

SEVILLE, OPERA STAGE:
SANTA CRUZ NEIGHBORHOOD
(Street tour)



SEVILLE, OPERA STAGES IN THE SANTA CRUZ NEIGHBORHOOD:

- **STAGE 1: STATUE OF DON JUAN**

PLACE: PLAZA DE LOS REFINADORES (REFINERS SQUARE)

- **STAGE 2: BALCONY OF ROSINA.**

PLACE: PLAZA DE ALFARO (ALFARO SQUARE)

- **STAGE 3: INN OF THE LAUREL.**

PLACE: PLAZA DE LOS VENERABLES (VENERABLES SQUARE)

- **STAGE 4: LILIAS PASTIA TAVERN.**

PLACE: CALLES JUDERÍA, AGUA, VIDA, Y PLAZA DE DOÑA ELVIRA (JEWISH STREETS, WATER, LIFE, AND DOÑA ELVIRA SQUARE)

- **STAGE 5: DOÑA ANA PANTOJA'S HOUSE.**

PLACE: PLAZA DE LA ALIANZA (ALLIANCE SQUARE)

- **STAGE 6: FÍGARO HOUSE.**

PLACE: ALCÁZAR, CATEDRAL, ARCHIVO DE INDIAS SURROUNDING

STAGE 1: STATUE OF DON JUAN

PLACE: PLAZA DE LOS REFINADORES (REFINERS SQUARE)



The name of the place has been known since the 16th century and refers to the guild of metal refiners.

Despite being today one of the most pleasant places in the city, until the 19th century it was a marginal and insecure place frequented by brawlers and outlaws.

It was also a very unhealthy place. Traditionally, the extramural areas attached to the wall served as landfill and rubbish dump for the immediate neighbourhoods. In addition, very close to there, where the Provincial Council of Seville is located today, was the city's Jewish cemetery.

On the other hand, in front of this cemetery was the old slaughterhouse that filled the area with bad smells, insects and vermin.

At the end of the 18th century, operations began to clean up the place, the most important action being the incorporation of part of the Huerta del Retiro (Gardens of Murillo) in 1910-1915.

In the center of the square a statue was erected in 1975 to D. Juan Tenorio by Nicomedes Díaz.

STAGE 2: BALCONY OF ROSINA

PLACE: PLAZA DE ALFARO (ALFARO SQUARE)



It has been documented since the 16th century, although its configuration was different from the current one. Thus, on the eastern side it was closed until 1913 by the city wall. Currently, on the corner with Calle Agua you can see, inside the wall, the ceramic tubes (atanores) through which the water from the Carmona pipes flowed towards the Alcázar.

It formed, therefore, a discreet and quiet square where important personalities lived such as Alonso Alfaro, to whom it owes its name, Bishop Esquilache, López Cepero, Félix José Reinoso...

Its current form was acquired in 1915, communicating directly with the Murillo Gardens, after the demolition of the wall. On the other hand, the plug with the Callejón del Agua was opened and the adjacent streets were realigned.

STAGE 3: INN OF THE LAUREL (BAY LEAVES)

PLACE: PLAZA DE LOS VENERABLES (SQUARE OF THE VENERABLES)

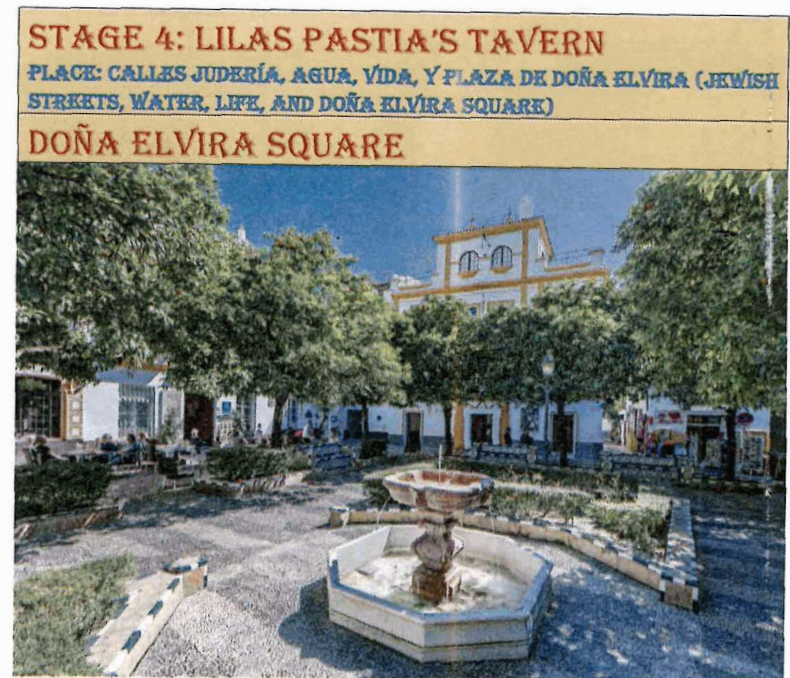


The origin of this square is associated with the construction of the Hospital de los Venerables Sacerdotes in 1697. Until then, Calle Gloria continued to occupy the space of the current square.

The construction of the Hospital entailed a remodeling of the place. Thus, some houses on Calle Gloria were demolished and the facade of the new Hospital was set back several meters from the old line of the street. This

simple operation gave rise to the Plazuela de los Venerables. Its configuration since then has hardly changed.

As a curiosity to say that since 1976, the prickly pears of Seville meet on October 31 at 10:45 p.m. at the Hostería del Laurel to remember the figure of Don Juan Tenorio. Some scenes from Zorrilla's work are sung and acted out. Afterwards, a parade is held to the Plaza de los Refinadores. There, they dress the statue of the Trickster of Seville with a cape and scholarship as if he were a prominent member of the tuna and they sing to him again.



Initially, it was part of the old Jewish quarter of Seville. Its name alludes to Elvira López de Ayala, daughter of the famous chancellor Pedro López de Ayala (14th century).

At first, it was a narrow and elongated street that was shaped like a coffin; That is why, on occasions, they refer to it as "Ataúd Street". Some spacious buildings were built on this road, such as an old comedy corral, a place where animals were trafficked, and a riding school that, when it was demolished, gave rise to a square called Los Caballos, the origin of our square.

This plaza de los Caballos, the corral de comedias, the patio for the sale and purchase of animals and some houses were used by Assistant Arjona in 1826 to give it the configuration it has today.

The square soon formed part of the imaginary of the city that did not hesitate to place in it the legends of the beautiful Susona, that of the knight Miguel de Mañara, that of the Lilas Pastia tavern or that of the fabulous hidden treasure of Samuel Levi, treasurer of Pedro I the Cruel.

WATER STREET



Its name comes from running parallel to the city wall through which the water flowed from the Carmona pipes that supplied the Alcázar. For this reason, in the 18th and 19th centuries, it was also known as "Wall Street". It was part of the Barrio Nuevo, the name given to this sector after the disappearance of the Jewish quarter in 1391.

Although today it runs, without a break in continuity, parallel to the wall at certain times it was cut off, forming walkways or dead-end streets.

The hospital of Santa Cruz or Pregoneros y Porteros was located in it and one of the main doors of Doña Elvira's comedy corral opened to it.

STREET LIFE



It is a narrow and rectilinear street that, at the confluence with the Callejón del Agua, forms a widening that has received successive names: "Postigo del Alcázar", "Carnicería del Alcázar", "Puerta de las Cadenas". In the 19th century, street and widening were unified under the name of "Calle Vida" possibly in contrast to the surrounding toponymy: Calle Muerte (today Calle Susona), Calle Ataud (today Plaza de Doña Elvira), Calle Guadaña (missing).

JEWISH STREET



It is entered from the Patio de Banderas through a covered corridor that constituted one of the secondary and curved doors of the Alcázar. It went outside the walls in Muslim times and, after the conquest, to the Jewish quarter. It is interesting to note that its entrance still retains the original stone hinges that supported the door leaves.

From here, it runs parallel to the Alcázar wall, skipping a tower until it reaches the corner with Calle Agua where another tower rises that also functioned as the gate of the Alcázar.

STAGE 5: DOÑA ANA PANTOJA'S HOUSE

PLACE: PLAZA DE LA ALIANZA (ALLIANCE SQUARE)



In the High Imperial period until the 4th century AD. The entire area was occupied by a series of constructions related to port activities.

In the 5th century AD, the place was next to the great religious complex that stood in the Patio de Banderas.

During the Muslim period it remained outside the walls but attached to one of the main gates of the Dar al-Imana (Governor's Palace). After the reform carried out in the city by the Almohads, this space was included within the Alcázar, but it will not be until after the reconquest when the first buildings begin to rise.

The current physiognomy dates from 1960 and was carried out by Joaquín Romero Murube.

STAGE 6: HOUSE OF FIGARO

PLACE: **ALCÁZAR, CATEDRAL, ARCHIVO DE INDIAS**
SURROUNDING

TRIUMPH SQUARE.



Some authors hypothesize that in ancient times, the square was crossed by a stream or branch of the river that would separate the Roman city from the neighborhood of the Corporations (Patio de Banderas). and after the Palace of the Governors in Muslim times

After the Almohad reform (end of the 12th century and the middle of the 13th century) the place was incorporated into the Alcázar albeit as an open space without construction. Only in the area near the Archivo de Indias would it be crossed by the Sabat or passageway through which the governors went to the mosque.

After the Christian conquest the place underwent a profound change. The space between the towers of the Alcázar was occupied by houses. In 1317 a hospital for war invalids was built on the site of the current Diputación and the Virgen de los Reyes square was occupied by the Corral de los Olmo.

During the construction of the cathedral, the place was known as “de los Cantos” since the stones for the Metropolitan church were piled up there.

The square acquired its definitive configuration in the second half of the 19th century when the monument to the Immaculate Conception was erected and it joined Santo Tomás Street.

INDIES ARCHIVE



The first news dates back to the Visigoth period, since several burials were found there, undoubtedly related to the religious complex of the Patio de Banderas.

During the Almohad period, it was part of the defenses of the Alcázar, as remains of a tower and a wall have been found inside.

Between 1584 and 1598 Philip II ordered the construction of a building on that site that would be the headquarters of the Lonja of the merchants who traded with America (Archive of the Indies). To do this, houses and defenses were demolished and, given the irregularity of the terrain, they were forced to raise it on a high platform with stands.