

SOROLLA
—
PROVINCE
OF
SPAIN

HISPANIC NOTES
& MONOGRAPHS



THE
HISPANIC
SOCIETY
OF
AMERICA

CATALOGUE SERIES
SOROLLA—PROVINCES OF SPAIN

HISPANIC

NOTES & MONOGRAPHS

ESSAYS, STUDIES, AND BRIEF
BIOGRAPHIES, ISSUED BY THE
HISPANIC SOCIETY OF AMERICA

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SOROLLA

IN

THE COLLECTION OF
THE HISPANIC SOCIETY
OF AMERICA

PROVINCES OF SPAIN



THE HISPANIC SOCIETY
OF AMERICA

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CONTENTS		V
CONTENTS		
	PAGE	
PREFACE	I	
I NAVARRA	5	
II ARAGÓN	11	
III CATALUÑA	17	
IV VALENCIA	23	
V ELCHE	31	
VI SEVILLA. THE DANCE	37	
VII ANDALUCÍA. EL ENCIERRO	45	
VIII SEVILLA. HOLY WEEK. PENITENTS	53	
IX SEVILLA. THE BULLFIGHTERS	61	
X EXTREMADURA	71	
XI AYAMONTE	77	
XII GALICIA	83	
XIII GUIPÚZCOA	89	
XIV CASTILLA	95	
NOTES	103	
BIBLIOGRAPHY	104	
HISPANIC NOTES		

P R E F A C E	I
<p>PREFACE</p> <p>In Paris, on November 26th, 1911, an agreement was signed between Joaquín Sorolla y Bastida and the President of The Hispanic Society of America, in which the artist undertook to prepare a series of paintings representing Spain of to-day. The work was to be delivered in about five years. The war and many other difficulties delayed the shipment of the canvases until 1922, when they were received in New York. Soon after painting the last of the series, in 1920, the artist was stricken by paralysis. He died on August 10th, 1923.</p>	
H I S P A N I C N O T E S	

I

NAVARRA



PLATE I



A1802

NAVARRA

PROVINCES	5
<p style="text-align: center;">I</p> <p style="text-align: center;">NAVARRA</p> <p>Seven <i>Roncaleses</i>, with heads bared, halt in the shadow at the entrance of a building. The sombre black of their costumes is relieved by red braid and white collars. Foremost is a white-haired man with stern features and martial air. A young <i>Roncalés</i> to the left of the group carries a banner, upon whose field of blue, green, white, and yellow is a saltier in red. Women in the right foreground watch the scene. They wear scarlet hoods, bordered with white and pale blue silk, and dark blue overskirts with wide scarlet hems. In the background, at the foot of brownish-green hills, lies the town of Roncal.</p> <p>Oil on canvas. Height 349 cm.—Width 230 cm.</p>	<p>Colour description</p>
HISPANIC NOTES	

6	S O R O L L A
<p>Roncal</p> <p>Costume</p> <p>Tribute of three cows</p>	<p>In the mountains of Navarra, not far from Ansó, is the valley of Roncal, which includes the seven villages of Isaba, Garde, Ustárróz, Roncal, Vidángoz, Urzainqui, and Burgui. Their economic affairs are administered by a council (<i>junta</i>) which is composed of the mayor from each village and a stated number of aldermen. The council is presided over by the mayor in whose town it is held. The town of Roncal, which is centrally located, is usually chosen as the seat of these <i>juntas</i>.</p> <p>The mayors, for all civil and religious ceremonies, wear a black woolen costume with red braid and button trimmings. Their collars of fine white linen resemble Walloon collars. The <i>Roncalesa</i> wears her hair in braids and places a pendant of gold or silver on her forehead. A shawl (<i>rebocillo</i>) covers her head and falls below her shoulders. She turns up her woolen overskirt so as to show the wide, bright-coloured hem, and pins it at the back.</p> <p>Roncal still observes a curious custom whose origin has been attributed to a</p>
	H I S P A N I C N O T E S

PROVINCES

7

victory gained over the French by the Navarrese in remote times. Each year, on the thirteenth of June, the *Roncaleses* receive a tribute of three cows from the people of the Barétous valley in Béarn, France. This event, marked by the utmost ceremony, takes place near the pass of Hernaz, on the frontier. There, a deputation of Béarnais with a scrivener meet the seven Spanish mayors. Armed with lances, the groups face each other across the boundary line. The Navarrese call upon the French to renew their peace pact. In answer, a French deputy places his lance upon the ground, parallel to the frontier line. Upon this, in turn, a *Roncalés* places his lance so that the two lances form a cross, with the head of the second lance pointed in the direction of France. In silence they kneel and place their hands one upon the other until that of the mayor of Isaba is on top. The scrivener then comes forward and reads aloud the peace treaty. All take the oath of peace, the Béarnais repeating four or five times, "*Paz abant*". Then they pick up

AND MONOGRAPHS

8	S O R O L L A
	<p>the lances which formed the cross and talk together. The three cows, as stipulated in the treaty, are brought by thirty Frenchmen and are examined by a veterinary surgeon from Navarra. A favourable verdict is the signal for the Béarnais to enter Navarra, where they are entertained with a dinner by the <i>Roncaleses</i>. The rest of the day is spent at a rural stock fair. Thus for another year is peace secured between the two valleys.</p>
	H I S P A N I C N O T E S

II

ARAGON



PLATE II



A1803

ARAGON

P R O V I N C E S	I I
<p data-bbox="422 418 453 451">II</p> <p data-bbox="363 488 511 521">ARAGON</p> <p data-bbox="132 558 744 1268">A group of peasants of the valley of Ansó are celebrating a festival on a mountain road. Their green, brown, red, and violet costumes stand out against a background of bare, olive-brown hills. Keeping time to a tune played by guitarists, two couples are whirling through the brisk steps of the Aragonese <i>jota</i>. In the left foreground, two young men stand near a blushing <i>Ansotana</i>. She wears green earrings and a twisted red coif. Her dress, like those of the other women, is green with a high white collar and puffed sleeves. Several of the men have bright-dyed kerchiefs knotted around their heads. Their brown breeches, slit at the sides to display white drawers, are tied together by cords at the knee. The shadow of a tree lies</p>	<p data-bbox="757 565 881 618">Colour description</p>
H I S P A N I C N O T E S	

across the road. From behind a rock in the middle foreground, two women, their faces half-hidden by green and white kerchiefs, watch the dance.

Oil on canvas. Height 349 cm.—Width 300.5 cm.

Ansó

High in the Pyrenees of Aragón is situated the valley of Ansó, whose people are typical Aragonese. Reticent and rather austere they provoke jests from their countrymen, who accuse them of being obstinate. The women of Ansó earn a living by selling medicinal herbs in other parts of Spain.

Costume

Their peculiar costume of baize dyed a characteristic shade of green resembles as one writer has observed, a gigantic head of lettuce, for the skirt is very full with long plaits or folds descending to the feet. The villagers spin the white linen of their upstanding collars and puffed sleeves. They also embroider the scapularies fastened to the velvet yokes of their gowns. Baize is a very durable material,

P R O V I N C E S	13
<p>and many times a dress (<i>un sayo</i>) is handed down even to the third generation. The manner in which the coif of an <i>Ansotana</i> is twisted signifies whether she is married or unmarried. The costumes of the men are of dark velvet, showing embroidered shirt-sleeves with slashed cuffs. Their wide sashes (<i>fajas</i>) are generally violet, which is the chosen colour of their <i>Virgen del Pilar</i>. Attached to the hempen soles of their sandals are strips of dark cloth which cover the toes and instep and which tie around the ankle.</p> <p>The provincial dance of Aragón is called <i>la jota aragonesa</i>. Its origin is said to have been in the Italian <i>pasacalle</i> of the sixteenth century which found such favour in France and Spain. The <i>jota</i> may be danced by a couple or by a group of four. It consists of a series of jerky steps with sudden turns and pauses, the castanets of the players keeping a staccato accompaniment to songs (<i>coplas</i> and <i>jotas</i>). In accordance with its general character, the <i>jota</i> ends abruptly. It is at its best when danced in</p>	<p><i>La jota aragonesa</i></p>
A N D M O N O G R A P H S	

the open on feast days by the peasants in holiday dress. Their devotion to it is such that the dance has kept its original forms and thus remains a spontaneous expression of the people. It is said that he who knows his *jota*, both song and dance, is a true Aragonese.

III

CATALUÑA





A1804

CATALUÑA

PROVINCES	17
<p data-bbox="418 435 462 467">III</p> <p data-bbox="343 503 536 539">CATALUÑA</p> <p data-bbox="134 578 747 1282">Buxom women, in light-coloured garments, wait on a hilltop for the fish market to begin. In the centre foreground, a swarthy sailor in red cap and brown shirt places a basket of fish near three women, one of whom holds an earthenware jar on her lap. Other baskets lie on the ground, with the fish, salmon-coloured and bluish-gray, ranged upon wet green leaves. In the left foreground, a young girl in pink blouse and black shawl mends a fish net drying in the sun. Bronzed sailors in red and blue caps are among the crowds at the right. One has a market basket suspended from his shoulder by cords, and another leans on the rim of a large round osier tray. A similar tray is being lifted by a girl in pink neckerchief. To her left</p>	<p data-bbox="760 581 884 636">Colour description</p>
HISPANIC NOTES	

18	SOROLLA
Fish markets	<p>stands a <i>mozo de escuadra</i>, in silk hat and blue coat with white braid and red, satin-faced collar and cuffs. On the edge of the cliff are cedar trees, bent and twisted. Brownish-pink and russet-coloured rocks jut into the intensely blue Mediterranean.</p> <p>Oil on canvas. Height 351 cm.—Width 485 cm.</p> <p>Fish markets along the seacoast of Cataluña are often held out of doors, preferably near the beach, where the fisher-folk gather early each morning to await the incoming fishing vessels. Among the watchers are the fishwomen, a very active and picturesque group. Some of them go into town to hawk their wares. Each woman places upon her head a small pad and on that balances a flat, round, osier tray loaded with tunnies, anchovies, or lobsters. Other <i>pescaderas</i> choose a place to arrange their baskets on the ground and await their customers. Sailors are continually arriving with new supplies, each time bringing a</p>
	HISPANIC NOTES

P R O V I N C E S	19
<p>strong scent of fish and brine. In the crowd, keeping a vigilant eye on the weights, is the rural policeman (<i>mozo de escuadra</i>). As soon as the last fish is sold, the market closes.</p> <p>Cataluña began her Mediterranean trade in the ninth century. From Italy she derived a culture which placed her far in advance of her inland neighbours. During the thirteenth century her fleets rivaled those of Genoa, and her leading port of Barcelona, “. . . thronged with foreigners from every nation, became a principal emporium in the Mediterranean for the spices, drugs, perfumes, and other rich commodities of the east, whence they were diffused over the interior of Spain and the European continent” (1). Her maritime laws were embodied in the <i>Libro del Consulado del Mar</i> which, accepted as good authority, was translated into French and Italian.</p> <p>The Catalan mariners, in common with the Genoese, had to reckon with the Moslem corsairs, the “scourge of the Mediterranean”. About the year 1561, they routed an</p>	Commerce
A N D M O N O G R A P H S	

army of these pirates at Mallorca. The change in trade routes following the discovery of America affected the prestige of Cataluña in maritime enterprises. She continues, however, to be a commercial force in Spain.

IV

VALENCIA



PLATE IV



A1805

VALENCIA

P R O V I N C E S	23
<p data-bbox="342 435 526 537">IV VALENCIA</p> <p data-bbox="129 578 743 1279">Two peasants, carrying between them a pole from which is hanging an enormous bunch of oranges, lead a festival procession. The stout peasant in the left foreground has a lavender kerchief twisted about his head. He wears a white shirt with a red and white scarf flung back over his shoulders and an embroidered scapulary. His vest is yellow, and the sash over his stiffly starched white breeches is purple. Couples follow, mounted on horses decorated with red, blue, and yellow trappings, set with mirrors and pink plumes. The women wear tortoise shell combs, white waists, and flowered skirts. The man in the right foreground is jaunty in lavender velveteen suit and frilled white shirt. His black hat is tilted to the right, the straps crossing on his uplifted chin.</p>	<p data-bbox="757 578 878 634">Colour description</p>
H I S P A N I C N O T E S	

Over his left ear is a red carnation. Two fringed Valencian banners, of red and yellow stripes and yellow crown placed on an azure field, are carried by men afoot. One of them wears a gilt crown, white wig and beard, and a flowing red and yellow robe. The procession is passing a statue of the Virgin which is identical with the one on the *Puente del Mar* on the outskirts of the city of Valencia. In the middle foreground is an orange grove, and beyond lies the coast of Valencia.

Oil on canvas. Height 351 cm.—Width 301 cm.

Festivals

The festivals and processions in which Valencia delights are generally held to celebrate such occasions of importance as the accession or marriage of the Spanish sovereigns, their visits to the city of Valencia, or the birth of *infantes*. Other celebrations, especially the water festivals, which date from early times, are of a rustic character. Water is precious in Valencia,

<p>PROVINCES</p>	<p>25</p>
<p>which owes much of its fertility to irrigation. Thus, when a spring is discovered, the peasants commemorate its opening by a procession to the spot, where they spend the day, singing, dancing, and eating. Certain festivals solemnize with pomp and pageantry the anniversaries of the beatification and canonization of the Valencian saints.</p> <p>Chief among them is Saint Vincent Ferrer, a native of Valencia, who was born when the powerful kingdoms of Castilla and Aragón were beginning to coalesce into national unity. At the age of eighteen, Saint Vincent took the habit of the Dominicans. His powerful oratory was chiefly directed against heresy. In the principal streets of Valencia, during the feast of Saint Vincent, the miracles which he is reported to have performed are faithfully reënacted upon wooden stages. There are also processions from the various churches in the city and an exhibition of the saint's relics. The celebration ends with a bullfight.</p>	<p>Saint Vincent Ferrer</p>
<p>AND MONOGRAPHS</p>	

Costume

The dress of the Valencian farmer remains unchanged in modern times. He wears voluminous breeches, called *zaragüelles*, and a long-sleeved shirt, both of white linen. For festival days, he has a richly embroidered jacket. A wide sash is used in place of a belt. His gaiters leave the knee and instep exposed. His round hat is somewhat larger than the *sombrero calañés* of the Andalusian. The kerchiefs of the young men are twisted in the form of a turban on their heads and those of their elders are worn in the shape of a cone. Essential to this costume is the broad woolen scarf, striped in gay colours, chiefly red and white. These scarfs are made in Valencia, and every provincial owns at least one. Not only does he use it for a covering but also as a saddle, or as a bag for provisions.

The women wear flowered skirts and waists which have short sleeves ending at the elbow in wide flounces of lace. They reserve *mantones de Manila* for feast days, and on other occasions a kerchief covers the

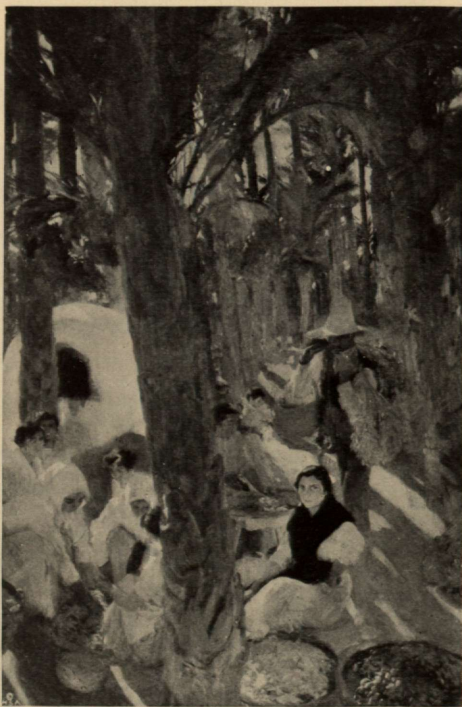
<p style="text-align: center;">P R O V I N C E S</p>	<p style="text-align: center;">27</p>
<p>bosom. Their small aprons have borders of lace or fringe. Their coiffure is curious: the hair is parted in the middle, rolled in coils over the temples, and caught up at the back in a large chignon, pierced with long, ornamental pins. Combs, set with brilliants, are placed on either side of the part, and a larger one over the chignon. The women of Valencia do not work in the fields but, in addition to their household tasks, tend to the cultivation of the silk worm. The young girls are employed in the tobacco and pottery factories.</p> <p>The natural beauty of Valencia has been enhanced by a system of irrigation introduced by the Arabs, who extolled Valencia in verse, naming it the "scent-bottle of Andalus".</p>	
<p style="text-align: center;">A N D M O N O G R A P H S</p>	

V

ELCHE



PLATE V



A1806

ELCHE

PROVINCES	31
<p data-bbox="428 428 451 461">V</p> <p data-bbox="379 496 499 529">ELCHE</p> <p data-bbox="133 565 750 1192"> Sunlight, shining through the leaves of date palms, throws a subdued light over a small clearing where a number of women are seated on the ground. Green and golden dates, heaped in wicker baskets, are being sorted and inspected. In the middle foreground, a girl is seated before a wooden table. Behind her, a young mother with a baby in her arms leans against a tree, watching a gardener in wide-brimmed and high-crowned hat who is about to place two heavy bunches of dates near one of the workers. In the left foreground is a white, dome-shaped oven. A man, busily gathering the fruit, is in the branches above. Beyond the group stretches a vista of palms. </p> <p data-bbox="133 1214 750 1279"> Oil on canvas. Height 350 cm.—Width 231 cm. </p>	<p data-bbox="760 565 887 623">Colour description</p>
HISPANIC NOTES	

The city

Elche lies in an arid portion of the province of Alicante. Encircled by palm trees, the town resembles an oasis. For this reason, the Spaniards say that, when they wish to see Africa, they go to Elche, which, with its narrow streets and white-washed, flat-roofed houses, also suggests the Orient. The inhabitants have dark skins and bright, black eyes. When they are dressed in loose white garments, the men might well pass for Bedouins. The women have lustrous black hair and small hands and feet. During the harvest season they help in the groves with the gathering of the date crop.

Date palms

The date palm grows to a height of sixty to eighty feet. The fruit ripens about November and hangs in heavy, golden brown clusters. From April to June the leaves on the male palm are tied together to bleach for Palm Sunday. They are cut, blessed by the priests, and sold in bunches (*ramilletes*). Sometimes the palms are twisted in the form of a cross and hung over balconies and doorways as a protec-

<div data-bbox="296 164 601 201" data-label="Section-Header"> <h1> PROVINCES </h1> </div>	<div data-bbox="811 167 847 199" data-label="Page-Header"> <p>33</p> </div>
<div data-bbox="138 256 757 781" data-label="Text"> <p>tion against lightning and other evils. Elche supplies the greater part of Spain with these leaves. The dates are said to be largely exported to England. The date palms owe their existence in Elche to the ingenuity of the Arabs, whose system of irrigation provided for the bringing of water from a marsh several miles away to a series of small canals in the palm groves. Most of the palms are planted on either side of these canals, whence the saying of the Arabs that these trees have "their feet in the water and their heads in the fire of heaven".</p> </div> <div data-bbox="138 789 757 1114" data-label="Text"> <p>It is a tradition that before the reign of the Omayyads, there was not a single palm in the length and breadth of Spain. When Abd-er-Rahmân the First built his palace at Córdoba, he had a palm tree brought from Syria and planted in his garden. There, he would muse in silence, or apostrophize it, saying:</p> </div> <div data-bbox="138 1117 757 1276" data-label="Text"> <p>" " . . . Thou art like me; for thou resemblest me in wandering and peregrination, and the long separation from relatives and friends.</p> </div>	<div data-bbox="769 789 881 846" data-label="Text"> <p>Legend of the palm</p> </div>
<div data-bbox="203 1333 695 1370" data-label="Section-Header"> <h1> AND MONOGRAPHS </h1> </div>	

34	S O R O L L A
	<p data-bbox="275 256 876 375">“ ‘Thou [also] didst grow in a foreign soil, and, like me, art far away [from the country of thy birth].</p> <p data-bbox="275 383 876 540">“ ‘May the fertilizing clouds of morning water thee in thy exile! May the beneficent rains, which the poor implore, never forsake thee!’ ” (2).</p>
	H I S P A N I C N O T E S

VI

SEVILLA. THE DANCE





A1807

SEVILLA. THE DANCE

<p>PROVINCES</p>	<p>37</p>
<p>VI</p> <p>SEVILLA. THE DANCE</p> <p>In a white arched patio, four dancers face one another. They wear ruffled pink, white, blue, or yellow skirts and richly embroidered shawls with long fringes that sway as they dance. Flowers, massed against high combs, relieve the severity of their smoothly dressed hair. Groups of Sevillians are gathered on either side of the patio. In the middle foreground is the guitarist, half-hidden behind a buxom woman in lavender shawl. The patio resembles an outdoor garden with potted palms and a fountain whose waters reflect the movement and colour. Red and green garlands festoon the pillars which enclose the court, and gay Japanese lanterns, strung together, swing beneath the arches. In the background, under a red canopy, is</p>	<p>Colour description</p>
<p>HISPANIC NOTES</p>	

38	S O R O L L A
<p data-bbox="139 625 264 673">The fair at Sevilla</p> <p data-bbox="139 1071 243 1128"><i>Bailes regionales</i></p>	<p data-bbox="274 243 880 438">an altar, decked with flowers. The yellow flames of lighted candles illuminate the soft gloom of this recess and cast a glow upon the burnished cross above. To the left, an iron grille opens into a street.</p> <p data-bbox="274 462 880 535">Oil on canvas. Height 351 cm.—Width 302.5 cm.</p> <p data-bbox="274 625 880 1063">The annual fair held at Sevilla in the spring is also a festival of dancing, during which the <i>bailes regionales</i> of Andalucía are performed in public. It is, however, in the home that the <i>baile</i> attains a charm lacking in the more formal representations of the stage. In the evening many Sevillian families hold an informal gathering (<i>tertulia</i>) in the patio. Only friends and relatives attend. They spend the evening in music and dancing.</p> <p data-bbox="274 1071 880 1274">Each province of Spain has dances which seem as unable to thrive in another province as they would among an alien people. The frank and rather unbending nature of the Aragonese is better expressed in his stiff</p>
	H I S P A N I C N O T E S

PROVINCES	39
<p>and lively <i>jota</i> than in the slow, dreamy dances of the south. In the various <i>seguidillas</i> of Andalucía are shown the exquisite sensitiveness and æsthetic restraint of the Andalusian.</p> <p>Spanish dances have been divided, according to their outstanding characteristics, into three groups—Spanish, Moorish, and those introduced from the Spanish colonies. The dances of Spanish origin are the oldest. Parallels between them and the Greek and Roman dances have been shown. The pyrrhic dance of Greece found a counterpart, as early as the twelfth century, in one showing a combat between Moors and Christians given by the Catalans at the marriage of Count Ramón Berenguer the Fourth of Barcelona to Doña Petronilla of Aragón. An echo of ancient hieratic dances is to be found to-day in the dance of the <i>seises</i>, which takes place at Sevilla each year during the carnival preceding Ash Wednesday and on the octaves of the Conception and of Corpus Christi. It is performed before</p>	<p>The <i>seises</i></p>
AND MONOGRAPHS	

the high altar of the Cathedral by ten boys, dressed in seventeenth century costumes and provided with ivory castanets. They stand face to face, in two files of five each, and chant as they dance. Other dances, among them the *olé*, have been traced to the performances with which the dancing girls of Cádiz entertained the Romans.

The dances of Moorish derivation are distinguished by their languor alternating with intense vehemence and by the melancholy sweetness of the music. Old ballads and romances, handed down orally from generation to generation, are still preserved in isolated villages of the mountains of Andalucía, where many of the natives trace their descent from the Moors.

Gypsy
dances

The closest resemblance to dances adapted from those of Spain's West Indian possessions as well as to those of North African origin may be seen to-day in the *flamencos* of the gypsies in Triana. The *flamencos* are characterized by a great deal of hand-clapping and cries of praise or encouragement from the audience.

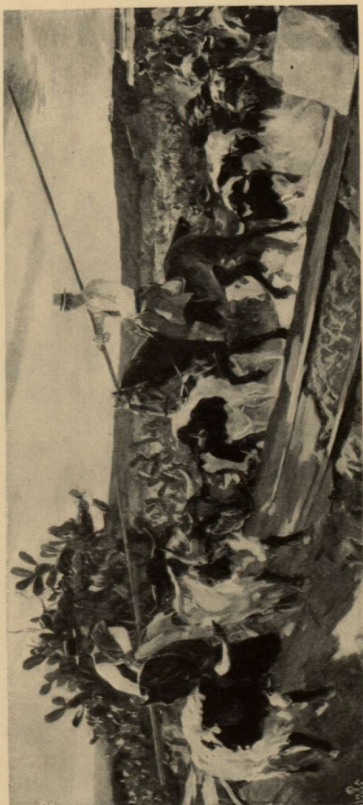
H I S P A N I C N O T E S

P R O V I N C E S	41
<p>Tambourines and castanets were used in Castilla and León as early as the thirteenth century. Music was furnished by the Provençal jongleurs and troubadours who thronged the court at that time. The Sevillian <i>bailes</i> are danced to the accompaniment of the guitar, the singing of extemporaneous verses, and the click of the castanets.</p> <p>It is, however, to the peasants that one must turn for dances that are most typically Spanish. The Andalusian is no less fond of his <i>seguidillas</i> than the Galician of his <i>muñeira</i> or the Asturian of his ancient <i>danza prima</i>.</p>	Music
A N D M O N O G R A P H S	

VII

ANDALUCIA. EL ENCIERRO





1808

ANDALUCIA. EL ENCIERRO

P R O V I N C E S	45
<p data-bbox="389 443 443 475">VII</p> <p data-bbox="174 513 655 548">ANDALUCIA. EL ENCIERRO</p> <p data-bbox="107 565 718 1287">Two oxen lead a herd of bulls across a plain. Close behind the oxen rides a horse- man with a long wooden pole resting across his saddle. Another horseman, in brown leather leggings, white linen coat, and gray felt hat tilted over his eyes, is guiding his horse on to the tracks of a railway. His pole, carelessly balanced by his arm, rests upon his right shoulder. Behind him, the bulls, some brown, some black and white, and a few jet black, stir up a fine dust as they follow placidly the sound of the bells worn by the oxen. Three horsemen ride in the rear. At the left, green cactuses rise sharply against a blue sky with white clouds. Other cactuses, in a thinning line, border the edge of the road and enclose a field yellow with broom. In the right back-</p>	<p data-bbox="736 570 857 626">Colour description</p>
H I S P A N I C N O T E S	

46	S O R O L L A
The start	<p>ground is a low, white farmhouse, and beyond, from an elevated knoll, rises the white cupola of another building. A sense of the open plains of Andalucía is given by the sweeping lines of land and sky.</p> <p>Oil on canvas. Height 351 cm.—Width 762 cm.</p> <p>The <i>encierro</i>, or the driving of bulls from the pastures to the towns, is attended with excitement, spiced with danger. Just before the drive, the animals intended for a <i>corrida</i> are separated from the others and placed with trained oxen wearing cattle bells. These <i>cabestros</i> are of great aid in herding the bulls from the ranch to the roads and thence to the town. When the <i>encierro</i> is about to begin, experienced herdsmen, known as <i>garrochistas</i>, start off, leading a few oxen. The bulls, accustomed to the sound of the cattle bells, follow. Other horsemen ride at each flank and in the rear. Men on foot (<i>vaqueros</i>) carry slings with which they round up the stray</p>
	H I S P A N I C N O T E S

P R O V I N C E S	47
<p>bulls or subdue a troublesome one. The long miles from the grazing grounds are covered slowly. At Sevilla the bulls are taken to Tablada, a stretch of pasture to the south of the city.</p> <p>On the day preceding a bullfight, people of all classes go by way of Las Delicias to Tablada to look over the animals. Among the visitors are the <i>toreros</i> who have come to study the bulls which they are to face in the ring. Since the law requires that bulls be brought into Sevilla long after dark, when few people are abroad, the drive from Tablada on the eve of a bullfight is timed accordingly. The route leading through the city to the ring is barricaded and lined with enthusiastic <i>aficionados</i> who, from points of vantage, await the first sign of the <i>encierro</i>, which is the sound of approaching hoofs. Preceded by herdsmen and oxen, the bulls come into sight, goaded into a fast trot by the men behind. Excited by the yells and cheers of the watchers, the bulls stampede and, amid clouds of dust and the wild jangle of cattle bells, thunder into the</p>	<p>The drive</p>
A N D M O N O G R A P H S	

48	S O R O L L A
Breeding	<p>inclosure. The next morning they are separated into pens where they remain in darkness until, goaded again, they rush forth into the arena. Sometimes, instead of being herded and driven along the roads, they are transported by rail.</p> <p>The breeding of bulls in Spain aims at developing the savagery and fighting instinct of the animals. Ranches, situated in remote districts with vast stretches of pasturage, are found throughout Spain. When about one and a half years old, promising bulls are branded with the insignia of the owner. The ranch holds a trial (<i>tienta</i>) each year to test the mettle of the two-year olds. This trial is, in effect, a rural festival at which the young men are given a chance to display their horsemanship and strength of arm. Not infrequently a bullfighter attends. Each bull is driven out on a level field, where an attempt is made by a horseman riding at full speed to overthrow it with a blunt-tipped lance. Bulls charging at least twice are considered fit for the ring. Those which pass the test</p>
Yearly trial	
	H I S P A N I C N O T E S

P R O V I N C E S	49
<p>but have some defect are reserved for the second-rate bullfights, called <i>novilladas</i>. Guarded only by herdsmen armed with long lances, the selected bulls are then put in the best pastures of the country. At the end of four or five years, they are ready for the bullfight.</p>	
A N D M O N O G R A P H S	

VIII

SEVILLA. HOLY WEEK.

PENITENTS



PLATE VIII



A1809

SEVILLA. HOLY WEEK. PENITENTS

<p>PROVINCES</p>	<p>53</p>
<p>VIII</p> <p>SEVILLA. HOLY WEEK.</p> <p>PENITENTS</p> <p>Down a narrow street hemmed in by white and pink-walled houses with green window gratings moves a procession of penitents. In the crowds on the sidewalks may be seen the red uniform and stiff hat of a <i>guardia civil</i>. The sombre band of bare-foot penitents is clothed in black. Their faces are covered with loose masks tapering to high caps. On the breasts of their habits appears the red cross of Santiago. In the centre is a penitent bearing on his shoulder the heavy cross of the Passion, marked with a cross patée in white. The man at his left holds a short staff. Some distance behind walks a canon with a long gold verge. Smoke from the tall tapers</p>	<p>Colour description</p>
<p>HISPANIC NOTES</p>	

which the others carry ascends like incense before a figure of the Virgin borne aloft on a platform gay with flowers. The light from the many tapers about her casts a soft radiance over her rich robes. A dim halo is reflected from her golden crown. Above her is a canopy of black velvet, embroidered in gold, supported on silver rods, and lined with crimson silk. On it is emblazoned the coat of arms of the brotherhood. In the distance appears the Giralda, rose-coloured against a dim sky.

Oil on canvas. Height 351 cm.—Width 300.5 cm.

Brother-
hoods

Holy Week (*Semana Santa*) is an occasion of splendid religious pageantry in the city of Sevilla. The ceremonies begin the Sunday before Easter and last throughout the week. There are processions of the many brotherhoods (*cofradías*) of the various parishes in the city and its environs. They commence on Palm Sunday and continue on Wednesday, Maundy Thursday, and Good Friday, throughout the day

PROVINCES

55

and night. These confraternities were originally founded by groups of laymen associated for various pious purposes, such as charity and the care of church property. By the sixteenth century they were so numerous that they were called upon to submit to the ecclesiastical authorities and to have their laws written down and approved. Certain ones were known as *Cofradías de Penitencia, Sangre y Luz* because, during Holy Week, they went in processions doing public penance, lacerating their flesh with stripes and bearing tapers to illumine the crucifix. In a decree of 1777 public penitential acts were forbidden, although some members still carry the heavy cross symbolic of Christ's journey to Golgotha.

In the early days members of the brotherhoods bore only painted scenes from the Passion of Christ, but in the seventeenth century began the custom of having as part of the pageant images of Christ and the Virgin and sometimes other Biblical characters, mounted on platforms. Many of the

AND MONOGRAPHS

Pasos

most renowned are the work of Juan Martínez Montañés. These figures or groups of figures, called *pasos*, are very heavy and require a score or more of men to carry them. They are borne by means of handles which extend beyond the front and rear ends of the platform, or are supported on the shoulders of men, concealed underneath the *paso* by drapery.

Costume

The processional costume consists of a long, heavy robe, confined at the waist by a rope or girdle, and a tall, pointed cowl with holes for the eyes, which extends down over the face, completely disguising the wearer. Although the original colour was purple, many wear black, white, blue, or a combination of different colours. The insignia of the brotherhood appears on the breast of the cowl and on the processional banner. These costumes changed in the course of centuries. The present form was borrowed in the late eighteenth century from that adopted by the *Cofradía de Jesús Nazareno*, and for this reason the penitents are often called *nazarenos*. The

P R O V I N C E S	57
<p>rope-girdled habit was to imitate Christ, the face was covered in order not to make an ostentation of penitence, and the garments were trailing in sign of grief. There also accompanied some of the <i>pasos</i> groups of personages in Roman and symbolic costumes.</p> <p>Each <i>cofradía</i> usually possesses two <i>pasos</i>, one in honour of Christ and the other in honour of the Virgin. First in order comes the <i>paso</i> depicting the Christ in some Passion Week scene; then comes the image of the Virgin, very richly dressed. Each parish is jealous of the appearance of its own particular statue of the Virgin. The women lend their jewels and most cherished trinkets to their Madonna for the event. When it happens that these temporary offerings are so numerous that she cannot wear them all, they are heaped at her feet on the draped platform with its flowers and tapers. The groups taking part in the general procession start from their respective churches and pass through the city's main thoroughfare, the <i>Calle de las Sierpes</i>,</p>	<p>Processions</p>
A N D M O N O G R A P H S	

Ceremonies
of Holy
Week

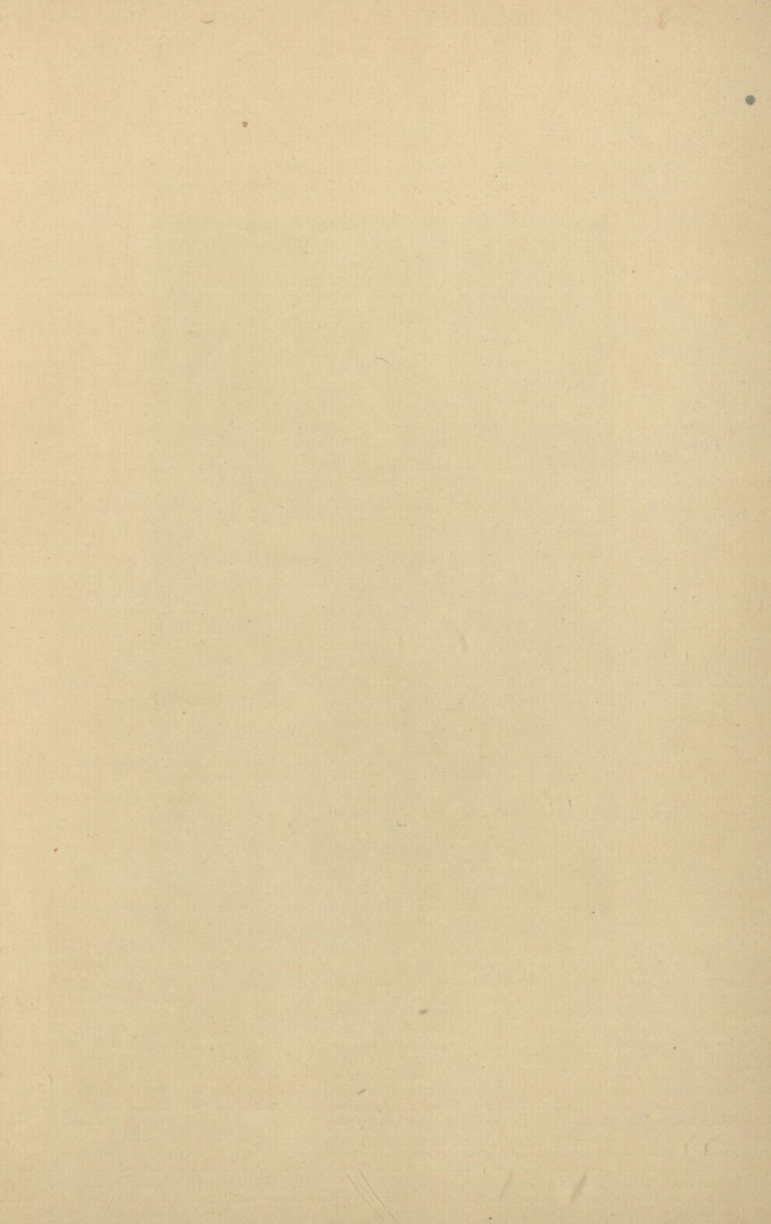
on their way to the Cathedral. There the *pasos* are blessed before being returned to their own churches. Along the route, applause and exclamations of devotion and adoration greet each *paso* as it comes into view. The minor notes of a *saeta* sung by a woman from a balcony are heard occasionally as the procession stops to rest. Among the throng of spectators lining the narrow streets are venders selling sweets and little dolls dressed like the *penitentes*.

The intense religious fervour of Maundy Thursday and Good Friday culminates on Saturday morning in a ceremony in the Cathedral when the sombre curtains which have hung before the high altar during the week are suddenly drawn aside. This ends the period of mourning and is a signal for the bells of the Giralda to peal forth an exultant cadence which is immediately taken up and swelled by the church bells throughout the city. All signs of grief are flung aside with the penitential garb. The people then plunge into the festivities attendant upon the first bullfight of the season, which comes on Easter Sunday.

IX

SEVILLA. THE BULLFIGHTERS







A1810

SEVILLA. THE BULLFIGHTERS

P R O V I N C E S	61
<p data-bbox="439 418 482 451">IX</p> <p data-bbox="194 492 727 524">SEVILLA. THE BULLFIGHTERS</p> <p data-bbox="156 565 766 1268"> From the arena, bullfighters with lifted hats salute the president of the bullfight. The men on foot wear pink, gold, blue, and carmine satin costumes trimmed with gold or silver braid and spangles. Their stockings are flesh-coloured and their heelless shoes are black. The foremost, in gold, is Juan Belmonte. A few paces back to his left, stands swarthy <i>Frascuelo</i> (Salvador Sánchez). In the centre foreground is Luis Mazzantini y Eguía. Félix Robert, from southern France, bows near an <i>alguacil</i> who has just reined in his horse. The guard wears a black seventeenth century costume with a white ruff at the neck and a white-plumed hat. Picadors ride in the rear. Their round, buff hats are adorned with bands and rosettes of red ribbon. Encircling </p>	<p data-bbox="781 565 899 618">Colour description</p>
H I S P A N I C N O T E S	

Training

the arena is a red barricade. In the centre background is the passageway through which bulls are driven into the arena. Sunlight blazes upon a portion of the audience. Women, wearing white mantillas draped over high combs, occupy the boxes, over the railings of which are flung gorgeous, embroidered shawls.

Oil on canvas. Height 350 cm.—Width 231 cm.

The bullfighters of Spain hold a prominent place in the field of sport. It has been said that to be a true *torero*, one must be a native of Triana, the gypsy quarter of Sevilla. A bullfighter, to attain the highest rank, that of *espada*, must serve an apprenticeship, baiting young bulls at the *novilladas* and assisting in one capacity or another at second-rate and third-rate bullfights. There are a few who have received their license (*alternativa*) with little preliminary training, as Luis Mazzantini y Eugía, who became a bullfighter at about

PROVINCES	63
<p>thirty years of age, after having acquired sufficient knowledge of the rules to acquit himself with credit. A distinguishing mark of a bullfighter is his pigtail (<i>coleta</i>), which is worn twisted into a knot at the back of the head. Formerly, the hair was allowed to grow long, and then was covered with a net, often of gold or silk threads.</p> <p>A skilful <i>torero</i> is idolized by the masses. He is required to be supple and courageous, to be a good judge of bulls, and to know all the established rules of the ring. Accidents, which sometimes prove fatal, make his profession a hazardous one. The death of <i>Pepe-Hillo</i> (José Delgado) in the plaza of Madrid on May 11th, 1801 is among the most tragic recorded in the annals of bullfighting.</p> <p>The privilege of introducing innovations belonged to such pioneers as Francisco Romero, Joaquín Rodríguez (<i>Costillares</i>), Martín Barcáiztegui (<i>Martincho</i>), and José Cándido, who electrified their audiences by using the red cloak (<i>muleta</i>) in place of a hat, the <i>volapié</i>, the pole-vault, and the</p>	<p>Hazards of the ring</p> <p>Famous matadors</p>
AND MONOGRAPHS	

Prehmi-
naries

salto de testuz. Later came Francisco Montes, who combined the calm and assured method of bullfighting used in Ronda with the subtle and spectacular style of Sevilla. Juan Belmonte has been called another Montes.

In Sevilla, the bullfight season begins on Easter Sunday. The *Plaza de Toros*, situated near the river Guadalquivir, is a circular inclosure with tiers of seats sloping upwards to arcaded galleries. A president is in charge of the bullfight program. At his signal, doors are thrown open; the bullfighters enter and march across the arena to the sound of martial music. Mounted guards in black costumes lead the parade. All halt before the president's box, salute him, and disperse. One of the *alguaciles* then rides up beneath the president's box to receive in his hat the key to the bull pen (*toril*). Above the swinging tune of the band shrills a trumpet. Shouts greet the bull as he rushes forth, decorated with the ribbon badge of his breeder. The bullfight consists of three parts. First, picadors in

HISPANIC NOTES

iron and leather greaves, mounted on old hacks with one eye bandaged, await the charge of the bull, holding their long lances (*garrochas*) in readiness. They drive the lance points cleverly into the hide of the bull, and twist and draw them out. Next come graceful men with *banderillas*, slender sticks terminating in barbed darts. They poise, stamp their feet to attract the bull's attention, and then, with a barely perceptible twist of lithe bodies, sway aside, planting the shafts in his withers as he rushes past. Lastly comes the *espada*. All are silent as he steps before the president's box to make his dedication (*brindis*). After his speech, he flings his hat over the barrier. He advances. A few adroit passes with the red *muleta*, also known as the *engaño* or lure, serve to bring the bull into a favourable position for the sword thrust. If the bull is instantly killed, the people show their approbation by having the *torero* presented with one of the animal's ears. More often, the bull is killed by a *cachetero* with a short poniard. Afterwards,

66	S O R O L L A
History	<p>the swordsman salutes the president without a word. A gaily caparisoned mule team enters to drag out the bull. There are usually six or eight bulls to a <i>corrida</i>. <i>Fiestas de toros</i> are held on Sundays and on holidays. In the north, the rings close with the first wintry blasts from the sierras, but the milder climate of the south permits a longer season. During the winter months, some of the bullfighters tour Mexico and South America.</p> <p>Although the origin of bullfighting in Spain is a matter of dispute, it is certain that occasional bullfights are reported as early as the twelfth century and that, from the fourteenth century, it was a popular pastime of the Spanish aristocracy. The Emperor Charles the Fifth killed a bull in honour of the birth of Philip the Second. Pizarro was an accomplished bullfighter. At that time the killing was done by a person on horseback, armed with a long lance. Each noble had his retainers who worked on foot. They attracted the bull towards him and in cases of necessity</p>
	H I S P A N I C N O T E S

PROVINCES

67

rushed to his aid. With the introduction of the light shaft with a broad spearhead (*rejón*) in place of the lance, all but one of the retainers were dismissed. This type of bullfighter may still be seen at the occasional old-fashioned bullfights held in Madrid to celebrate events of royal importance. With the accession of the first of the Bourbons, bullfighting was abandoned by the nobility. Emulating the efforts of Isabella the Catholic and Pope Pius the Fifth, Charles the Third and others tried to suppress the sport, but it steadily gained in popularity with the masses. A taurine school, established at Sevilla in 1830 by Ferdinand the Seventh, fostered the public favour for the *fiesta de toros*, which has since continued to remain a chief attraction of the Spanish holiday.

AND MONOGRAPHS

X

EXTREMADURA



PLATE X



A1811

EXTREMADURA

P R O V I N C E S	71
<p data-bbox="412 451 443 483">X</p> <p data-bbox="288 524 567 557">EXTREMADURA</p> <p data-bbox="122 589 733 1295">Peasants with droves of gray pigs are gathered on the banks of the river Jerte, where a pig market is in progress. Despite the autumn sunshine, the women are warmly clad in very short black or dark red woolen skirts, short, circular, woolen capes, and blue woolen stockings. Their costumes are enlivened by red trimmings. Their chins are concealed by black, wine-red, or brown kerchiefs, pinned in the back over chignons. On the kerchiefs, in turn, are perched poke bonnets of embroidered straw, adorned in front with red ribbon or flower rosettes. In the centre foreground two men in tan leather aprons and blue blouses face a peasant who has a canvas saddle-bag worked in red and blue embroidery slung over his shoulder. The Jerte</p>	<p data-bbox="749 597 871 654">Colour description</p>
H I S P A N I C N O T E S	

72	SOROLLA
Pig raising	<p>is spanned by the Trujillo Bridge, over which a few people and two white tarpaulin-covered carts are passing. The bridge leads to the city of Plasencia, built upon a hill and partly surrounded by a wall with massive towers. Above the roofs of the pink and white houses appears the Gothic cathedral, its brown tone contrasting with the white walls of the Episcopal Palace below it.</p> <p>Oil on canvas. Height 351 cm.—Width 302 cm.</p> <p>One of the chief festivities of Extremadura is the pig market held in November. Until then, the pigs have been fattening on the mast of the oak, beech, and chestnut trees which cover extensive tracts in the province. In the fall the pigs seem to overrun these regions. A traveler in Plasencia remarks that, "The streets were full of these animals, and they would not move to let one pass. For is not this province the home of the Spanish hog? Here he is fattened</p>
	HISPANIC NOTES

P R O V I N C E S	73
<p>and famous; from here he is sent out in the various forms by which he is best known after death. But of all is he fairest, best tasting and least like his living self as '<i>sweet hams</i>' of Estremadura" (3). The most celebrated hams come from the little town of Montánchez. The pig market of Plasencia is held on the banks of the river Jerte, which lies below the town. The peasants at the <i>feria</i> welcome the opportunity to meet friends and to display their gala attire.</p> <p>Plasencia, which stands on an eminence, commands a fine view of the distant Sierra de Gredos and the fertile valley through which the Jerte flows. In this valley is situated the monastery of Yuste, where the Emperor Charles the Fifth retired in 1557 after his abdication and where he died in September of the following year.</p> <p>Extremadura is a sparsely cultivated region with wide stretches of oak and ilex woods. Frequent droughts and the ravages of locusts have made havoc in the land. The moors and wastelands, covered with thyme and cistus, make excellent pasturage for</p>	<p>Pig market</p> <p>Plasencia and Yuste</p>
A N D M O N O G R A P H S	

The Mesta

thousands of migratory merino sheep from the northern provinces. Formerly, such flocks were under the jurisdiction of a *Mesta*, or organization of owners of flocks and herds. The *Mesta* received many privileges from the Crown, which were later curtailed, and its laws, with the advent of railroads, have fallen into disuse.

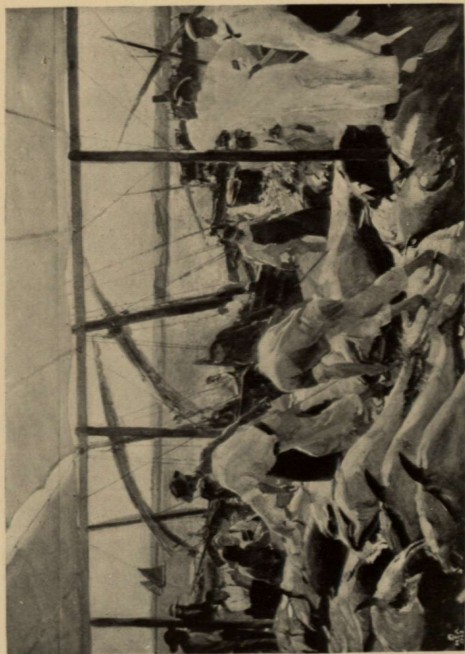
Conquista-
dors

Mountains and the lack of good roads have combined to isolate the province from the rest of Spain. From this region came Vasco Núñez de Balboa, who was born in Jerez de los Caballeros, and many others of the hardy race of *conquistadores*, among whom were Cortés and Pizarro. Rumours of their exploits in the far West resulted in the emigration of countless other soldier-adventurers. Extremadura saw very little of the gold and silver which flowed into Castilla and León from Mexico and Peru. It is known, however, that Cortés endowed the shrine of Guadalupe with a costly lamp, and that Pizarro, upon his return from Peru, came back to Extremadura and built a magnificent home in Trujillo.

XI

AYAMONTE





A1812

AYAMONTE

PROVINCES	77
<p data-bbox="405 440 449 472">XI</p> <p data-bbox="324 509 529 542">AYAMONTE</p> <p data-bbox="122 581 733 1284">Under the partial shade of a yellow canvas awning lie huge tunny fish. As the sun strikes upon them, their grayish blue scales reflect metallic blue and purple lights. Other tunnies are being hauled from the beach by men with long-handled hooks. Sailors in white uniforms stand in the right foreground. At the left, a swarthy native of Monchique lounges by a group of other Portuguese peasants, who listen to an accordion played by one of their number. As protection against the strong sunlight, the women wear green and red kerchiefs about their heads or round, black hats over orange kerchiefs. Near them are pleasure craft and small boats with furled lateen sails. Farther off, two sailboats skim along the Guadiana. A wide belt of sparkling,</p>	<p data-bbox="749 586 871 643">Colour description</p>
HISPANIC NOTES	

78	S O R O L L A
Tunny fishing	<p>sunlit water stretches to the coast of Portugal, whose green and purple outlines are visible through the haze over the river.</p> <p>Oil on canvas. Height 349 cm.—Width 485 cm.</p> <p>The water-front of Ayamonte is a scene of great activity from spring to autumn when boats unload their cargoes of tunny fish to be taken to the fish-salting factory nearby. Tunny fishing has been described as follows: "The usual method of capture is by a huge fixed net called the <i>almadrava</i>, extending three miles out to sea, and placed at such an angle to the coast-line that the fish, on striking it, follow along to the in-shore end, where they enter a <i>corral</i> or enclosed space about an acre in extent. Here the fishing-boats lie waiting, and when as many as 500 huge tunnies . . . are enclosed at once, a scene of wild excitement and bloodshed ensues, the great fish darting and splashing around their prison, sending spray flying mast-high, while the fisher-</p>
	H I S P A N I C N O T E S

P R O V I N C E S	79
<p>men yell and gaff and harpoon by turns” (4). From November to February, the tunnies are generally caught with the rod, sardines and mackerel serving as bait.</p> <p>Ayamonte, a port of the province of Huelva, is situated on the left bank of the river Guadiana, a few miles from its outlet into the Bay of Cádiz. Since the rugged character of the country does not encourage agriculture, most of the inhabitants lead a sea-faring life, like their neighbours the <i>Algarvios</i>, who are said to be the best mariners of Portugal. Lying opposite Ayamonte is a town of Algarve, called Villa Real de San Antonio, which was built by the Marquis of Pombal in the eighteenth century to compete with Spain for the local fish industry. It is still engaged in the salting of tunnies.</p> <p>That tunny fishing was known to the Phœnicians and that the industry is an ancient one is attested by the Elder Pliny and Athenaeus, who speak of the tunnies caught near <i>Gades</i>, now Cádiz. Ruins near Ayamonte are thought to indicate that it</p>	
A N D M O N O G R A P H S	

80	S O R O L L A
Palos	<p>was known to these enterprising traders.</p> <p>Not far down the coast from Ayamonte is the town of Palos, from which Columbus set sail in his three caravels on his voyage to the New World.</p>
	H I S P A N I C N O T E S

XII

GALICIA



PLATE XII



A1813

GALICIA

PROVINCES	83
<p data-bbox="377 427 526 532" style="text-align: center;">XII GALICIA</p> <p data-bbox="137 570 754 1276">Under a gnarled oak, a group of peasants listen to a bag-pipe player. He wears a cocked hat and dull green breeches with white ruffles. Brown velvet is used for the lapels and pockets of his tan vest. Around his waist is a red sash. Three girls sit at his feet. Yellow and scarlet kerchiefs bind their heads, and starched white aprons cover their plain or striped woolen skirts. Near them crowd sleek oxen, their tawny hides checkered with light and shadow. Behind the player, a calf with stiff, awkward legs sidles up to its mother. In the left foreground, an old peasant with white side-whiskers listens attentively, his right hand grasping a staff. Five women stand in the centre foreground. Their orange and yellow kerchiefs are touched with bright patches of</p>	<p data-bbox="764 574 888 630">Colour description</p>
HISPANIC NOTES	

sunlight sifting through the interlacing leaves overhead. One of them wears a red *dengue* bordered with black velvet. Farther off stand several peasants. The land slopes to a long expanse of deep blue water, where boats ride at anchor. Upon the opposite shore is a village with a background of violet hills deepening to purple.

Oil on canvas. Height 351 cm.—Width 300 cm.

Cattle
market

In Galicia many of the towns hold a weekly cattle market. Early on the day appointed, the roads leading to the *feria* are thronged with peasants with their cattle and farm produce. Since the fair occupies the greater part of the day, it progresses in a leisurely manner. Often-times the familiar notes of the bag-pipe (*gaita*) are heard, lively and yet insistent with that Celtic sadness natural to the songs of Galicia. The player (*gaitero*) is a great favourite throughout Galicia and is present at all festivities as well as at funerals. Of

*La gaita
gallega*

P R O V I N C E S	85
<p>his collection of songs, those in praise of Galicia are the most popular. They express the devotion of the people to their homeland and recall the nostalgia of the Galician emigrants. Unable to forget their province, they often succumb to <i>morriña</i>, a form of homesickness said to be severe enough to cause death.</p> <p>The natural beauty of Galicia has been compared to that of Ireland. The coast line, broken by wide <i>rías</i>, has a rugged beauty. The soil of the lowlands is fertile. Where the pasturage is rich, herds of cattle graze, as stock-raising is the chief industry of Galicia.</p> <p>Many of the women of Galicia have the colouring of their Celtic ancestors. They are very fond of gold ornaments, which they wear in profusion. Their costume consists of a bodice, full skirt, and brightly-coloured kerchief, which crosses over the bosom and ties in the back. This may be varied by using a vest in place of the kerchief, or else a small cape-like garment, called the <i>dengue</i>. A kerchief of red or</p>	<p>Costume</p>
A N D M O N O G R A P H S	

86	S O R O L L A
Character	<p>brilliant yellow is tied on the head. The provincial costume of the men is seldom seen save on special occasions. The <i>gaitero</i> still wears his peaked hat, embroidered jacket, and velvet breeches.</p> <p>Throughout Spain the Galicians are very often household workers, street porters, and water carriers. For this reason they are caricatured in speech and print as symbols of awkwardness and stupidity. The "combination of pliancy and persistence" attributed to the Galicians renders them immune to the derision of their fellow countrymen. As is to be expected from descendants of the Celts, they have a sparkling native wit and are given to writing verse.</p>
	H I S P A N I C N O T E S

XIII

GUIPUZCOA





A1814

GUIPUZCOA

P R O V I N C E S	89
<p data-bbox="394 423 464 451">XIII</p> <p data-bbox="329 493 529 521">GUIPUZCOA</p> <p data-bbox="127 565 736 1268">A peasant girl is seated on a low gray stone wall. Beside her is a water bucket bound with broad hoops of metal upon which she rests one arm. Her snowy kerchief is tied carefully over her smooth brown hair, and the colour in her cheeks is matched by the pink of her skirt. Near her stands a slim young Basque, blue coat flung carelessly over his shoulder. To the left, on the other side of the wall, is a group of ninepin players. Most of them wear the dark blue costume of the Basque provinces. In vivid contrast is the pink blouse of a boy. One of the players bends forward, right arm swung back preparatory to sending the wooden ball whirling among the ninepins. Gleaming bits of silver in the hand of a man give mute evidence of betting. In the</p>	<p data-bbox="752 570 871 618">Colour description</p>
H I S P A N I C N O T E S	

background is a green headland, upon the slopes of which cluster little houses with white walls and salmon-coloured roofs, and at the foot of which the Bay of Biscay breaks in a line of white foam against brown, weather-stained rocks. Landwards, massed above dark green hills, are clouds tinged with the afterglow of sunset.

Oil on canvas. Height 350 cm.—Width 231.5 cm.

The
Basques

Guipúzcoa is smaller than either of the other Basque provinces, Alava and Vizcaya. The Basques are a people whose origin is obscure and whose language is a moot question with etymologists. The difficulty of learning it is illustrated by a popular legend which relates how the Devil once went into the land of the Basques in order to learn enough of their language to tempt them. Although he hid behind a door for seven years, he succeeded in learning only three words. To his failure the people attribute their piety. While the Basques

P R O V I N C E S	91
<p>have modern amusements, of which <i>pelota</i> is the best known, they still maintain their Salic dances and choral songs. In obscure villages the game of ninepins is much favoured.</p> <p>The women of Guipúzcoa are tall and well-proportioned, and the men, because of a strenuous life in the open, are lithe and strong. Each Basque claims to be noble (<i>hidalgo</i>). Above the doorway of his home, he emblazons in stone his coat of arms.</p> <p>The farms of the Basques, usually of four or five acres, are very carefully cultivated. The peasants use a primitive mattock and a rude fork, and drive clumsy ox carts “of ancestry no less honourable than their own”. The wheels are of solid wood and the axles, never oiled, produce a nerve-racking noise, which the peasants tolerate on the grounds that it frightens away evil spirits and soothes the oxen. They also argue that on the narrow mountain roads which twist and turn the sound of an approaching cart is an advantageous warning to people coming from the opposite direction.</p>	Oxcarts
A N D M O N O G R A P H S	

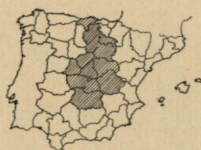
Industries

The apple orchards of Guipúzcoa rank in importance with the farms. It is also a land rich in iron. From the quarries near Mondragón came that which was used in fashioning the first Toledo blades. There are numerous paper and cider mills and factories for the manufacture of the dark blue woolen Basque cap (*boina*).

The coast line is indented with little harbours, of which San Sebastián, a summer resort of the Spanish sovereigns, is the most popular. Another harbour is Pasajes, from which Lafayette took ship for America in 1776.

XIV

CASTILLA





A1815

CASTILLA

PROVINCES	95
<p style="text-align: center;">XIV</p> <p style="text-align: center;">CASTILLA</p> <p>A throng of peasants in bright attire watch a procession which wends its way to the shrine of Saint Isidore, the patron saint of Madrid, whose <i>romería</i> is being celebrated. In front are five women carrying loaves of bread and frosted cakes. At the left is a <i>maragata</i> in red kerchief and black apron; beside her a <i>charra</i> walks slowly in her heavy jewelry. Next to them comes a peasant from Salamanca in black velvet head-covering lined with white silk. The fourth is a woman of León and the fifth, another Salamancan in embroidered skirt and apron. Ahead of the women march two drummers, at the left a <i>maragato</i>, and at the right a peasant of Ciudad Real with flageolet at his lips. On horseback ride three</p>	<p>Colour description</p>
HISPANIC NOTES	

charros from Salamanca, black hats tilted over their eyes. The civil guard in their red and blue uniforms are mounted on white horses. Magenta banners wave over the heads of the people and a boldly sculptured gate or arch flanks the left of the procession. On the outskirts of the crowd are drawn up wagons and oxcarts filled with sacks of grain and large water jars. Children in gay costumes watch the drummers go by. A woman in red and blue kerchief and a man in black, pointed hat are from León. Behind them stands a peasant from La Mancha. He wears a scarlet vest, a brown coat, and a kerchief knotted about his head. Probably from the same district is an old shepherd, in a fur-trimmed cap, riding a donkey. In the middle foreground is a girl of Lagartera, gay in full blue skirt and embroidered red stockings. Long streamers float from the headdress of a *charra* nearby, and in her hair gleam silver pins. The tall man in black suit and white vest is from Lagartera. Seated upon sacks of grain are three women from the valley of Amblés in



P R O V I N C E S	97
<p>Avila, their straw hats perched upon kerchiefs. Beside them is a young woman from Segovia in black, pointed hat. At the right of this group is a shepherd from Soria in brown, hooded cloak. A woman in gleaming white kerchief from Talavera de la Reyna stands beside a donkey whose panniers are filled with blue and white Talavera ware. Not far off is a peasant woman whose face is shaded by a black head-covering. She is from Candelario in Salamanca. Balancing a jar upon her head is a Toledan girl in green skirt and maroon overskirt. At the extreme right stands a group of Castilians wrapped in brown <i>capas</i>. The background represents certain features of the Castilian landscape, with a luminous blue sky overhead. At the left are the Church of San Segundo and the crenelated walls of Avila; to the left of the town stretches a barren brown plateau with a distant view of the snow-capped Guadarramas, followed by the city of Madrid with its roofs shining in the sun, the spire of the Cathedral of Segovia, the aqueduct, the</p>	
H I S P A N I C N O T E S	

98	SOROLLA
Saint Isidore the Labourer	<p>Alcázar of Toledo, and across the Tajo the Castle of San Servando.</p> <p>Oil on canvas. Height 351 cm.—Width 1,392 cm.</p> <p>In Castilla, the origins of many of the pilgrimages (<i>romerías</i>) can be traced far into the past. Of these, the <i>romería</i> of Saint Isidore the Labourer is the most cherished. It begins on the fifteenth of May and lasts several days. The goal of the pilgrimage is the Hermitage of Saint Isidore, which is said to have been erected by Isabella, wife of Charles the Fifth, Emperor of the Holy Roman Empire and King of Spain, in gratitude to the saint for opening a spring nearby with whose waters Philip, her ailing son, was cured. Firm believers in the legend bring all sorts of earthenware vessels to fill them with the miraculous water. A few miles outside the city of Madrid, the church of the saint stands on a hill. From it one can see stretching away from the west bank of the river Manzanares the green meadow</p>
	HISPANIC NOTES



A1815

CASTILLA, DETAIL



A1815

CASTILLA. DETAIL

P R O V I N C E S	99
<p>(<i>pradera</i>) where the merrymakers set up their tents and stalls.</p> <p>All types, from the sober <i>maragato</i> to the gay Madrid <i>chulo</i>, may be seen at the <i>romería</i>. From dawn till late at night, the roads leading to the meadow are filled with people and a long line of carriages of every description: the swift <i>charavan</i>, the slow <i>carromato</i>, and the roomy <i>tartana</i>. Those who cannot afford a carriage or wagon come on donkeys and mules. When the people arrive, they make the preparations necessary for a few days' encampment. Then all pass to the Hermitage where for a penny apiece they kiss a glass-covered relic of the saint. Afterwards, they may fill their jars with water from the blessed spring. A brisk trade is carried on in penny whistles of the saint, in large circular loaves of bread, and in small frosted cakes, said to be made after the recipe of María de la Cabeza, wife of Saint Isidore. The leading confectioners of Madrid and other towns manufacture cakes which are dedicated to the saint and which are carried in procession to his shrine to be</p>	<p><i>Romería</i></p>
H I S P A N I C N O T E S	

100	SOROLLA
Costume	<p>blessed. At dusk, the gaiety increases and lasts until dawn. <i>Charros</i> dance to the strange notes of <i>dulzaina</i> and <i>tamboril</i>, and others join in with guitars.</p> <p>Each day brings more pilgrims. From the plains of La Mancha, the "dried-up" land of the Arabs made immortal by Cervantes, come the stolid Manchegans. Shepherds and silent men, wrapped in enormous brown <i>capas</i>, enjoy their brief holiday. Women in snowy kerchiefs from Talavera de la Reyna, whose home is famous for its pottery, converse with Lagarterans, also from the province of Toledo, whose dresses and woolen stockings are extravagantly embroidered. The men of Lagartera are dressed more soberly and wear cloth gaiters to the knee. There are men with hooded cloaks from Soria and <i>charros</i> from Salamanca with their <i>charras</i>, whose costume is rich with embroidery and spangles. Children, dressed exactly like their elders, step through their dances with childish gravity.</p> <p>The <i>maragatos</i> of Astorga in León, who</p>
	HISPANIC NOTES



A1815

CASTILLA. DETAIL

P R O V I N C E S	101
<p>hold themselves aloof and who cling to the customs of their ancestors, wear broad-brimmed hats and very wide trousers, somewhat like the <i>zaragüelles</i> of the Valencian, except that they are gathered at the knee. On their belts are embroidered Scriptural texts. They are the muleteers of Spain and notable for their honesty. While they ply the roads from La Coruña to León, their women till the fields at home. The <i>maragata</i> never marries outside her province. She is inordinately fond of jewelry and wears crescent-shaped earrings.</p> <p>Another class of people who cling to their old customs are the women of Amblés, an Arcadian valley near Avila and, according to a Spaniard, placid as the soul of a monk. Over a loose kerchief on her head, the woman of Amblés places a straw hat adorned with flowers, feathers, bits of glass, and long streamers of ribbon.</p> <p>All these types are representative of Castilla and León. Their cities are famous in the chronicles of the country. Avila, where the saintly Teresa de Jesús had her</p>	<p>Cities</p>
H I S P A N I C N O T E S	

102	S O R O L L A
	<p>home, is a hill-town, girt with a rampart of solid walls constructed in the eleventh century. The ancient citadel of Toledo was the capital of Visigothic Spain, but the sceptre later passed to Burgos and Valladolid. The court is now in Madrid, which lies on a table-land not far from the Guadarrama mountains. Burgos, in addition to its famous Cathedral, is renowned as the birthplace of the Cid. Segovia is celebrated for its Roman aqueduct, and Cuenca, for its pinewood alleys by the river Júcar. All these cities blend into the tawny landscape of Castilla.</p> <p>Although there is verdure along the river margins and a predominance of herbs and shrubs, these do not redeem the aridity of the land. Rarely do birds find their way to this treeless region. The peasant homes, mostly of sun-baked bricks, are so completely the colour of the brownish-gray soil that they seem to rise from the earth itself.</p> <p>The Castilian is brave, even-tempered, strongly attached to old customs, and proud of his Castilla, a land of <i>hidalgos</i>.</p>
	H I S P A N I C N O T E S

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