During this leg of her journey, Theodate becomes entranced with her experience at the Alcázar. She was inspired by the palace’s intricate Moorish flourishes, the fluidity between the indoor and outdoor spaces, and enviable position on top of the bluff looking out over Seville. Theodate’s fascination grew as she strolled the magnificent complex of porticos and halls.

The multisensory experience of the gardens was mesmerizing. Never before had she seen such a verdant paradise with its blooming bougainvillea, groves of olive trees, and fountains replete with running water, glistening off the sunlit stone. The stunning setting would set the tone for her architectural aesthetic, particularly her precision to detail seen at both Hill-Stead and Avon Old Farms.

In many respects, Hill-Stead pays homage to the Alcázar. Both are spectacular sights with breathtaking vistas set high upon hilltops. Each integrates the indoors with the outdoors with fanatical attention to detail. Theodate carried her appreciation for the Alcázar across the pond, designing her homestead, Hill-Stead, in harmony with nature.
December 10, 1888 – Seville

*"Passed the Duke de Montpensier's palace & beautiful far extending gardens."*

Theodate and her family drove back along the Guadalquivir River through the Triana district, before crossing over the Puente de San Telmo. They would have enjoyed the clear view of two of the Seville skyline icons: the Cathedral of Seville and the Torre del Oro. Nicolás Jiménez Alpériz captured Seville in his painting “View of the Cathedral from the river Guadalquivir,” completed in 1893.

The Torre del Oro, or Golden Tower, received its name from the glow coming from the building's gilded tiles, which reflected the quivering light from the churning river. The first version of the 12-sided building was constructed in 1220 by the Almohad dynasty as a watchtower on the river. The treasure ships from the New World did not start appearing until the end of the 1490s, though an enduring tale held that the tower was named for the gold it safeguarded during this period. Pedro the Cruel added the building's second story, and the top section was added during reconstruction after an earthquake in 1755. The building is now a museum of naval history.

This small oil painting by Genaro Pérez Villaamil captures the Torre del Oro as it appeared between 1835-39. It is one of 42 separate paintings on tin that Villaamil created to showcase some of the most famous sights around Spain. The full set of pictures is displayed as a framed diptych at the Prado Museum in Madrid.
Question:

The base of the Torre del Oro has 12 sides; can you find out the term in geometry for a shape with 12 equal sides?

On the other side of the Puente de San Telmo from the Torre del Oro is the Palacio de San Telmo, which became the home of Antoine d'Orléans, the Duke of Montpensier, in 1849. Construction of the Palacio began in 1682; it was an orphanage and school for the children of sailors. This institution developed into a marine academy, dedicated to navigators and ship's pilots (mareantes), which operated until 1847.

The Duke of Montpensier (1824 - 1890) was the son of King Louis Philippe of France. He married the Infanta Maria Luisa, the youngest daughter of King Ferdinand VII of Spain, and sister of the current Queen Isabel II. Queen Isabel gave the deserted Palacio de San Telmo to the Montpensiers when the Duke removed from France for a life in exile in Spain following the 1848 French uprising, known as the "February Revolution." The Montpensier family was interested in the arts. Following extensive renovations and additions to the Palacio de San Telmo, they set up a salon supporting artists, musicians, and photographers. They funded the restoration of many buildings, including parts of the Alcazar.

The Duke's collection of artworks included a painting by Francisco Goya (1746 - 1828) entitled “Majas on a Balcony." This painting shows two well-dressed ladies (or majas) sitting on a balcony and enjoying the street view. The artwork had been on display in the dedicated Spanish gallery at the Louvre Museum in Paris between 1838 - 1848. It inspired Edouard Manet's (1832 - 1883) –“The Balcony” (“Le Balcon”).
Both Goya and Manet’s balcony paintings were informed by an earlier painting of "Two Women at a Window," by Bartolomé Esteban Murillo (1617 – 1682), which was completed in 1670. Murillo’s ladies are not dressed in the formal lace headgear of the characters in the painting by Goya.

The younger woman is leaning on a windowsill, gazing at the viewer with a smile on her face. The other lady is covering her laughter with her veil - a sign of proper etiquette. The women are framed by a window, rather than sitting behind a balcony railing. This type of composition is routine in Dutch paintings of the period, but unusual for a Spanish painting.

The Palacio de San Telmo is one of the finest examples of Baroque architecture in Seville. The main door, designed by the architect Leonardo de Figueroa, was completed in 1734 with tall, sculpted columns flanked by statues representing the arts and sciences. This photograph was taken around 1860 by Charles Clifford, a Welshman who became an official court photographer to Queen Isabel II of Spain in 1852. Clifford was encouraged to document not just the historic buildings of Spain, but also some of the signs of industrial modernization, including bridges and railways under construction.

Clifford published two volumes of photographic reproduction in 1863 entitled Photographic Scramble Through Spain. The publication listed as his patrons Queen Victoria - The Queen of England, The Queen and King of Spain, the Emperor and Empress of France, the Emperor of Russia, and His Royal Highness, the Duke of Montpensier. The Duke was an early and enthusiastic collector of photographs. He employed Clifford to take photographs of buildings and famous Spanish paintings.

The extensive gardens of the Palacio, comprising approximately 84 acres in total, were donated to the city of Seville in 1893 and the resulting park formed the centerpiece of the 1929 Ibero-America Exposition. The park is now home to over 140 species of trees, coming from all around the world - including two jacarandas, which are native to South America.
Questions:

- The Palacio de San Telmo is named for St. Elmo, pictured here holding a ship and a candle. Why was the Palace named in his honor?
- What is St. Elmo’s Fire?

December 10, 1888 – Seville

“This evening, the others go out to a little theatre to see Spanish ballet girls dance and play the castanets.”

The ballet to which Theodate is referring is actually flamenco, a performance art form with roots in Southern Spain. Flamenco includes elements of singing (cante), dance (baile), and music (toque). Since emerging into popular culture in the 19th century, flamenco has remained faithful to its traditional rules around dress, music, and dance styles.

The colorful costumes and movement of flamenco dancers have inspired artists such as Gustave Doré, Pablo Picasso, Edouard Manet, and Henri Matisse to capture the spirit of the art form in their works. Joaquín Sorolla (1863 - 1923) achieved a dramatic moment is his painting from 1915, Sevilla - The Dance. One can almost hear the music!

Flamenco gained in popularity in Seville with the opening of the first café cantante in 1881 by a singer and impresario named Silverio Franconetti. Each evening, the audience would enjoy a drink while being entertained by different performers.
The photograph labeled "Café Cantante," was taken in the Café Burrero, by a Spanish photographer named Emilio Beauchy Cano around 1891. The scene depicted is typical of a café cantante performance around the time the Popes were travelling in Spain. A copy of this photograph is in the collection of Emma Sibley Watson. She traveled through Spain and Morocco on her honeymoon in that year.

UNESCO recognized flamenco as a "World Intangible Cultural Heritage" in 2010.

To find out more:

Welcome to the Open Flamenco Project with Maria Vega  
https://www.youtube.com/watch?v=7TTDJoM096s,  
https://www.andalucia.com/flamenco/home.htm

Questions:

Theodate's family often attended the opera in New York City, and there are over 100 operas set in and around Seville.

What is the name of the famous opera, set in Seville, featuring a toreador, a cigarette girl, and a bullfight?  
Hint: Set in Spain, a Frenchman composed it.  
A second hint: here is a painting by Edouard Manet from 1880 entitled Portrait of Émilie Ambre as ***** - please note that the original title includes the name of the character!

Another question about a famous opera set in Seville!  
What is the name of the opera featuring a love story between a nobleman in disguise, an ingenious heroine, and a cunning fellow named Figaro?

December 12, 1888 – Seville

"Mama and Aunt Nora took me to see the Alcazar this morning. Queen Isabella lives there for part of the year. Don Pedro built the second story on it. The Moorish work was in excellent condition."

The Real (Royal) Alcazar is the oldest royal palace still in use in Europe, with parts dating to the 10th century (including arches in the Patio del Yeso (Patio of Plaster) and portions of the Puerta del Leon (Lion's Gate).
The name Alcazar derives from the Arabic al qasr, meaning castle, and the building complex has served as both fortress and palace. In 1360, Pedro I (the Don Pedro that Theodate mentions) ordered the construction of a royal palace within the framework of a series of castles built by the Almohad rulers. Pedro arranged for artisans to come from Toledo and Granada to create the Palacio Pedro I in the Mudéjar style, between 1360-1364.

One difference between the rooms constructed by Pedro and subsequent kings and those 'inherited' from the Almohad rulers can be seen in the height of the rooms. Moorish tastes were for smaller, more intimate rooms, while the Spanish kings preferred lofty ceilings. One of the grandest places in the Hall of the Ambassadors, built in 1427, sports high walls covered in bright tiles, with an elaborate dome made up of carved and gilded, interlaced wood.

**Question:**

One of the main gems in the Imperial State Crown of the United Kingdom has a direct connection with Pedro I. Can you find out the name given to the gem, and the story about how it made its way from Seville to London?
December 12, 1888 - Seville (continued)

“After seeing the Palace, we went below the first story to see the bath that was made of an old Moorish prison...”

The "baths" mentioned by Theodate are, in fact, tanks for holding rainwater, located underneath the Patio del Crucero. The tanks are named after the mistress of Pedro I, Maria de Padilla, who, allegedly, would come and swim in the cool waters of the tanks. Temperatures in Seville average around 97°F in the summer, but they can sometimes top 115°F. The temperature in the understory of the Patio can often be 20 degrees cooler compared with the outside temperature and would certainly provide some respite on a hot summer’s day.

“The gardens in connection with the Palace were large and stately; a pond with dozens of goldfish, tiny fountains coming up through the walks of brick, Don Pedro's little summer study built in Moorish style.”

Many of the plants in the Alcazar’s elaborate gardens are descended from samples brought back from South America. The gardens contain a maze, a grotto, a hydraulic organ powered by a waterfall, and “surprise waterworks,” or burladores, which could be made to besprinkle the unwary visitor, by turn of a concealed handle. The fountains and pools help to cool the air and refresh the visitor. There are currently at least 187 documented species maintained in the gardens, and goldfish are still to be found swimming in the waters of Mercury's Pool, which was constructed in 1733.
December 12, 1888 - Seville (continued)

“I also saw today the house of Pilote that a Spanish duke built exactly like the original at Jerusalem.”

Work began on the Casa de Pilotos, or House of Pilate, in 1483, on the orders of the chief governor of Andalusia, Don Pedro Enriquez, and later by his son Fadrique Enriquez, the First Marquess of Tarifa. The Casa received its name after Fadrique returned from a visit to Jerusalem in 1520 when he is said to have wanted to complete the building in the style of Pontius Pilate’s house.

The palace melds the Gothic, Mudéjar and Italian Renaissance styles, and was designed to be two palaces in one with two identical floors: a lower, cooler one for the summer and a warmer, upper one for the winter. Fadrique enhanced the notion of two in one by having the decorative tiles of the ground floor made in the same pattern and style as the motifs appearing in the woven tapestries hanging in the 'winter' palace. The Casa was the first private residence in Seville to have a staircase.

A significant collection of Roman statuary and busts was gathered by the Duke of Alcala, the nephew of Fadrique, during his stay in Rome as Viceroy of Naples. He arranged for an engineer from Naples to travel to Seville in 1568 to create niches and nooks in which to display his collection: an innovation for the city. The four finest sculptures stand at each corner of the main patio, including a Roman copy of a Greek image of the Athena Medici, the only copy that still has its original head.

The Casa de Pilatos is still partly inhabited by the 18th Duchess of Medinaceli and her family.

To learn more:
http://www.fundacionmedinaceli.org/monumentos/pilatos/index.aspx

“This afternoon we strolled through the streets and finally sat down in one of the prettiest parks to sun ourselves. We were objects of great interest to the many loafers about us. We enjoyed the sun, and hearing the street cries; one old man a few feet from us was calling "ag wa" (agua) and serving his customers from an earthen jar.”
Theodate and her father took part in a popular activity in Seville - the paseo, or afternoon promenade, when people wander the streets, enjoying the orange trees, the cool breezes, and meeting friends and acquaintances. In 1885, a travel guide to Seville noted that the most fashionable promenade was near the Palacio de San Telmo, taking place between 3:30 and 5:00 in the evening.

Many of the local characters populating paintings by Velázquez, Murillo, and similar Spanish painters still adorned city streets during Theodate’s time. For example, the water seller providing a refreshing drink from an earthen jar would easily find a place in the painting by Diego Velázquez called “La Aguador de Sevilla,” (“The Waterseller of Seville”). Velázquez produced this painting when he was around 21 years old before he moved to Madrid. It comes from a series of paintings known as bodegones, or kitchen scenes.

Look closely at the treatment of the large earthen jar in the Velázquez painting. Observe how Velázquez has captured the droplets of water and the rough shape of the pottery. The use of a dark background enables Velázquez to depict the water goblet, filled with water and plum to add flavor, with only a few white paint lines. This attention to the treatment of real-life objects in a natural way is an example of naturalism.

Question:

“The Waterseller of Seville” now hangs at Apsley House in London, the home of the 1st Duke of Wellington. The Duke of Wellington was also known as “The Iron Duke” - why was he given that nickname?

December 12, 1888 - Seville (continued)

“We take an early train tomorrow for Cadiz, arriving there at noon we will have time to see a little of the town before leaving the next morning for Tangiers.”

The express train journey to Cadiz took three and a half hours, passing through a fertile district filled with orange, olive, and pomegranate trees during the first twenty miles. After the small town of Utrera, the train descends to the plain of the Guadalquivir River, a saline alluvial district, known as a marisma, which is marshy in the winter, and a dusty heath in the summer. The marisma is home to bulls, camels (introduced in 1829), and many types of waterfowl, including flocks of flamingos.

The next episode of the Grand Tour involves a leap of our collective imaginations as Theodate departs continental Europe. Her trip will take her to Tangier in North
Africa. Her sojourn across the Strait of Gibraltar will set the scene for future nautical adventures, and many of Hill-Stead's iconic artworks will feature seafaring themes.

Created by Hill-Stead Museum: Beth Brett, Kate Ebner, Holly Maynard, Anitra Powers, Anna Swinbourne, and Lavell Thompson

* Disclaimer: Theodate's journal entries have minor stylistic changes to enhance clarity and readability (corrections of typos, spelling, grammar, etc.)

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