

BRITISH STEREO PHOTOGRAPHERS IN SPAIN: FRANK M. GOOD

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Abstract

Unlike French stereo photographers, who flooded the market with Spanish views, the most important British publishers and photographers rarely made Spanish views. Quite possibly this was precisely because of the rapid market penetration of the French, such as Gaudin, Ferrier and others, and in spite of the leading British photographic houses, such as Frith or George W. Wilson, also wanting to include Spanish views in their catalogues. The photographer Frank Good would be the only British photographic editor to make a collection of some importance of Spanish stereoscopic views during the first decades of the history of photography, visiting and photographing the cities of San Sebastian, Zaragoza, Barcelona, Tarragona, Valencia, Seville and Cordoba. About one hundred views, of which more than half are of Cordoba and Seville, do not include, strangely, cities such as Madrid, Toledo and Granada.

Keywords: *Frank Mason Good, Stereoscopy, Francis Frith, Robert Peters Napper, George Washington Wilson, William Atkinson, Charles Piazza Smyth*

1. Photographers and British stereo photographers in Spain

Unlike the French stereo photographers, who made and mass-marketed stereoscopic cards from Spain or Spanish series, the great British photographers and publishers rarely made Spanish views. Presumably, this was as result of the rapid penetration of the French stereo photographers, who quickly flooded potential markets.

Apart from commercial circuits, there are two notable examples of stereoscopic photography made in Spain by the British: the work of Charles Piazzi Smyth (1819-1900) and William Atkinson (1825-1907). The first, a professional astronomer and an amateur photographer, travelled to Tenerife in 1856. Piazzi Smyth showed the advantages to astronomy of working at high sites and in a clean atmosphere. In 1858, he published a book in London with 20 stereoscopic photographs in albumin, so that they could be seen with an adapted stereoscope. This book is considered the first in history to include stereoscopic photographs as illustrations. Much of Piazzi Smyth's material is kept in the "Royal Observatory" at Edinburgh: manuscripts, drawings, stereoscopic photographs not used in the book, and the original plates. The astronomer became the first to capture Spain in a series of stereoscopic views, although it constitutes a scientific work and was not widely distributed. Some

of his photographs are dated July 1856, shortly before the series by the French photographer Carpentier, who was in Granada on September 5 after touring the cities of Madrid, Toledo and Seville (Una imagen de España, 2011).

Atkinson was also an amateur photographer. He was born in Manchester in 1825, excelled in mathematics from his youth, and was hired by various railway engineering companies. In 1852, he was appointed as one of the resident engineers in the "Ferrocarril de Isabel II" company, a railroad which was being built from Santander to Alar del Rey, and whose first section was completed in March 1857 (Obituary, 1908). Around this time he conducted extensive photographic reportage including 86 shots, 48 of them stereoscopic, with which he prepared an elaborate album that he offered to the Queen in 1858, and which is now preserved in the Royal Palace of Madrid. This work is of considerable interest in all aspects, as the author took the opportunity to make a report on the landscape and topography of the area, its architecture, its people and, of course, the railroad, to which he devoted 25% of the report. Atkinson's work is considered the first in Spain on a railway theme but this should not obscure the fact that he was also one of the most interesting photographic reporters in Spain during the early days of photography.

The British commercial photographer

Charles Clifford, established in Madrid, made around 1857 stereoscopic photographs for the Frenchman Ferrier. The details of this collaboration, the number and exact locations of the photographs are not known, nor do we know his own stereoscopic production, so we cannot attribute any particular stereograph to him. Apart from stereoscopic production, the main British photographic companies, Francis Frith and George Washington Wilson, wanted to include Spanish views in their catalogues. In 1863, Frith House collaborated in Spain with the photographer Robert Peter Napper¹ of whom we know an interesting production made in Andalusia (Giralt, 2007). Although he made stereoscopic photographs in Sicily around 1859 (Blackheath, 1860), the Spanish images are all monoscopic. Napper fell into disagreement with Frith, and ended up selling his own photographs. To differentiate them he cut larger copies, straining the plates slightly more, while those sold by Frith are smaller. Some years later, Frith House expanded its catalogue with numerous views of Spain and Portugal², again without stereoscopic photographs, although we do not know the identity of the photographer who made them.

George W. Wilson started working with the photographer who lived in Gibraltar, James H. Mann (Garófano, 2005), who from that place decided to go to Granada, travelling through the interior, including, in addition to "The Rock", cities such as Al-

geciras, San Roque, Gaucin, Ronda, Alora, Malaga, Velez Malaga, and Granada. He took about one hundred images in total. This collection does include, in fact, some stereoscopic photographs; up to 26 of those listed are in a catalogue by Wilson, dated from the end century, with views of southern Spain. The plates are kept at the University of Aberdeen (<http://www.abdn.ac.uk/historic/gww/>) and, thanks to this, we know that many of them were virtually unmarketed at the time. From the stereoscopic photographs of the set, we only have seen a copy signed by G. W. Wilson. Some years later, in 1888, the Scottish firm J. Valentine & Co., manufactured an interesting set of photographs of Malaga, Granada and Tangiers, without stereoscopic versions. Finally, there were also small collections edited by photographers established in Gibraltar, such as Mann himself, or Dautez, where Spanish beaches often appear.

After this brief review of British photographic firms in which we may find Spanish views, we will closely examine the work of the photographer Frank Mason Good, the only British publisher/photographer who made a collection of Spanish stereoscopic views of some importance during these first decades of the history of photography.

2. Frank Mason Good

Frank Mason Good (10-6-1839 – 28-6-1928) was born in Deal, Kent (southeast

of London), from where his father moved to the Centre in 1840. A recent study (Fleming, 2012), however, informs us that he was born in the parish of St. Botolph, in the heart of London, near where his father was already established (at 47 the Minories) with a chemical products business. He married Margaretta Teape (1832-1904) on 29-12-1870, with whom he had a son: John Percival (1871-?). The young Frank soon became interested in photography, and at 20 years of age, accepted the invitation to go on a medical expedition in search of the Cinchona plant from which quinine was extracted, and photograph the forests of Huanuco, Peru. Good saw his big opportunity in this adventure. Upon arriving in Lima, the expedition suffered the terrible earthquake of March 1859, but Frank returned with beautiful photographs that he showed to several London publishers. This first experience must have had a great impact on him, because in the future he was always to show a special interest in flora. Over the following years, he participated in several exhibitions and, in 1864, was elected a member of the Photographic Society of London. In the winter of 1866/67 he made his first trip to East half of Peru, and he would make four such trips in total. In the winter of 1868-1869, he made his second trip, and when he returned he set his family home in Phoenix Green, in the village of Hartley Witney, where he married and had a son. In 1871-1872 he travelled to Egypt, Constantinople and Malta, and

finally in 1875 to the Holy Land. His photographs were published by various photographers and editors of the time, significantly Frith (and some authors claim that Frith financed his first trip), but also by Levy, Anthony, B. W. Kilburn and others. In an interview by Corkran (see note 4) Good confirmed that all his travels, be they in Europe or in the Holy Land, were at the expense of some firm, to illustrate books or albums (Fleming, 2012, p. 10). Finally, and with the collection of Eastern images that he had gathered, and that he had already been exploiting commercially, he set himself as photograph editor at the Minories, where he had his studio, although he could never build a large company like that of Frith or Wilson. He died aged 90, unjustly forgotten, at his home in Phoenix Green (Lazard, 1991; Treadwell, 1998; Fleming, 2012).³

Much of his work remains unattributed or even under Frith's name and that of other photographers and editors, however, in recent years his authorship has been revealed in many works, to the point that today he is considered as the best photographer of the Middle East in the nineteenth century.

Like many photographers of the time, Good worked in formats such as the "album" and the stereoscope, selling the latter in standard and imperial sizes (3 cm higher than the standard, making better use of the plate) (Illus. 3). His stereoscopic production is only

partially known (there are no complete catalogues), especially thanks to the research of Tex Treadwell (1998) who attempted to rebuild a catalogue based on the data and cards that passed through his hands. The list begins with a series of English views and then another one of the Middle East. Treadwell reproduced the cover of a catalogue of the Holy Land from his work, but it seems that he could not use it or did not have a numbered list, since his work contains unfilled gaps. Specifically, Treadwell manages to col-

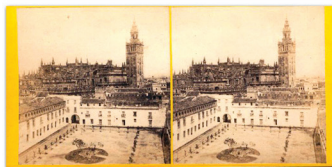
late 55% of the British series and 93% of the second. Finally, Treadwell includes a reconstruction of the Spanish series, which will be discussed below.

3. Frank M. Good's Spanish series

The bibliography consulted barely mentions that Good also took photographs in Spain. Fortunately, Treadwell includes this information in his attempt to rebuild his stereoscopic series. In his Spanish

list, one finds his first Spanish-themed pair in no. 232 entitled "Spanish Chestnuts" (Illus. 1), in which, by the way, there is a person in the centre that could be Good himself. From there we look at several views of the French cities of Bayonne and Biarritz (between numbers 240 and 244), and then the first Spanish image is no. 245, a photograph of San Sebastian. The list then continues to no. 340, which is of Seville. Treadwell lists the titles he found for the cities of San Sebastian, Zaragoza, Barcelona, Valencia, Tarragona, Cordoba, and Seville. We therefore have 96 views between numbers 245 and 340, but Treadwell refers to no. "269a" and, if we add no. 232 mentioned at the beginning, then we have 98 Spanish photographs by Frank M. Good. To these should be added two variants of plate detected by us, bringing the total number to 100. Of the 98 "official" catalogue titles, Treadwell identified 61, to which we have added 24, thereby raising the total number of titles identified to 85 (see list in Appendix). We had a total of 76 out of 100 available for our study. We shall see, however, that there are more unresolved gaps.

We have seen that Treadwell reproduced the cover of a catalogue of the Holy Land, and there was also another catalogue of Spanish views, of which we could only find references in a collection of British books and prints, which reads as follows (Illus. 2):



ILUSTRACION 3 - Different sizes: album, imperial and standard.



ILLUSTRATION 1 - Photo No. 232 (Spanish Chestnuts) and logo used at the back of the stereocards.

"Spain / Photographs by Frank Mason Good / Entirely new Series, size 9x7 ins., comprising 125 excellent Photo-Pictures, including Views of Seville, Cordova, Tarragona, Valencia, Barcelona, Saragossa, Pampeluna, San Sebastian, Biarritz, and Bayonne. Price 1s. 6d. each, or 17s. per dozen; mounted, 1s. 9d. each, or 20s. per dozen. Catalogue."⁴

The examination of this catalogue would possibly, reveal the list and full titles of the Spanish views made by Mason, however, until a specimen appears, all we have is the list we offer in this work. Nonetheless, Whitaker's review gives us some interesting facts. Firstly, Good is informing us that he just released a new series of Spanish views, whose size is 7x9 inches (17x22 cm.), or album size. They are not, therefore, the much better known stereoscopic versions. Good's eastern views in album size are rare, both in public and private collections, but the Spanish ones are even more so, and this is why our attention is drawn to this catalogue featuring 125 pieces of this size. Secondly, the list includes the French border cities of Biarritz and Bayonne, possi-

bly due to his having enough views to make a French catalogue. It also includes Pamplona, an image that neither Treadwell nor ourselves have located among the stereoscopic ones, so it is possible that this view only existed in large size, not stereoscopic, or that there are one or two titles that we have not found (there is only one title of San Sebastian) between no. 232 and the French ones. Undoubtedly, there are cities that are less commercial than others, and therefore not so frequently photographed.

Good is quite surprising as regards the itinerary and the cities chosen to be visited, because it is a very different route from those all his colleagues followed, especially given the absence of Granada in his collection. As we have seen with Napper and Mann, a collection of Spanish commercial photography of this period could be reduced to an Andalusian series (as by the Frenchmen Furne and Tournier), or as those performed by Carpentier. Nonetheless, it is almost incomprehensible not to include Granada and the Alhambra, not to mention the absence of Madrid. If the trip follows roughly the same order as the numbering of the series, we could deduce that Good went by France to the

Basque Country, as was so fashionable at the time and that, taking advantage of the new railroad connections, he travelled to Barcelona through Pamplona and Zaragoza. From Barcelona, he could go on to Valencia and Tarragona by boat or rail, then possibly heading towards Seville by boat, from where he could return home, but not before making a railway trip to Cordoba. Granada was not connected by either sea or by rail (missing a small section between Loja and Antequera) and so this might explain its absence from Good's list, as he was probably beset by a lack of time to the point of not passing Madrid either.

3.1. Dating the work

We have managed to clarify the date of the report by the British photographer based on the photographs themselves. On the one hand, we have obtained accurate data from two pictures of Zaragoza. No. 252 shows the current plaza of Spain with the Neptune Fountain (or the Princess), in its centre, and Coso Street in the far distance. On this street, at no. 33, in a building that still exists, photographer Santos Alvarez had his studio, and at no. 35, Mariano Júdez. Both studios, with their respective signs on the roofs of the buildings, are clearly visible in the photograph, (Illus. 4). The funny thing is that the Alvarez's studio, opened in 1864, was closed in May 1869, with its owner announcing the closure of the establishment in the press and the sale of all ma-

SPAIN.
PHOTOGRAPHED BY FRANK MASON GOOD.
 Entirely new Series, size about 9 x 7 ins., comprising 125 excellent Photo-Pictures, including Views of Seville, Cordova, Tarragona, Valencia, Barcelona, Saragossa, Pampeluna, San Sebastian, Biarritz, and Bayonne. Price 1s. 6d. each, or 17s. per dozen; mounted, 1s. 9d. each, or 20s. per dozen. Catalogue.

ILUSTRACION 2

chines and furniture (Romero Santamaria, 1977). Even admitting that the signs could have remained in place until a few weeks later, the photograph does not appear to have been taken much after the month of May. The other photograph, no. 249, confirms this date, it is a view of El Pilar from the opposite bank of the Ebro in which a scaffold is clearly visible on the large central dome, whose lantern is half finished. This work was completed in late 1869 (Aldama, 2009), so we conclude that the photograph must have been taken some months earlier.

We have access, however, to more information in certain photographs of Barcelona where we can clearly see signs attached to the facades of the photographed monuments. Examined with a magnifying glass, their details are perfectly legible. In this case, they are advertisements for commercial products and the premieres of plays. We have carefully studied them all, but we shall only mention the one that seems to us more decisive. It is the announcement of the representation of a play, *Las euras del mas*, whose author, Frederic Soler (1839-1895)⁵ premiered it in Barcelona on 19-03-1869, which means that the photograph had to have been taken after this date (Illus. 4). As we may see, this information is consistent with that above, placing Good between Zaragoza and Barcelona between March and May/June 1869, a year we will consider to be the date of the entire Spanish trip, which

is thus just after his second trip to the Middle East, ending in the spring of 1869.

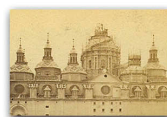
Lazard (1991) tells us that Good had taken three cameras with him after his first trip, one of which was stereoscopic, and that he managed to identify photographs of Good in Frith's series, comparing these with the stereoscopic images by Good. It therefore appears that Good did not give the stereoscopic proofs to Frith. Furthermore, Good was also counting on the second copies to market them among different publishers, always reserving plates for his own use, which he marketed from 1871 onwards, including his Spanish series.

When we noted the separation of Frith and Napper, we mentioned that Frith wanted to complete his Spanish series, sending a photographer to Spain around 1870. We also hypothesise, although so far without any evidence, that Good was this photographer. The relationship between Frith and Good, the coincidence of dates (between the second and third trip to the Middle East, and before his wedding) and his claim in Corkran's in-

terview that he always travelled at the service of someone else, both in Europe and in the Middle East all argue in favour of this theory. Against the theory is the fact that Frith's Spanish series includes cities not present in Good's collection, such as Granada and Madrid, although it is also true that Frith's collection is varied in style and even in numbers, and we cannot rule out the inclusion of more than one photographer⁶. Good's trip to Spain would thus have been commissioned by Frith, although some plates were reserved for his own use, as he had done with the Middle East ones. Perhaps in time there will be evidence to confirm or refute this assumption.

3.2. Description of the collection

Physically, the stereoscopies are presented on yellow cardboard, are very well made and with information written on labels pasted on the back, and contain a curious logo adapting the known Sevillian slogan "No&DO" (Illus. 1), a resource that Good had used in his Holy Land collections with local tags. The collection was



ILUSTRACION 4 - Details from images of Saragossa and Barcelona which helped to date Good's work.

sold in two formats: standard (17x8.3 cm) and "imperial", as mentioned before, as the only Spanish stereoscopic views of these decades in such format⁷. On the other hand, there were also copies in "album" format, as noted when reporting on the catalogue, lacking copyright or photographer information and, at most, with a title handwritten in pencil on the back (Fig. 3). The only way to attribute them to our author is when comparing them with their respective stereoscopic versions of the same scenes, as Lazard had done in his collection. Until we had a perfectly identified significant set of stereoscopic images, it was not possible to carry out this study. We had 60 original stereoscopic pieces from our own collection, and other images, in order to achieve a total of 76 different images, thanks to which we have been able to identify so far, in the remaining part of the collection, four album size photographs of the cities of Barcelona, Valencia and Seville. We know of no other copy in this size in other collections, probably due to lack of identification; we have only found a few copies of no. 232 (Spanish Chestnuts)

in the sales records of international auction houses (e.g. Arprice, Artnet), once without title, and on another occasion mistitled as "Trees after a Storm", without even being identified as being made in Spain. They constitute very rare pieces in collections and markets.

Generally, the photographs are of high quality, carefully composed and very well finished, following the traditional style of Good in all his works. Technically, they were made using a dual lens camera with a simultaneous shutter. The plates are the same for the standard and imperial formats, so that to create the imperial format the photographer makes a larger area of the plate positive, which of course is very interesting in some cases. The album format, conversely, is made using a different camera, but both scenes have, of course, great similarity. As we have mentioned before, two or more plates were made of each scene, for the sake of safety and to facilitate marketing. In some cases, these duplicate plates were not taken from exactly the same position, as can be seen in

numbers 274 and 294, Tarragona and Córdoba respectively, where we identified copies of each of the two versions.

Distinctive marks of Good's work, include his interest in archaeology, demonstrated in his views of Tarragona and Cordoba (Tower of Scipio, Remains of the Roman Amphitheatre, Arab Mill in Cordoba), an element no doubt inherited from his work in the Middle East, and his love of flora, as we can see in the repeated "Spanish Chestnuts", in "Moorish Aqueduct", or in "The Caliph's Avenue" of Cordoba, all of them with clear sets of botanic elements at the scene, also present in the fountain of the Botanical Garden of Barcelona or in the views of the cloister of the Cathedral of Tarragona. This interest in botanical elements was already present in his work in the Middle East, where it is worth admiring his photographs of the cedars of Lebanon or of palm trees of Palestine. Of course Good includes views of the main monuments and distinctive places in the cities he visited in his collection, such as the cathedral and the churches of Santa María del Mar and Santa María del Pino, in Barcelona, El Pilar and the leaning tower in Zaragoza, the cathedral and La Lonja in Valencia, as well as the cathedral, the Roman ruins and the aqueduct in Tarragona. Good dedicates more than half his entire collection to Cordoba and Seville. The most emblematic places are widely portrayed here. In Seville, in the absence of a visit to the Alhambra, Good

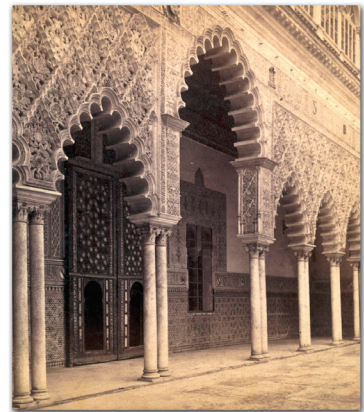


ILUSTRACION 5 - A stereoview of Saragossa and a detail of another of Cordova.

is fascinated by the Alcázar and revels in their courtyards, arcades and gardens, taking a total of 17 photographs of this monument (Illus. 6), in addition to the cathedral and Pilatos's House. In Cordoba, he offers us the interior of the mosque and the Roman Bridge. Another key feature of Good's work, however, is his treatment of the human element, a feature we also find in his Middle Eastern photographs. As Lamy had done in Spain in 1863 and, to a lesser extent, Andrieu, in 1867, Good includes one or two people in many of his views, sometimes to set the relative size of the scene, but on other occasions with the clear intention of humanising the scenery. Sometimes it is the same person that is repeated over and over again, perhaps the author himself, following a custom we also find in other photographers of the time, such as the aforementioned Lamy and Andrieu. Good goes a little further, however, and includes in his catalogue some scenes with real street characters going about their daily work, a tendency not at all common in the 1860s. These include, for example, views such as no. 251, "View in the Market" of Zaragoza, where he offers us an authentic snapshot of the city with its carriages and inhabitants wandering down the street (Illus. 5). It is true that it is a view very much following the taste of what was already being done in London or Paris, but that nobody had seen in Spain. In no. 252, with the Neptune fountain in a square in Zaragoza, passers-by seem to be posing, yet they are

not extras but real passers-by, as in no. 273, of the cathedral of Tarragona, in which the photographer has deliberately included in the foreground, the street market that extends along the monument (Illus. 6). The long exposure blurs the scene slightly, but it also gives it a certain movement and a pictorial halo, which makes it very attractive. The market in the Plaza de la Corredera of Cordo-

va is also very interesting, as the magnificent scene of no. 300, with shopkeepers posing for the camera, one with a baby in her arms (Illus. 5), or no. 310, showing a stall selling fried dough. Another view along these lines is the fountain of Santa María, in the Patio de los Naranjos of the Mosque of Cordoba, a scene that would be much repeated by photographers (Illus. 6). This type of photograph



ILUSTRACION 6 - Views of Tarragona, Seville, Cordova (Plaza de la Corredera) and Cordova (plaza next to the Mosque)

gives the whole a Good's production a modernism that is anticipated by many years, similar to the type of report carried out by Levy House by the middle of the 1880s. Good's collection thus establishes a transition between different ways of understanding photography. Not even Laurent, whose company was compiling monumental Spanish photographs from the 1860s to the 1880s, achieved something similar, since they were far more interested in the architectural elements.

Good's collection nonetheless appears at the wrong time. In the late 1860s, the international market was literally flooded by the Spanish views published by the French stereo photographers, and the domestic market by the ones of Laurent House. This resulted in a shortage of pieces on the market and therefore in the collections. This lack, coupled with the high quality of Good's collection, both in his aesthetic composition and in his finishing and technical execution and, most importantly, in his content, makes Frank Mason Good a cult photographer in the context of the early decades of Spanish stereoscopic photography.

Acknowledgments:

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Endnotes

- 1 Robert P. Napper (Newport, 1819 / 10.31.1867). Interested in natural history he went to Sydney when he was 22 years old, and toured the wild places of Queensland, among aborigines, to collect specimens. He later went to Manila where he spent 12 years in the Spanish colony. In Brisbane (Australia), he met some German missionaries who strengthened his religious convictions. It was on his return to England, via America, in 1856, that he became interested in photography, practicing this art around the city, before traveling to Sicily and to Spain. His stays in tropical climates, however, undermined his health and, in 1866, he suddenly suffered heavy bleeding over three consecutive days. He then turned to religion and to reading the Gospels until his death in October 1867. (*The Annual Monitor for 1869*, or the *Obituary of the Members of the Society of Friends in Great Britain and Ireland, for the year 1868*, London, 1868, pp. 101-108).
- 2 In 2007, the collections of Napper and Frith were the subject of an exhibition and publication by the Photography Collection of the University of Navarra and the Museu Nacional d'Art de Catalunya: *Napper i Frith. Un viatge fotogràfic per la Ibèria del segle XIX*.
- 3 Bertrand Lazard is Good's main biographer, whose work he discovered thanks to his large collection of old photographs of the Middle East, managing to separate them from Frith's. Since 1991, he has lectured and written articles to assess the work of the photographer. The University of Pennsylvania finally acquired his collection in 2008. Together with Lazard's work, another great source of information on Good comes from an interview conducted by Alice Corkran, with the title "To recall the summer glory of the garden. A chat with Mr. F. Mason Good, the famous garden photographer". This was published in the magazine *Girls Realm* (Vol. 4, April 1902, pp 295-303). We could not consult this text, but Fleming's work is based on this interview.

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- 4 *British Books in print*, vol. 3. J. Whitaker & Sons, London, 1877, p. 8. On p. 7 of this publication, there is also a reference to the catalogue of Good's Holy Land.
- 5 *Las euras del mas*, Serafí Pitarra, Frederich Soler, Barcelona, Llibreria de Eudalt Puig, 1869. This detail is only visible in some specimens, as it is right at the bottom edge, and so depends on the cut of each piece.
- 6 There are a number of photographs of identical format in Frith's Spanish Series, not described so far, numbered between 4425 and 4520, whose geographical route is virtually identical to Good's.
- 7 We have also identified another edition, in very small numbers, on green cardboard without the labels but with the data printed on the back, plus an edition of the same views in positive glass for magic lanterns, edited by the "Woodbury Publishing Company", with the name Good and its own handwritten numbers.

APPENDIX

LIST OF THE NUMBERS AND TITLES IDENTIFIED IN THE STEREOSCOPIC PHOTOGRAPHS TAKEN IN SPAIN BY FRANK MASON GOOD

(This is an extension of the listing originally published by Tex Treadwell in 1998)

| | |
|--------|--|
| 232 | Spanish Chestnuts |
| | |
| 240 | Bayonne, from the Citadel |
| 241 | |
| 242 | |
| 243 | Biarritz, The Bathing Place |
| 244 | Biarritz, The Virgin Rock |
| 245 | St. Sebastian, Doorway of Santa Maria |
| 246 | Moorish Aqueduct. |
| 247 | |
| 248 | Saragossa, Leaning Tower |
| 249 | Saragossa, Cathedral del Pilar |
| 250 | Saragossa, Door of San Felipe |
| 251 | Saragossa, View in the Market |
| 252 | Saragossa, Fountain of Neptune |
| 253 | |
| 254 | Barcelona, from Monjure |
| 255 | |
| 256 | Barcelona, The Ancient Gate of the City |
| 257 | Barcelona, Cloisters of Cathedral |
| 258 | Barcelona, Church of Santa María del Mar, Principal Façade |
| 259 | Barcelona, Entrance to the Church of Santa María del Pino |
| 260 | Barcelona, Doorway of La Real Audiencia |
| 261 | Barcelona, Door of Santa Eulalia |
| 262 | Barcelona, Fountain on Plaza Real |
| 263 | Barcelona, Fountain of Neptune |
| 264 | Barcelona, Fountain in Botanic Gardens |
| 265 | Barcelona, Sculptured Corner, Rue de Belem |
| 266 | |
| 267 | Valencia, Apostles' Door of Cathedral |
| 268 | Valencia, Doorway of Cathedral or Portal del Palan |
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