—52)



Barcelona, Don Carlos Vallin
Gothic Eagle, wrought Iron. XV century



Barcelona, Don Carlos Vallin
Bronze Mortar (1790)



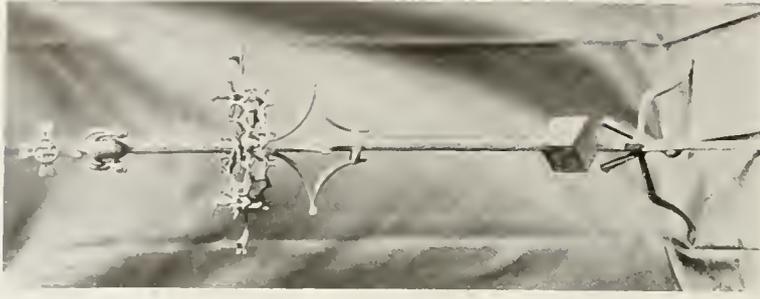
Phot. Hauser y Menet

Madrid, Don R. Sinobas
Late Gothic Bronze Weight (1492)



Phot. Hauser y Menet

Madrid, Don R. Sinobas
Bronze Weight (1609), after Gothic Model



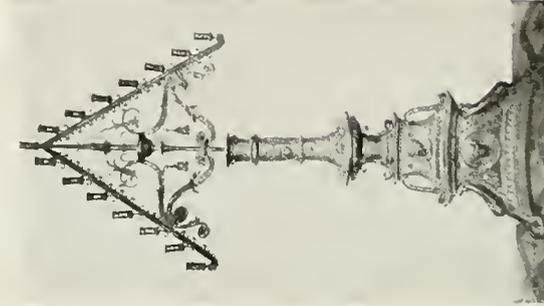
Barcelona, Don Carlos Vallin
Gothic wrought Iron Candelastrum



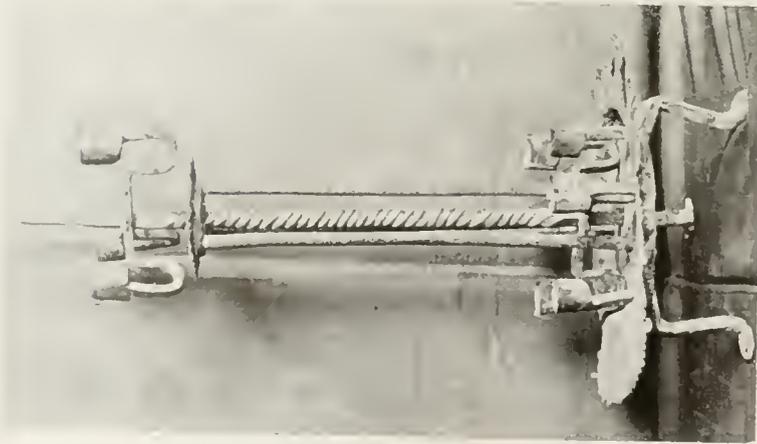
Madrid, Don José Lázaro
Brazier. XVI. century



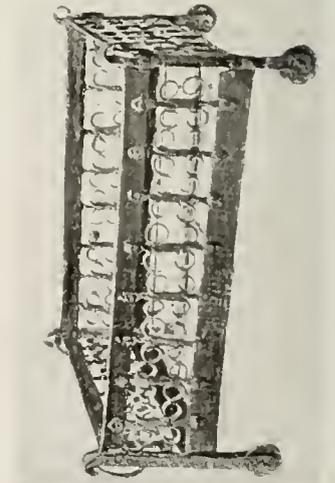
Madrid, Conde de Torrepalma
Late Gothic Brazier with Shell Decoration
About 1500



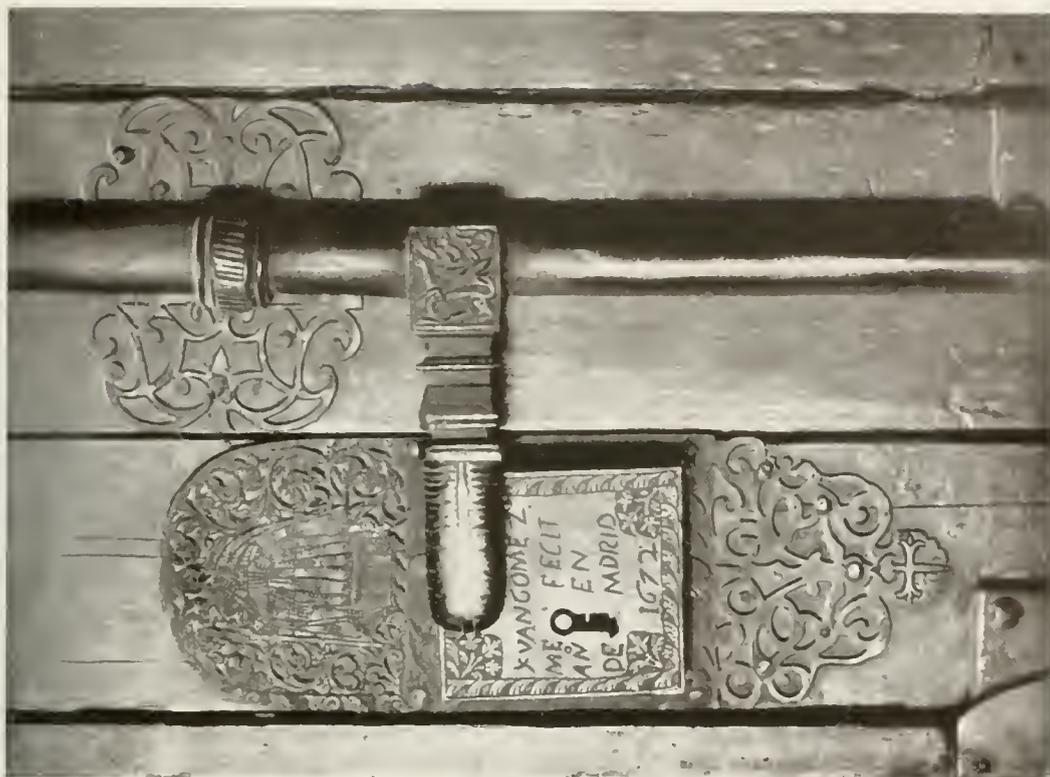
Burgos, Cathedral
Plateresque Bronze Candelastrum
XVI. century



Barcelona, Don Carlos Vallin
Gothic wrought Iron Candlestick

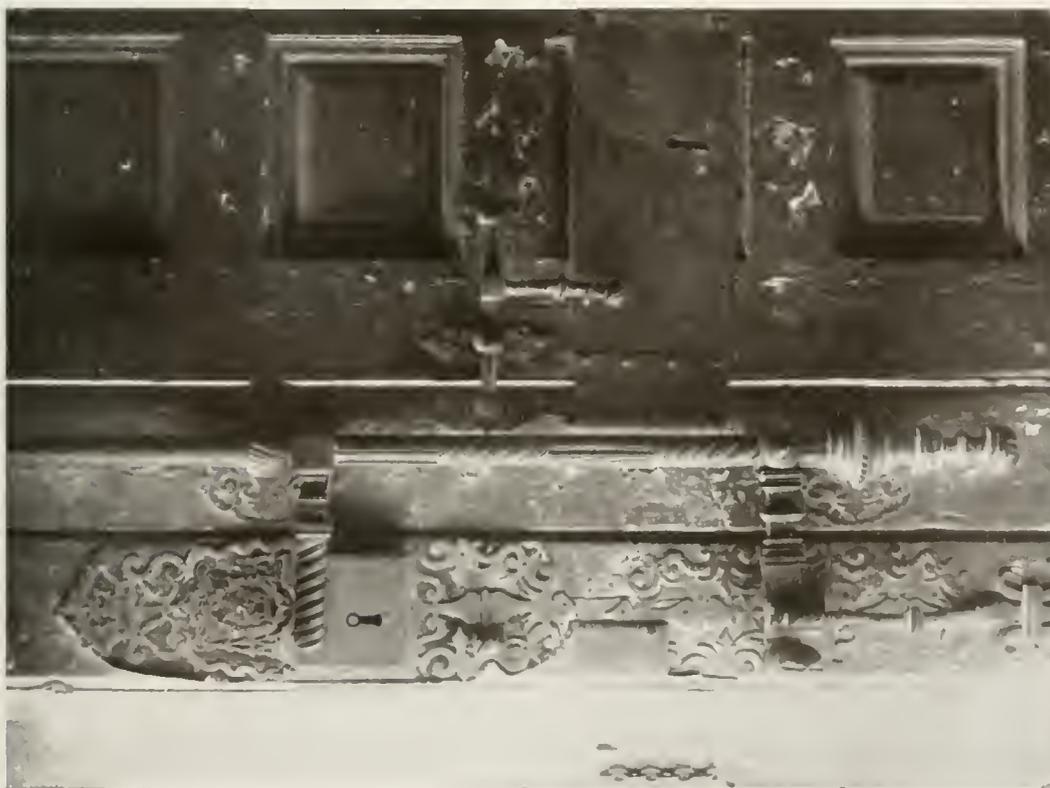


Cau Ferrat, Don Santiago Rusiñol
Late Roman wrought Iron Brazier



Pict. Moreno

Alcalá de Henares, Cloister of S. Magdalen
Baroque Lock (1672)



Alcalá de Henares, Oratorio de S. Felipe
Wrought Iron Baroque Lock. XVII. century



Phot. Roig

Alcort Porcelain. Polychromic Plaquette and Saucer
XVIII. century



Phot. Roig

Alcort Porcelain. Polychromic Washing Set
XVIII. century

Madrid, Don Felix Bois



Phot. Roig

Alcora Porcelain. Pyramid as Table Decoration



Phot. Roig

Alcora Flower Vase with Silver Reflex

Madrid, Don Felix Bois



Phot. Roig

Madrid, Conde de las Almenas
Alcora Ceramic. Chemist's Pot. Blue Decoration



Phot. Roig

Barcelona, Colección Güell
Alcora Dish with coloured Decoration

*Phot. Roig*

Madrid, Conde de las Almenas
Alcora Porcelain. Group in White, polychromic Dishes

*Phot. Roig*

Madrid, Don Felix Bois
Alcora Porcelain. Busts and polychromic Vases

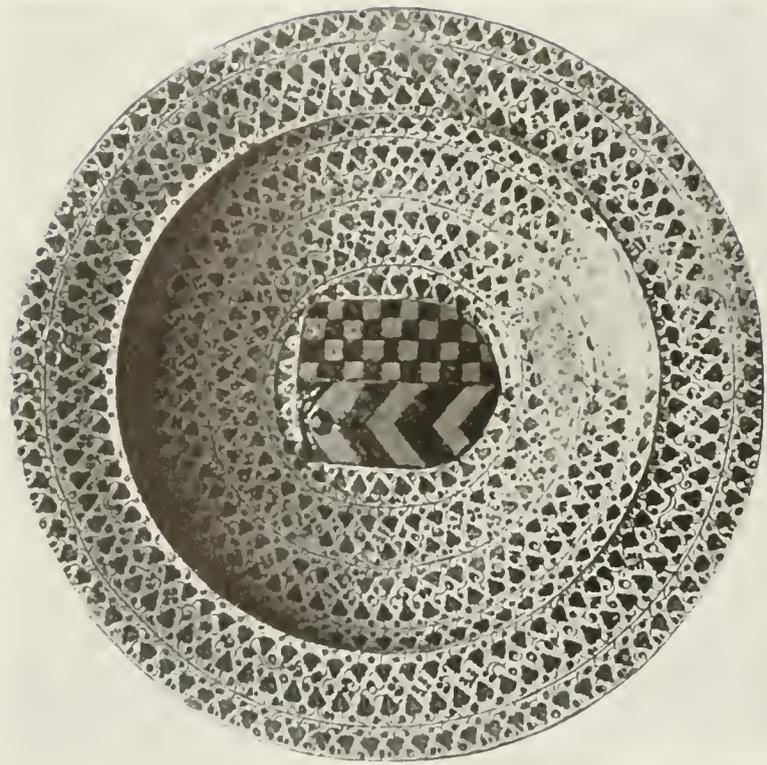
*Phot. Roig*

Madrid, Don Felix Bois
Alcora Porcelain. Basins and Flower Pots



Formerly Barcelona, M. Paul Tachard

Hispano-Moresque Chemist's Pots with blue Decoration and metallic Gloss. Manises. First half of XV. century



After van de Put

Formerly London, Art Trade

Hispano-Moresque Plate with Grape Leaf Decoration and Coat of Arms of Isabella, Consort of Marshal Philip de Crèveccœur (died 1494), Valencia



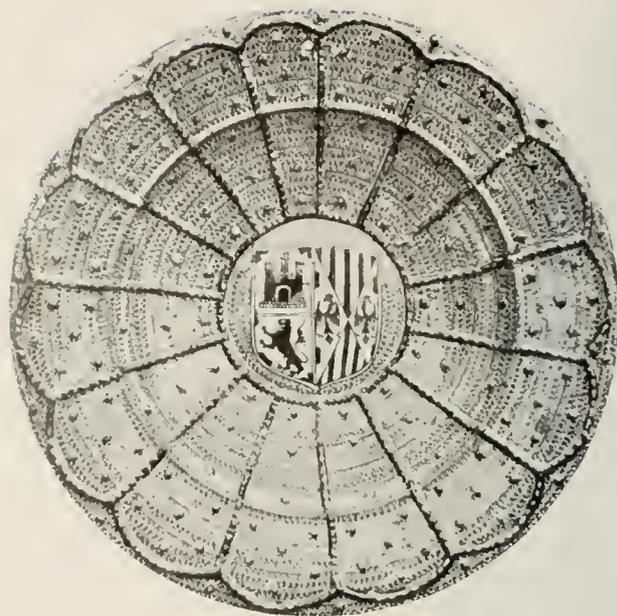
Paris, Louvre

Hispano-Moresque Plate with figural Scene. Blue gold on ivory white Decoration. Manises. Beginning of XV. century



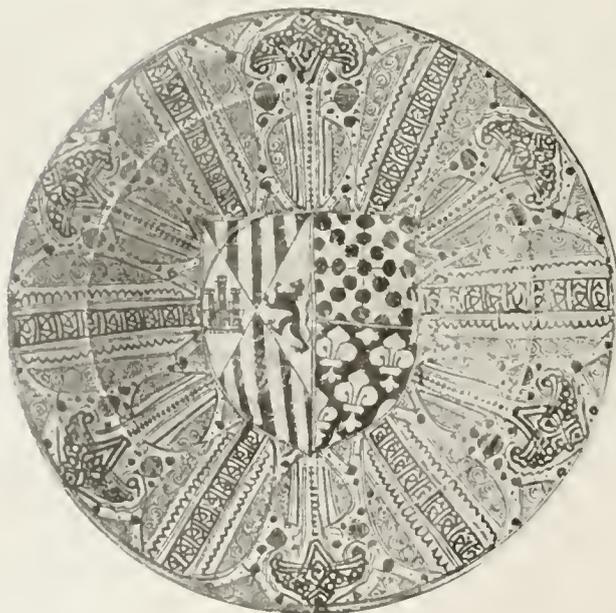
After van de Put

Formerly London, Art Trade
Back of the Crève-cœur Plate (see Page 145)



After van de Put

London, South Kensington Museum
Hispano-Moresque Plate. Beginning of XVI. century



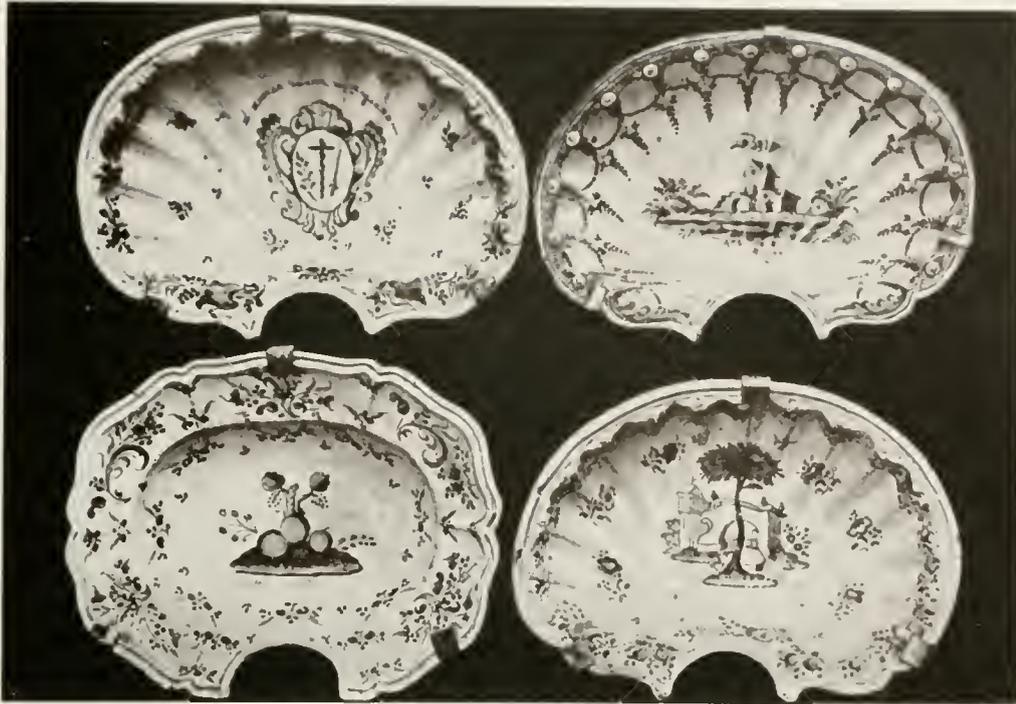
After van de Put

Sèvres, Musée Céramique
Hispano-Moresque Plate. Decorations of Spirals and Lines of Writing



After van de Put

London, South Kensington Museum
Hispano-Moresque Plate. Small Leaf Decoration. XV. century



Talavera Ceramic. XVIII. century. Polydromic Shaving Basins

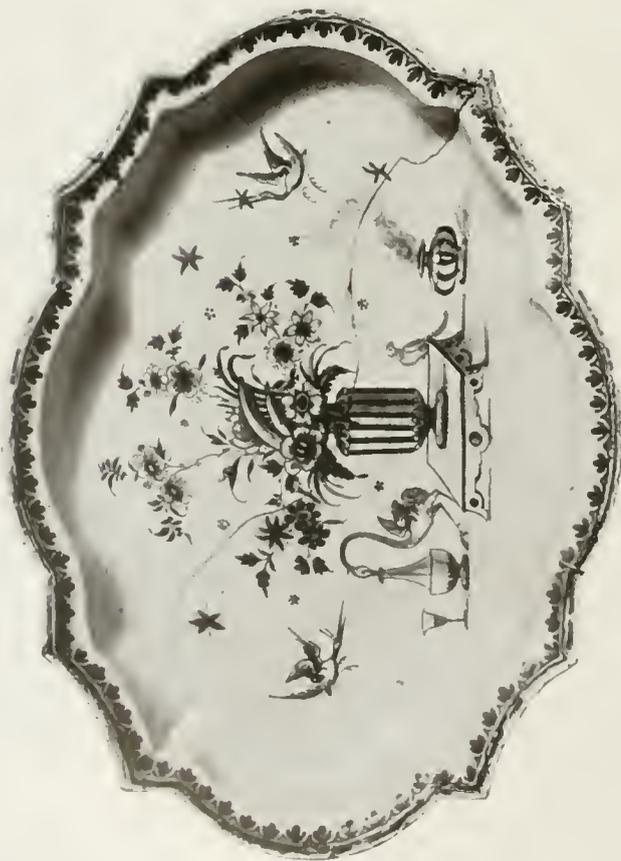


Talavera Ceramic. XVIII. century. Holy Water Pots with Arms of different ecclesiastical Orders
Madrid, Don Platon Páramo



Two Talavera Plates
XVI. century

Barcelona, Don Carlos Vallin



Two Alcora Dishes
XVIII. century



Cerámica de Talavera. Siglo XVII.

Upper Row: Vessels from the Eskorial Drugstore, the blue ground treated with the Sponge. — Blue adorned Vase with Lid (Madrid, Conde de Casal). — Polychromatic Jug of XVI. century (Barcelona, Don Luis Plandiura). — Lower Row: Wine Jug with Hunting Scenes. — Two double-handled Vases (Madrid, Don Felix Bois)



Talavera Ceramic. Small Dish. End of XVII. century



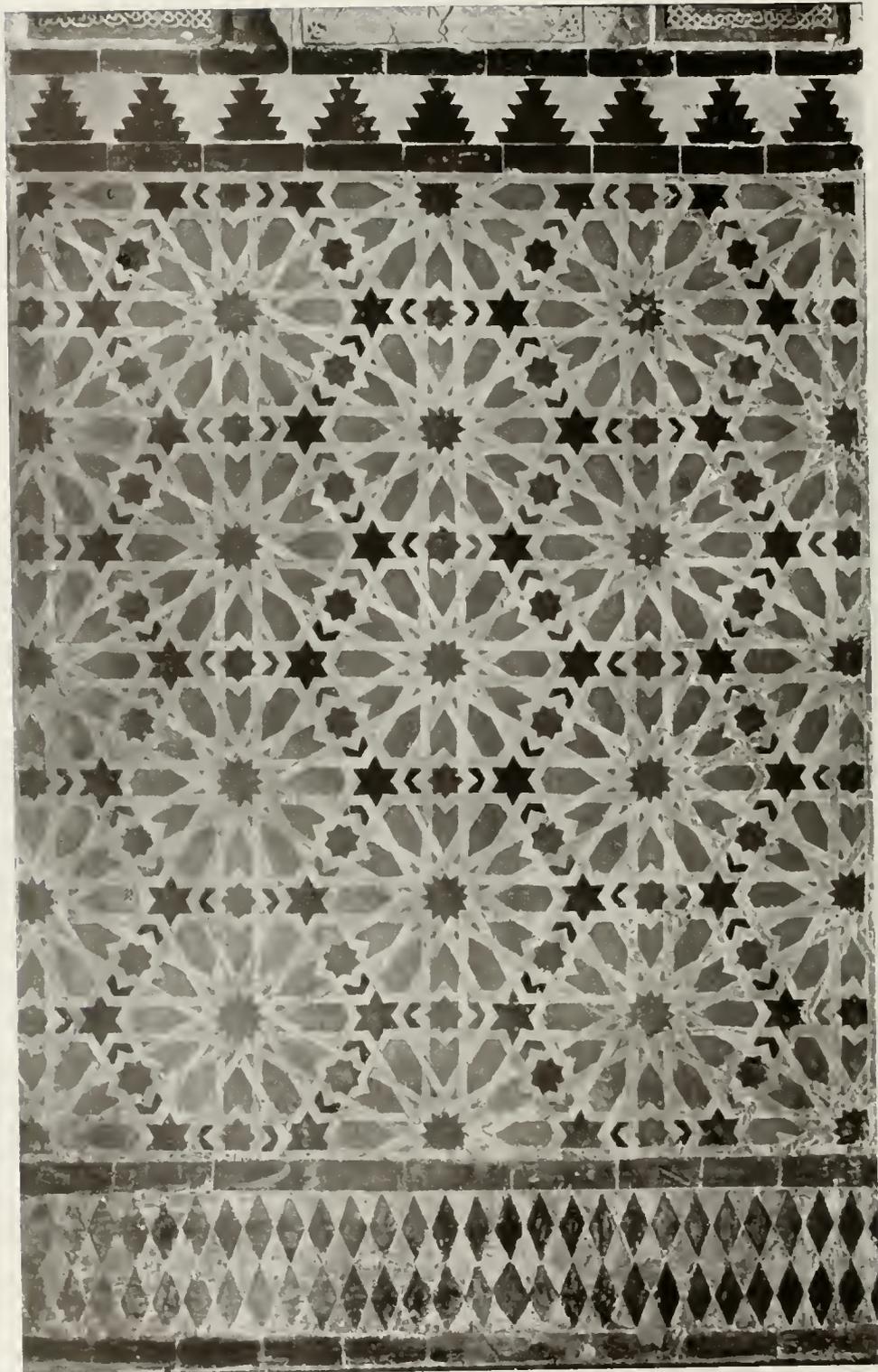
Talavera Ceramic. Plate. XVII. century
Madrid, Collection J. Weissberger



Talavera Ceramic. Bowl. About 1700



Talavera Ceramic. Plate. XVII. century
Madrid, Collection J. Weissberger



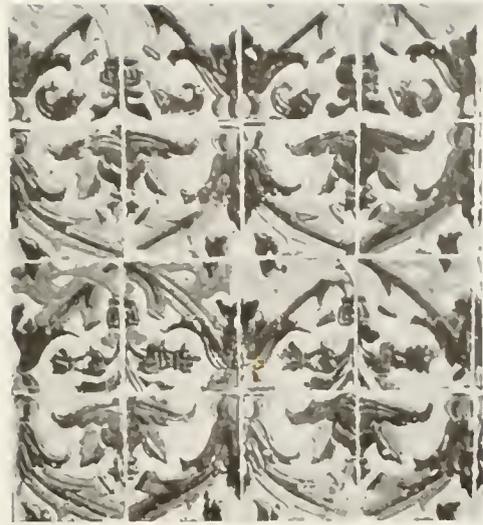
Phot. Lacoste

Sevilla, Alcázar, Patio de las Doncellas
Wall Tiling. Moorish Star Pattern



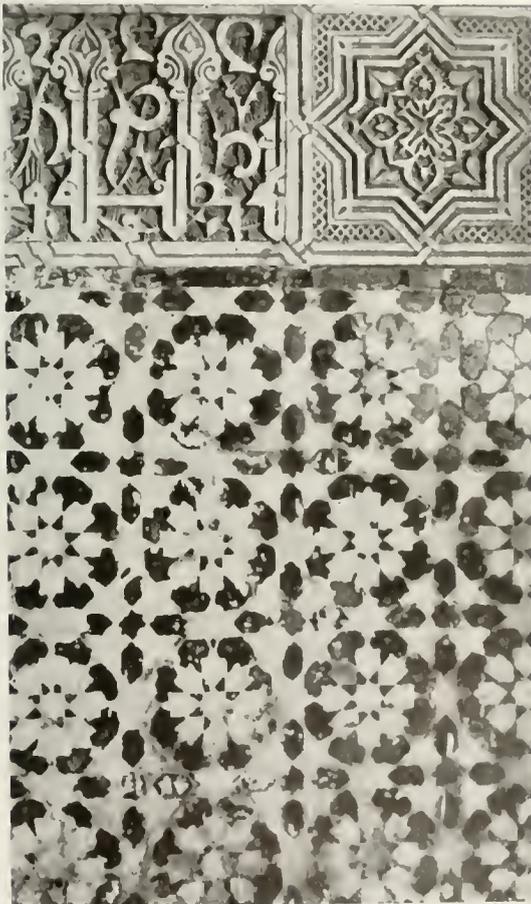
Phot. Hauser y Monet

Granada, Alhambra
Moorish Floor Tiling Work with white Band Work
XIV. century



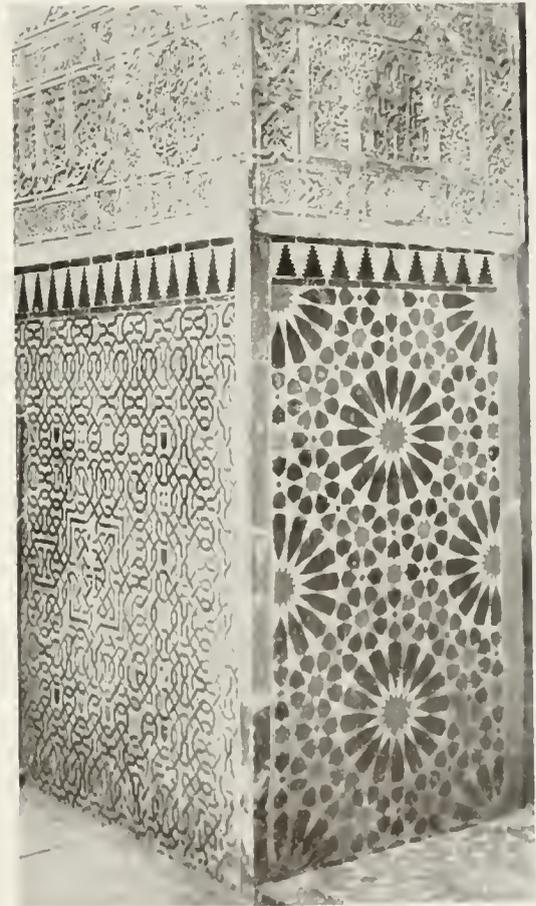
Phot. G. Osthaus

Hagen, Folkwang Museum
Sevillian Floor Tiling. Pomegranate Pattern
XVI. century



Phot. G. Osthaus

Granada, Alhambra
Moorish Floor Tiling. Star Pattern. XIV. century



Phot. G. Osthaus

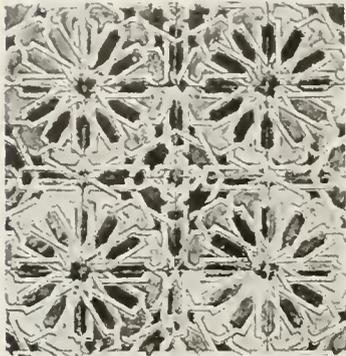
Granada, Alhambra
Tiling Socle. Star Pattern and Band Work. XIV. century



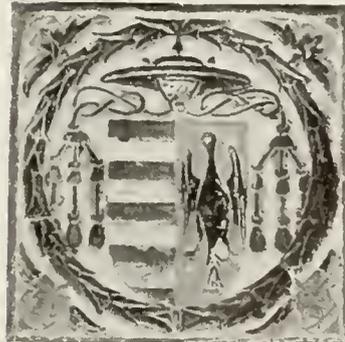
Gothic Azulejo with Animal Motive
Third quarter of XV. century



Floor Tiling with the Family Coat of Arms of Fernández de Córdoba and Zúñiga
Last quarter of XV. century

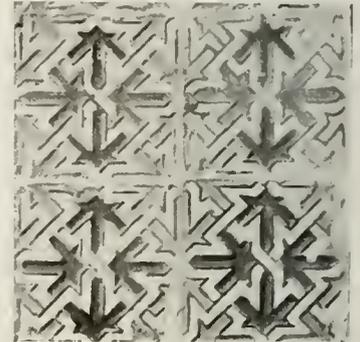


Madrid, Colección Osma
Star Pattern, Azulejo in
Cuerdaseca Technic. XV. century



Phot. G. Osthaus

Hagen, Folkwang Museum
Sevillian Renaissance Armorial Stone



Phot. G. Osthaus

Hagen, Folkwang Museum
Azulejo with Cod's Foot Pattern
XV. century



Sevilla, Museo Provincial
Sevillian Renaissance Floor Tiling Altar Front. XVI. century



Phot. Ar. Au. Mas

Barcelona, Museo
Gothic Chest covered with Leather. XV. century



Holy Family. Leather Work. End of XVII. century

Madrid, Don José Weissberger



Hope. Leather Work in Plateresque Style, Figure in Bronze



Madrid, Don José Weisberger
 Polychromic Leather Wings of a Baroque Looking Glass, XVII. century. Relief. Left: Outside View.
 Right: Inside View.



Chair. Leather Covering
XVI. century



Baroque Chair covered with Leather
XVII. century



Chair covered with Leather. XVI. century

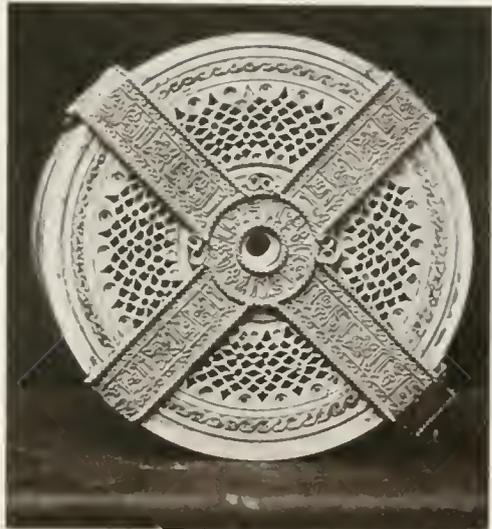


Chair covered with Leather. XVI. century

Madrid, Don José Weissberger



After Bertaux



After Bertaux

Zaragoza, La Seo

Moorish Ivory Box with gilded Silver Mountings ornamented with Filigree. XIV. century



After Bertaux

Pamplona, Catedral

Moorish Ivory Chest with the Name of Abdelmelics, Son of Almanson (1005), with secular Scenes
Cordovan Work under Sassanian Influence



Hispano-Arabic Ivory Chest
XIII. century



Gothic wooden Chest, covered with wrought Copper Plates
End of XIV. century

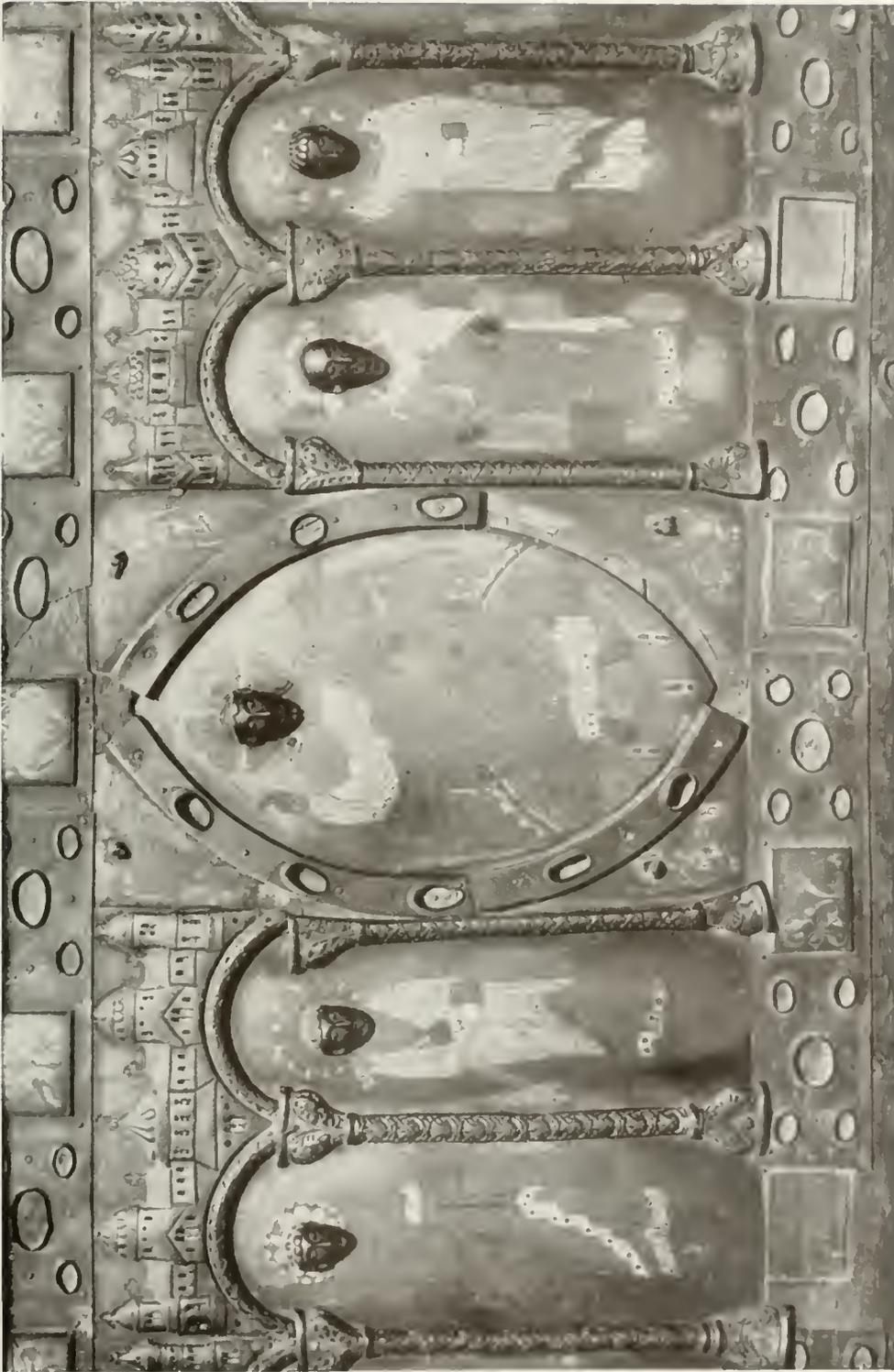


Gothic Relic Chest, Silver, partly gilded, Enamel. Lions of gilded Wood
Barcelona. XV. century



Wooden Chest garnished with wrought Copper Plates, gilded
XVI. century

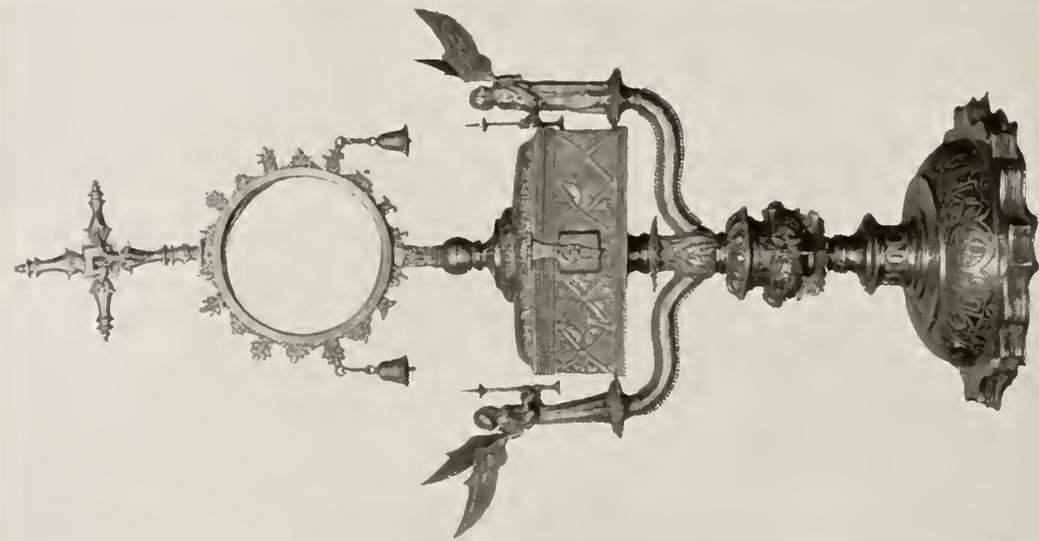
Vidi, Museo Episcopal



Burgos, Museo
Altar Front in Limoges Work. From the Cloister of St. Domingo de Silos
End of XII. century



Early Plateresque Pastoral Staff
Beginning of XVI. century



Late Gothic Monstrance. Gold-plated Silver
XVI. century

Madrid, Don José Lázaro



Enamelled early Gothic Pastoral Staff showing
late Roman Influence. About 1300



Barcelona, Don Carlos Vallin
Copper Jug with the Spanish Coat of Arms. XVII. century



Museo Britanico

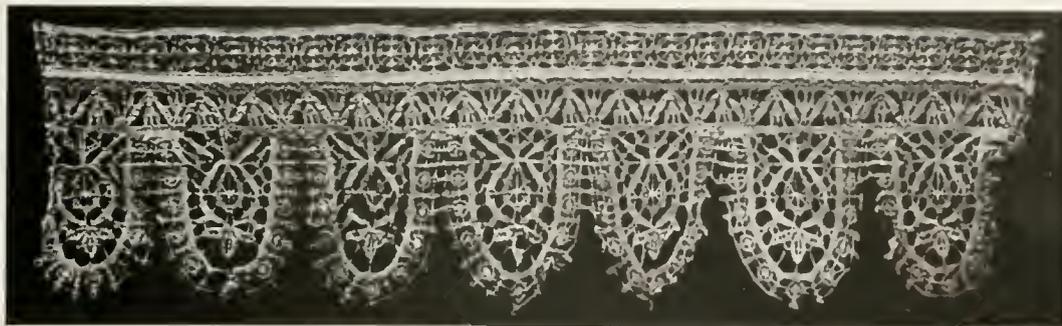
Zaragoza, S. Pablo
Renaissance Tankard. Gold-plated Silver. With Saragossan Stamp



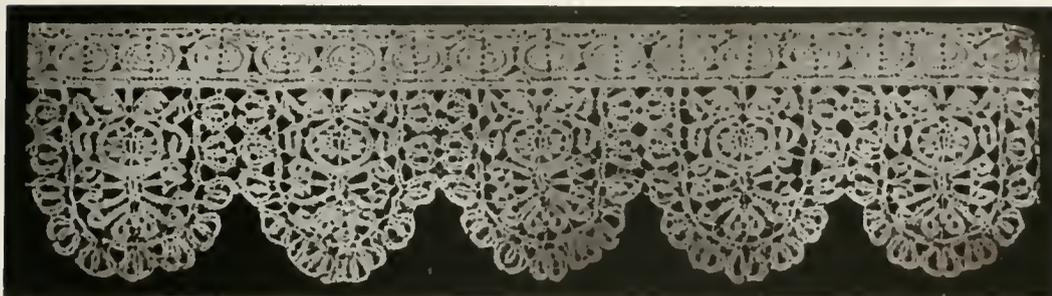
After Bertaux

Teruel, Cathedral

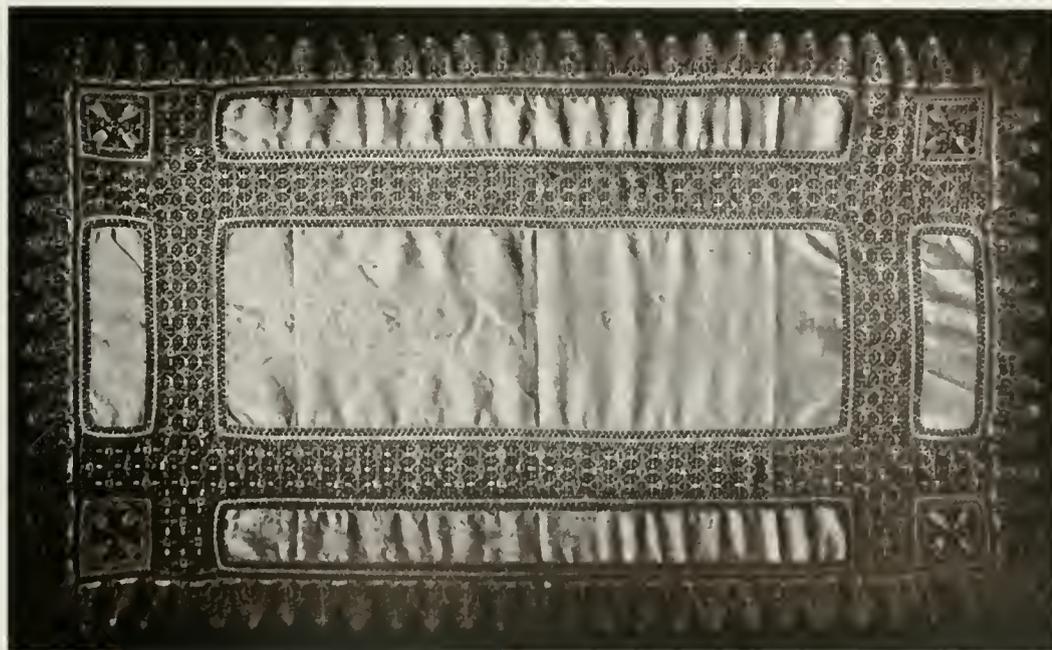
Basin, wrought in Silver. Plateresque Style with Mudéjare Reminiscences. First half of XVI. century



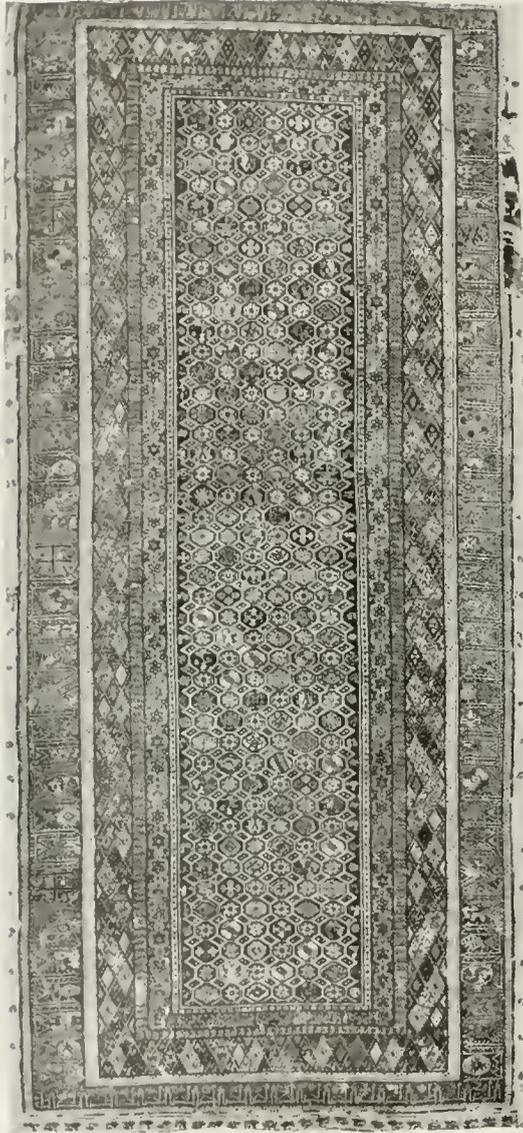
Barcelona, Collection Don Patricio Pascó
Guipure Lace



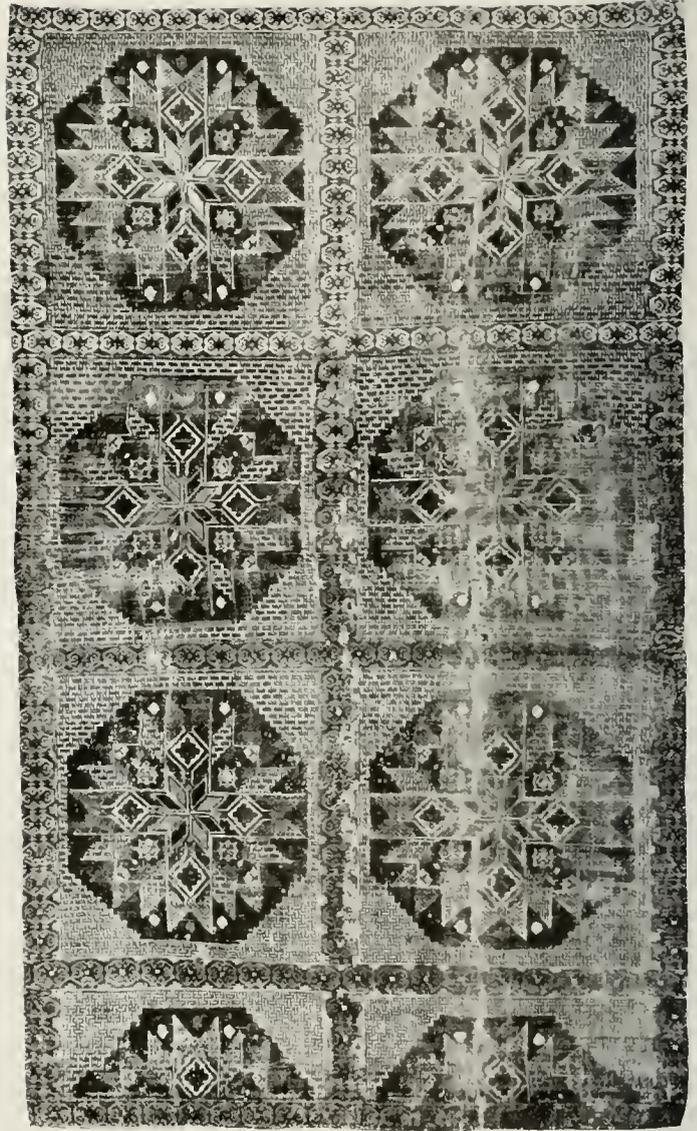
Barcelona, Collection Don Patricio Pascó
Catalan Lace after Russian Style



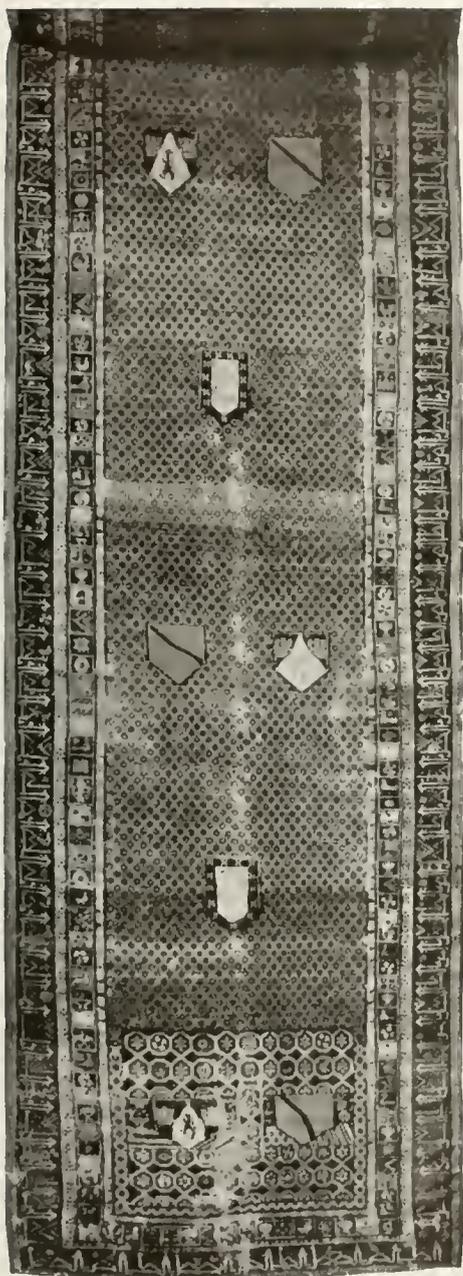
Barcelona, Doña M. Casanovas de Torrus
Catalan Altar Cover with Guipure Lace



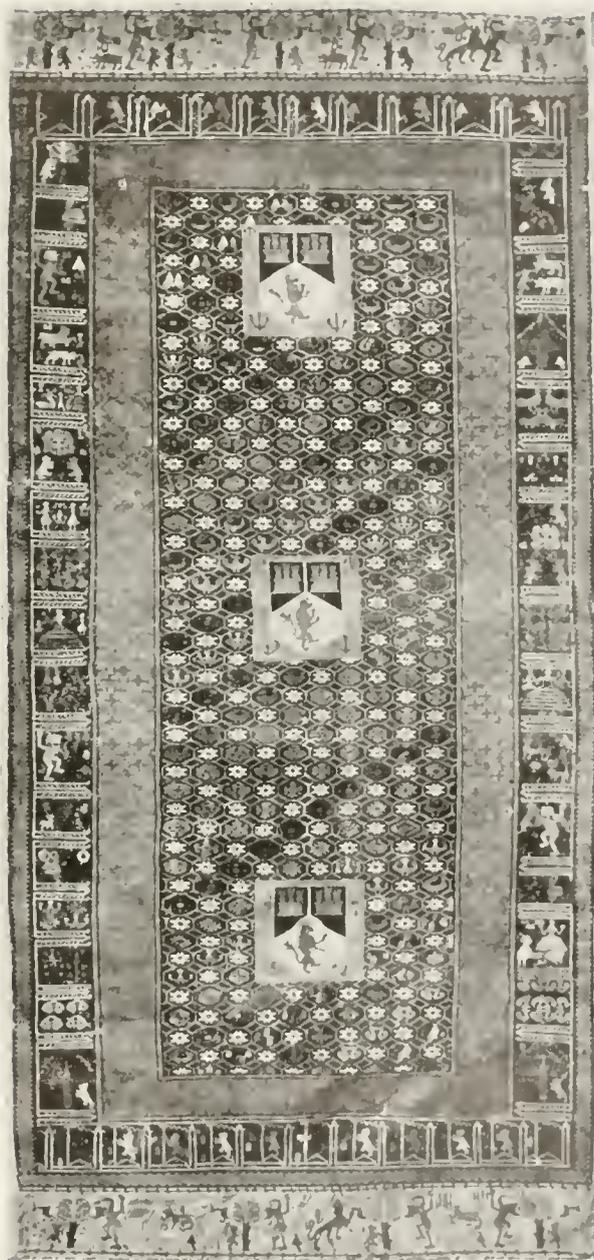
London, Spanish Art Galleries
Woolen Carpet. With geometrical Pattern and white
ornamental Letters. XV. - XVI. century



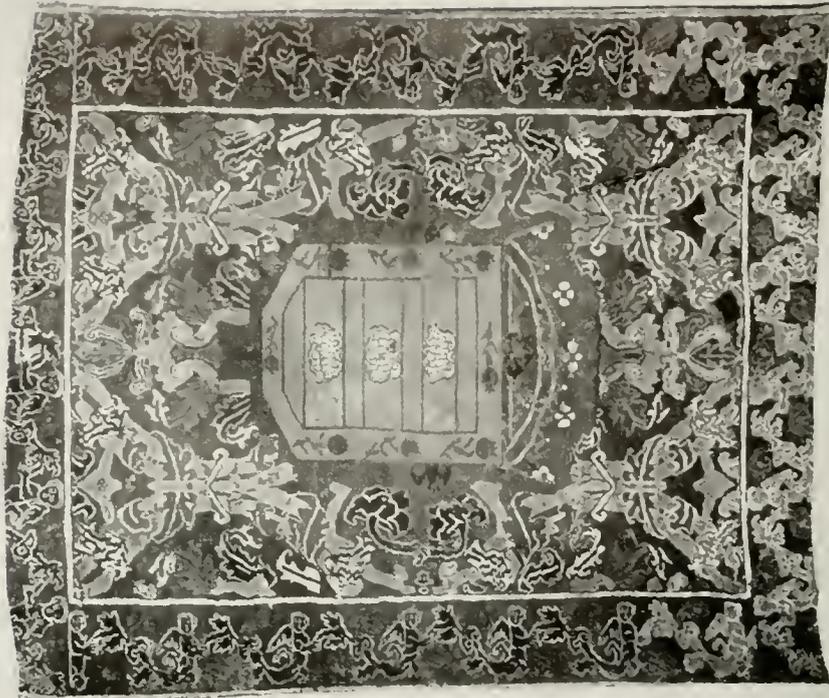
Formerly Munich, Dr. v. Buerkel
Woolen Carpet. Knotting similar to Linen Lattice Work
Geometrical Pattern on interlaced Ground. XV. century



London, Spanish Art Galleries
Woolen Carpet with Armorial Shields
Middle of XV. century



London, Spanish Art Galleries
Woolen Carpet. Last quarter of XV. century. With armorial
Bearings and figural Scenes along the Edges



Madrid, Don José Weissberger
Carpet with Coat of Arms. XVII. century



Phot. Matsui

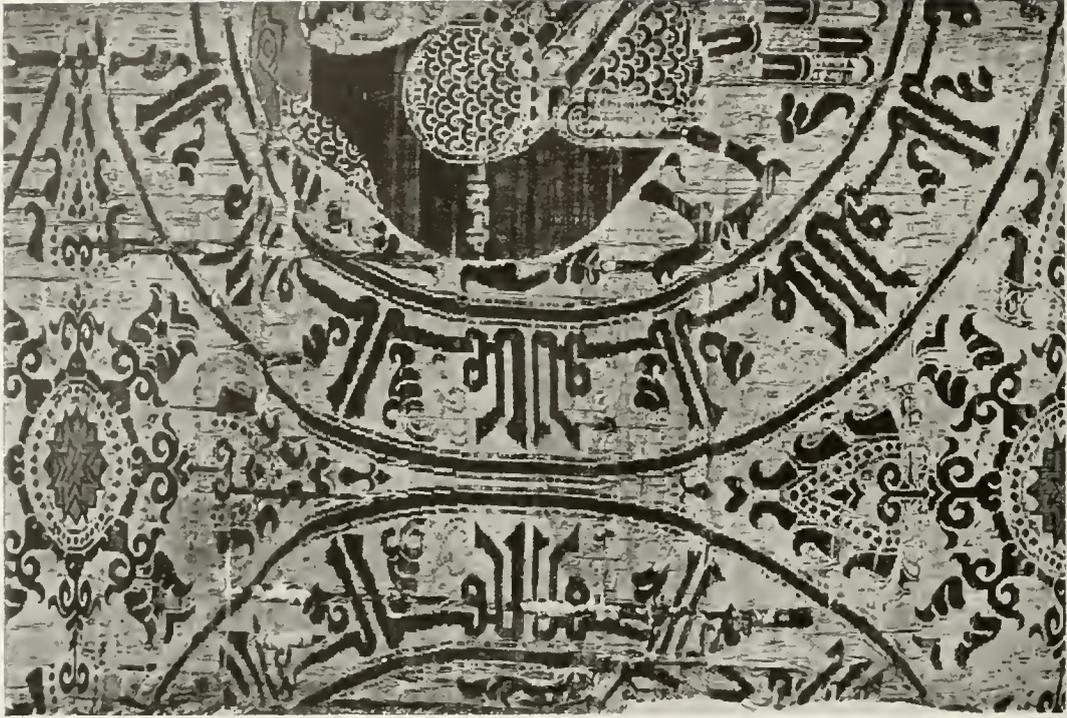
Barcelona, Museo
Hispano-Arabic Stuff. Sassanian Influence. X.-XI. century. Green on Red



Phot. Matsui

Madrid, Don José Weissberger

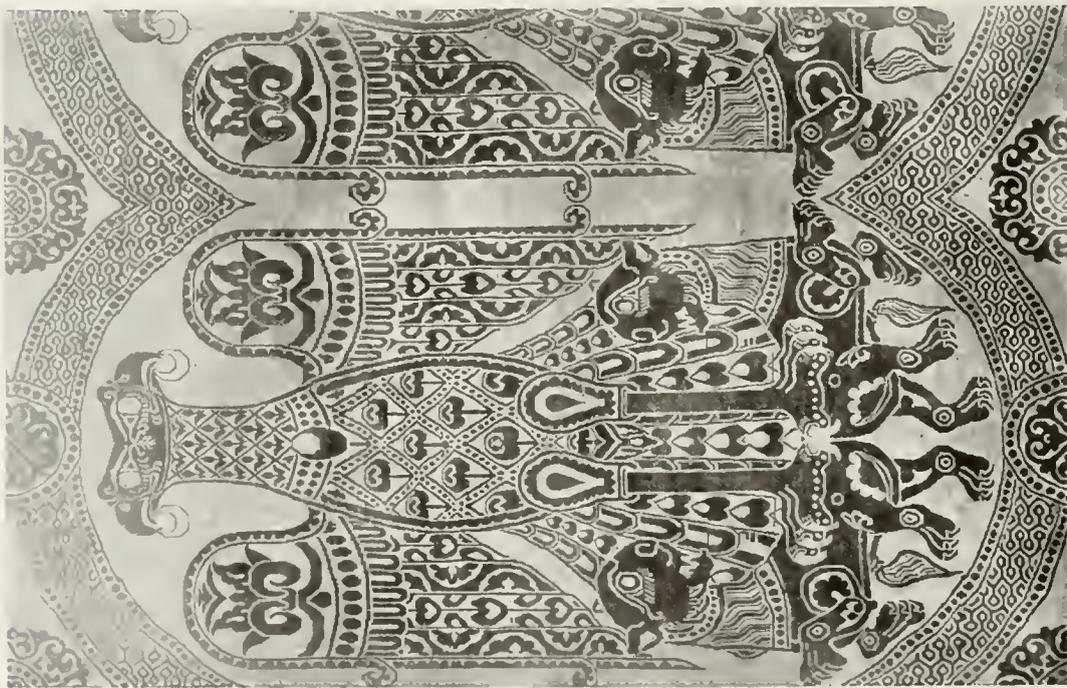
Silk Stuff. (Red Ground. Animals yellow. Ornamentation black.) Granada. XVI. century



Phot. Marzu

Salamanca, Cathedral

Cloth (Silk and Gold) with Circles and Eagles of the XI. - XII. century
Sassanian Influence



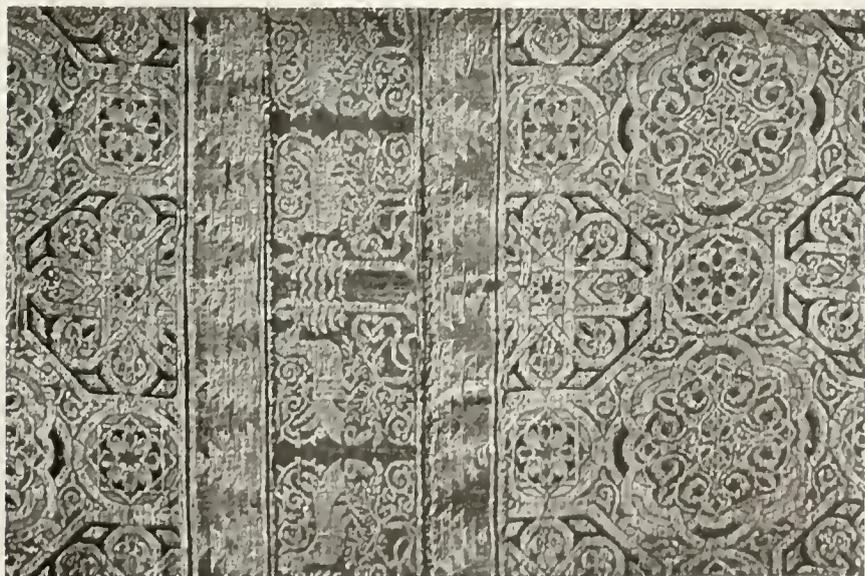
Barcelona, Museo

Cloth used in Parament, Double-Eagle Pattern. Hispano-Arabic
X. century



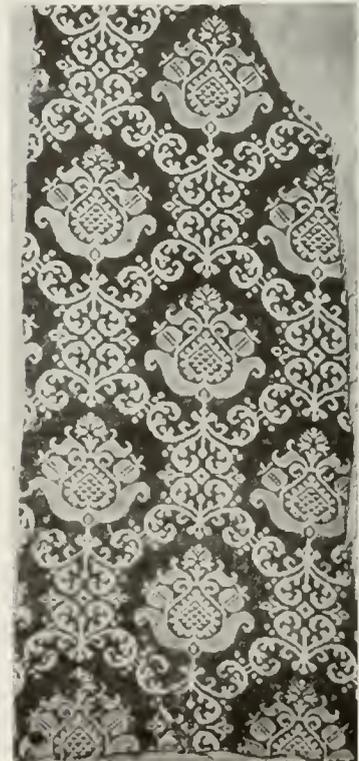
Phot. Marcu

Barcelona, Museo
Hispano-Arabic Silk Stuff. Granada
XV. century



Phot. Marcu

Barcelona, Museo
Hispano-Arabic Stuff (Silk and Gold). Granada
XIII. century

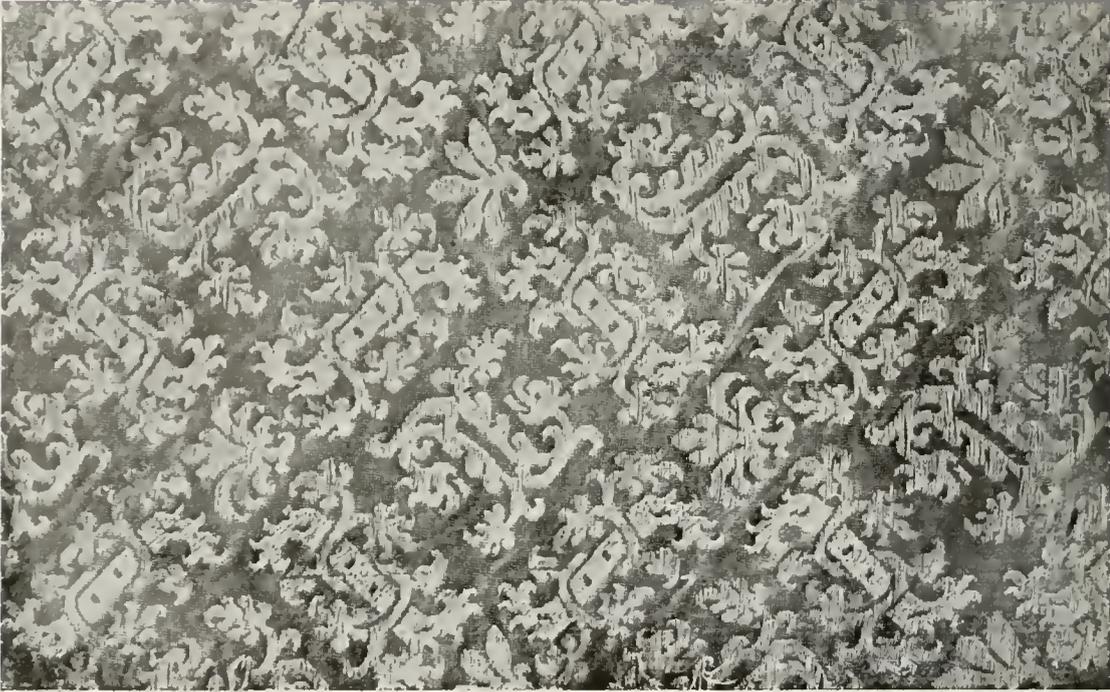
*Phot. Mateu**Phot. Mateu**Phot. Mateu**Phot. Mateu*

Barcelona, Museo
Catalan-Aragonian woolen Stuffs. XVI.—XVII. century



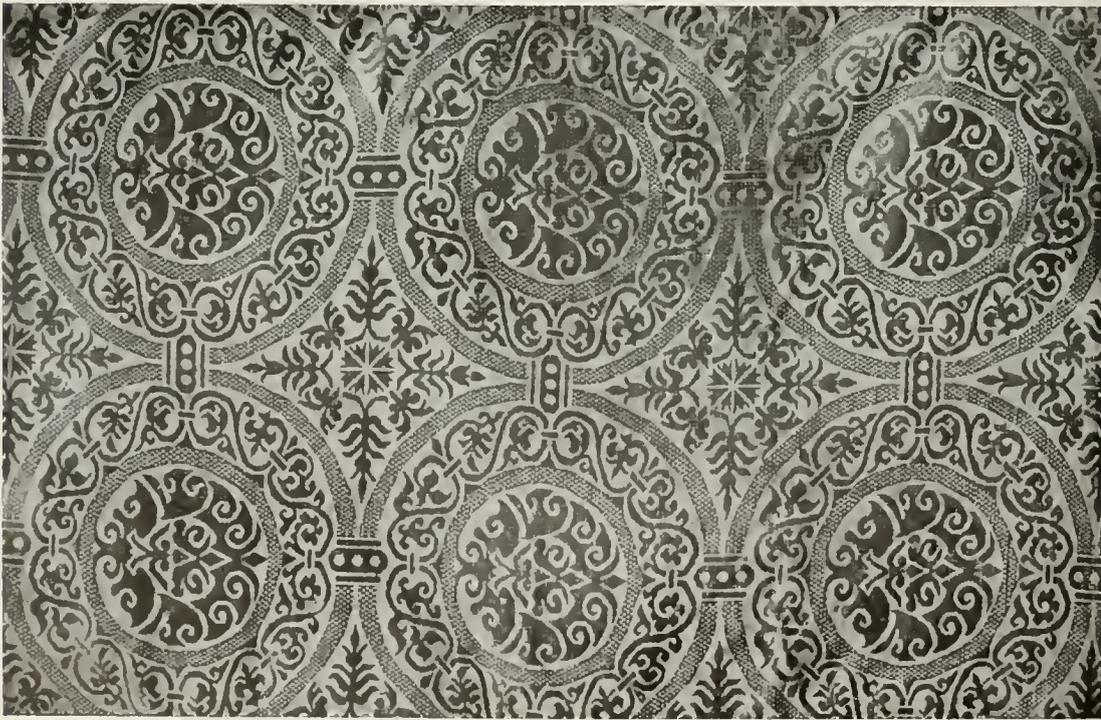
Phot. Marten

Madrid, Don Eduardo de Laiglesia
Coloured printed Velvet with the Virgin de las Angustias. (Valencia. 1740)



Phot. Marten

Madrid, Conde de las Almenas
Blue Silk Stuff with conventionalized Flower Pattern in Gold
and Silver. XVII. century



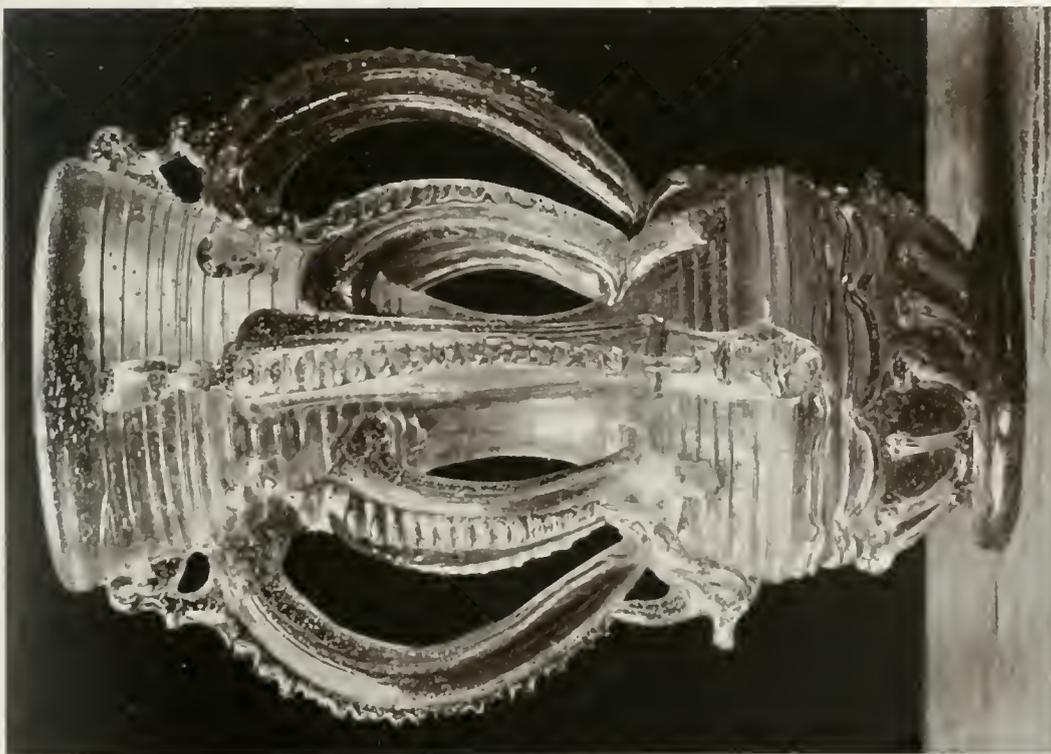
Phot. Marten

Madrid, Duquesa de Barcent
Damask. (Red and White)
XVI. century



Cruetstand for Oil and Vinegar. Glass. XVIII. century

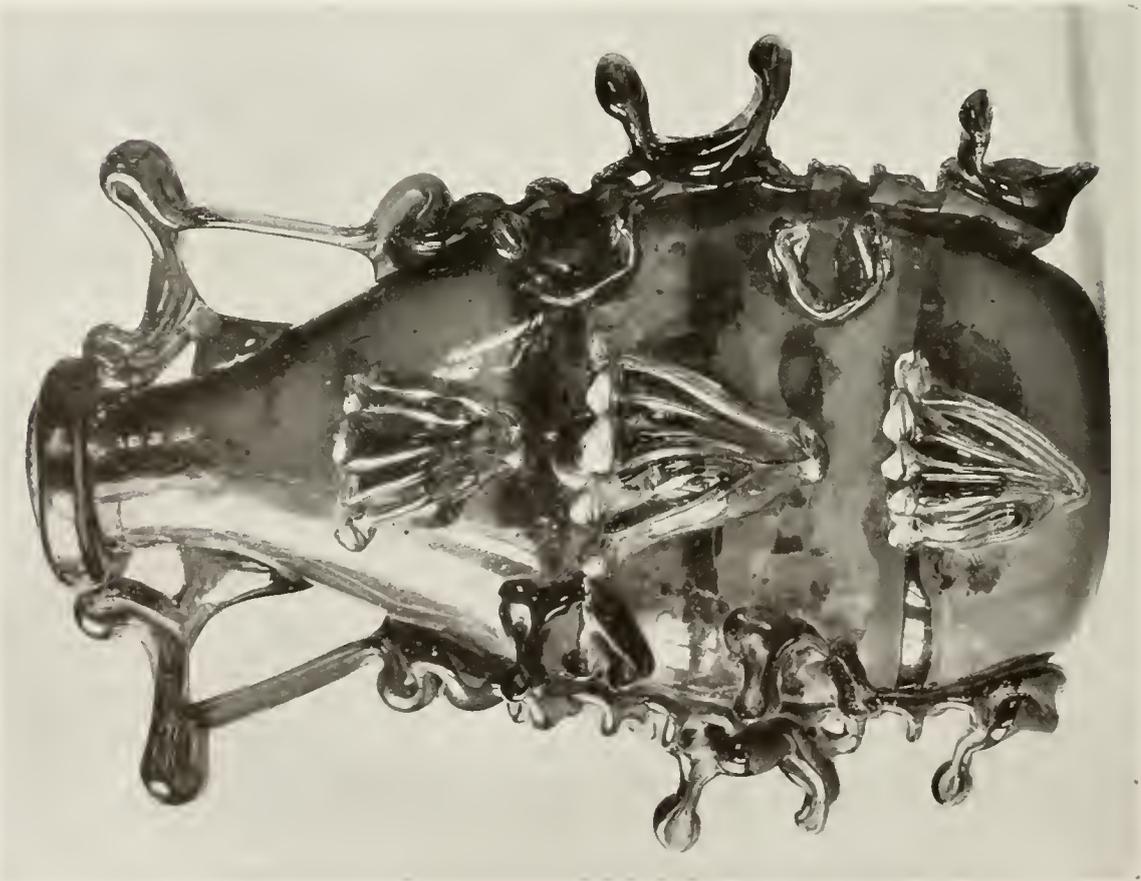
London, South Kensington Museum



Glass Jug. XVI. century



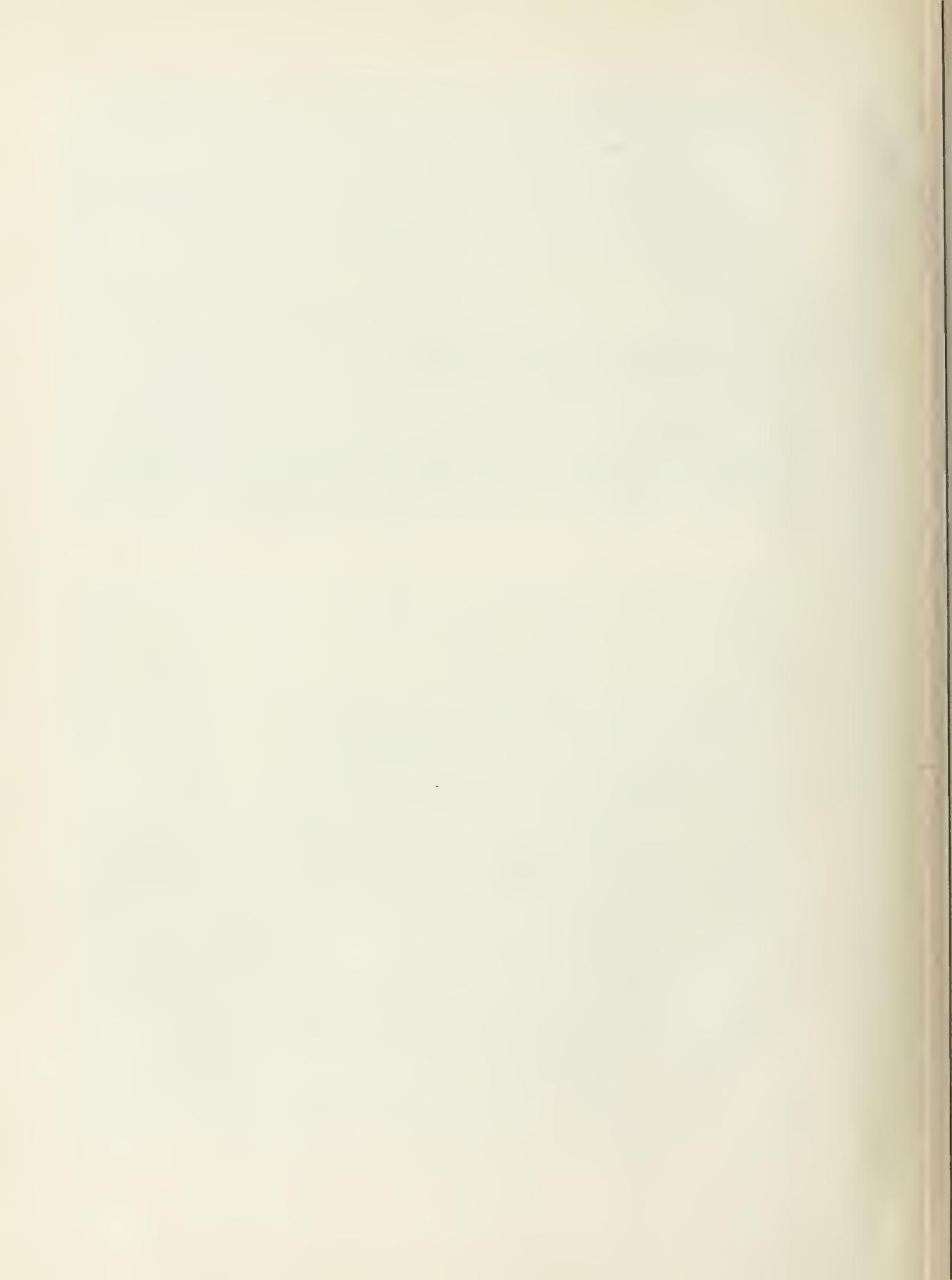
Glass Lamp. XVII. century

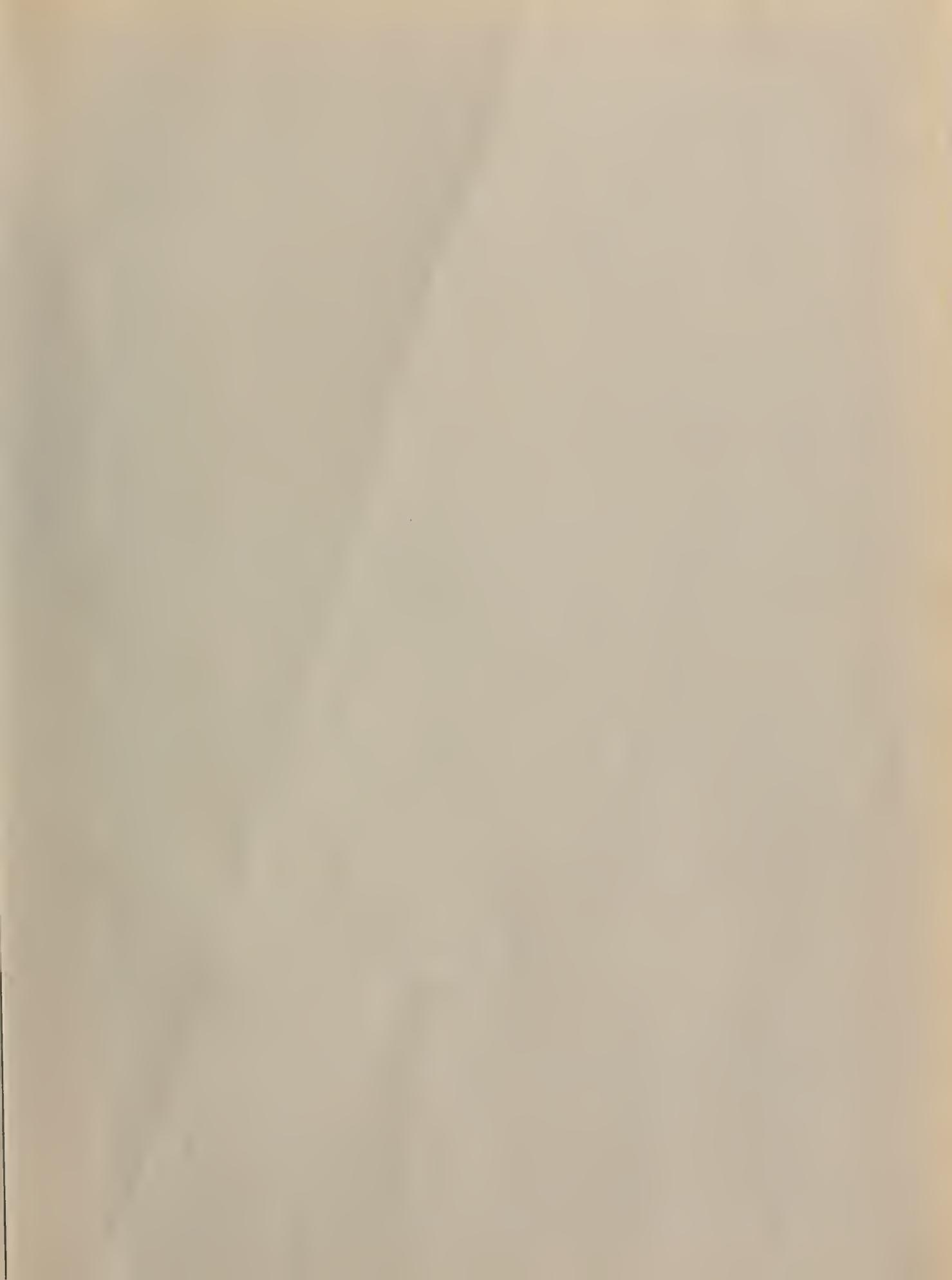


Pilgrim's Bottle. Glass. XVII. century

London, South Kensington Museum







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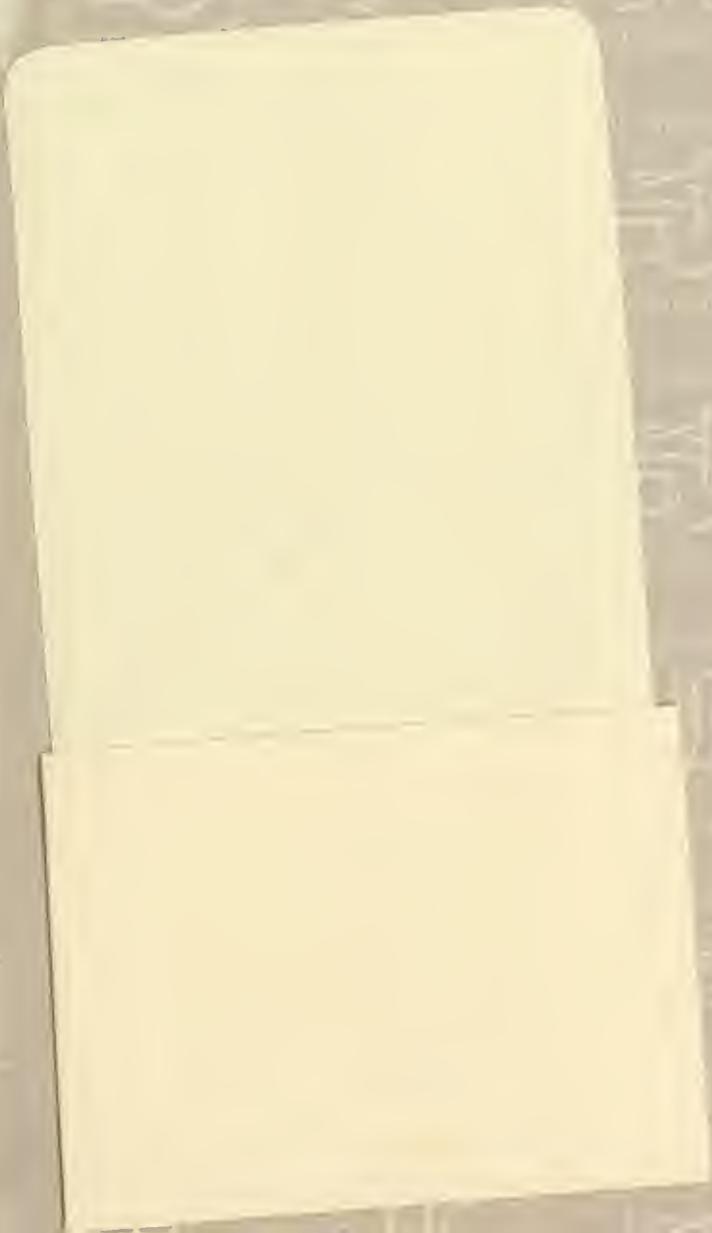
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