

Manuel Spínola's Plan for the Urban Configuration of Écija in 1826

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Abstract

Urban cartography in the Spanish 19th century rose during the French occupation and the arrival of the Enlightenment. The maps became instruments that allowed for better city governance. Later, in the reign of Isabel II, the Royal Order of 1846 had as its main objective to establish the control of urban transformations in the main cities of the country through urban cartography. This required a high-plan production by the municipalities themselves, together with the work of cartographers and engineers. In the province of Seville, the cartographer Manuel Spínola de Quintana, worked on seven Andalusian towns, where Écija is one of them. Its plan is possibly the oldest in the city, dating from 1826. It is also the first to represent its urban periphery. It is an unpublished document of great planimetric quality due to its graphics and colouring, as well as its description of the city. A comparison is made with three other contemporary plans of Écija, with a detailed analysis, using Spínola's plan as the main source. The comparative analysis has produced interesting results, such as a more accurate dating of one of the known plans, as well as evidence of the primacy of Spínola's document. Finally, a detailed analysis makes it possible to appreciate the configuration of Écija at the beginning of the century, a key factor in future town planning. This is done through the elements of the urban area (parishes, convents, monasteries, squares, etc.), as well as those in its immediate surroundings (roads, farmlands, infrastructures, etc.)

Keywords: Andalusian medium-sized cities; urban cartography; urban planning tool; 19th century

Citation

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La configuración urbana de Écija en el plano de Manuel Spínola en 1826

Resumen

La cartografía urbana en el siglo XIX español experimentó un auge durante la ocupación francesa y la llegada de la Ilustración. Los planos pasaron a ser instrumentos que permitían una mejor gobernabilidad de la ciudad. En el reinado de Isabel II, el principal objetivo de la Real Orden de 1846 fue establecer el control de las transformaciones urbanas país a través de la cartografía. Ello demandó un levantamiento auspiciado por los propios municipios, unido al trabajo de cartógrafos e ingenieros. En la provincia de Sevilla, el cartógrafo Manuel Spínola de Quintana dejará constancia de siete poblaciones. Entre estas se encuentra el que es posiblemente el plano más antiguo de la ciudad de Écija, datado en 1826. Además, es el primero en representar su periferia urbana. Se trata de un documento inédito de gran calidad planimétrica debido tanto a su grafismo y cromatismo como su descripción de la ciudad. Se realiza una comparativa con otros tres planos coetáneos de Écija, así como un análisis detallado. Se han generado interesantes resultados como una datación más exacta de uno de los planos conocidos, así como evidenciar la primicia del de Spínola. Un análisis pormenorizado posibilita apreciar la configuración de Écija a principios de siglo, clave en la futura ordenación urbanística. A través de elementos del núcleo urbano (parroquias, conventos, plazas, etc.), así como de aquellos del entorno agreste inmediato (camino, cultivos, infraestructuras, etc.)

Palabras clave: Ciudades medias andaluzas; cartografía urbana; instrumento de planeamiento; siglo XIX

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1. Spanish urban cartography in the 19th century

The representation of the city has been marked throughout history not only through its views, engravings, or photographs, but also through its planimetry. At the end of the 18th century and the first half of the 19th century, in Spain, there was a high planimetric production derived from its use as a military and management tool and, mainly, for future urban planning. Until this time, the changes and transformations in the city produced in each period tried to adapt to their pre-existence and incorporate them without signifying a radical change, but rather a correction (Anguita Cantero, 1998). Thus, the configuration of contemporary states in the 19th century implied demands for urban control and standardisation of both urban and territorial cartography. All of this was set in a context of a constant period of change, revolutions, and wars.

The beginning of the Spanish 19th century is undoubtedly marked by the French occupation by Napoleon and, therefore, the Independence War, 1808-1812. During the military campaign, the advances of the French Enlightenment in engineering and topography, together with the impossibility of the complete domination of the peninsula, led to the drawing up of urban plans of the Spanish enclaves. Thus, the plans of the fortified squares and cities allowed to know the layout of the streets, the accesses to enter and exit, along with the roads for the barracking of troops and urban defence (Muro Morales, 2017). At this stage, the government of José I established in Madrid a General Depot of Geographical Charts, Plans, and Topographical Designs to promote cartographic work throughout the Spanish territory (Torres Márquez & Naranjo Ramírez, 2012). Many of the outstanding plans produced are the Topographical Plan of the villa de Madrid and its surroundings, 1808, the Plan of the city and port of Malaga, 1810-1811, or the French Plan of the city of Cordoba, 1811, among others. In fact, French advances in cartography began to implement the decimal metric system as opposed to the measurements of each country (Martín López, 2002) with the aim of suppressing their own measurements, such as the *vara castellana* and the *pie de Burgos* in Spain and configuring the prelude to the International System of Units.

After the expulsion of the French in 1812, urban planning and development powers were granted to the city councils through the first article of the Constitution of Cadiz called *Instrucción para el gobierno-económico-político-militar de las provincias* (Nadal, 2017). The idea was to continue with the cartographic work carried out by the French and try to have a planimetry in each of the urban centres of the territory. In fact, from 1814 to 1846, town councils, both in large cities and in medium-sized towns, needed to produce their own urban plans. One of the first maps to be made was that of San Sebastián in 1815, drawn up by Pedro Manuel de Ugartemendía on the initiative of the municipality. In the same year, the Madrid City Council drew up the alignments of the future roads, followed in the same way by the Barcelona plan of 1817 (Anguita Cantero, 1998). But the process was not only restricted to large cities. In Andalusia, the importance of the medium-sized city in the territory favours a planimetric production. Notable examples appear during the first third of the 19th century, such as the collection of plans of the medium-sized cities of Seville produced by Manuel Spínola between 1825 and 1827. However, although the powers ceded to the town councils were intended to promote the production of municipal plans, as they were not compulsory, they did not play a decisive role in the execution of new plans.

During the reign of Isabel II, the Royal Order of 25 January 1846 was promulgated, which ordered the drawing up of geometric plans of Spanish cities on a scale of 1:1250 to draw up future urban alterations. This new law would be a homonym of the Napoleonic French law of 16 September 1807 on alignment plans (Nadal, 2017). Unfortunately, the new legislation led to two fundamental problems that prevented planimetric execution. The first was the lack of resources of small-town councils, as they had to cover the costs. The second was the lack of architects and engineers capable of carrying out the commissions.

This led to a revision in 1848 which modified the previous law to only allow provincial capitals and large towns (Alcale Sánchez, 2004), as they were the only ones able to meet the economic costs required. In the end, this new measure did not have the expected effect either. Only 21 plans were submitted to the Royal Academy of Fine Arts of San Fernando between 1846 and 1859 (Nadal, 2017) because of the Royal Order. However, it should be noted that during this period the first Spanish plan representing contour lines was the *Plano del relieve del suelo de Madrid* in 1848, made by Juan Rafo and Juan de Rivera at a scale of 1:12,500. After this, a copy at a scale of 1:5000 was published in the same year by Francisco Coello and Pascual Madoz (Burgeño, 2017). The latter are the architects of two national cartographic projects to represent and record Spanish cities: the *Atlas de España y sus posesiones de ultramar, 1848-1868*, and the *Diccionario Geográfico-Estadístico-Histórico de España y sus posesiones de Ultramar*. Like Madrid, the Barcelona City Council produced the second urban planimetry incorporating contour lines in 1855, at a scale of 1:5,000, by the famous engineer Ildefons Cerdà. In this sense, the need to draw not only the city of Barcelona but also the surrounding territory was essential for his subsequent proposal for the expansion of the city (García Bellido, 2006).

Urban cartography in Spain in the first half of the 19th century was promoted by France, followed by the town councils themselves and continued by the Central Government. It is not surprising, because of socio-political changes, that quantitative and qualitative modifications appeared both in urban planning and in the cities themselves. This leads to an increasing number of urban cartography and the complexity of new urban phenomena (Calatrava Escobar, 2011). The realisation of alignment projects, the opening of new roads, and disentanglements require the use of urban cartography as the main instrument. However, urban transformations did not only have an impact on cities such as Madrid or Barcelona. In the case of Andalusia, the particularity of the medium-sized city led to the transfer of the same urban processes developed in the main capitals. In the province of Seville, the city of Écija stands out not only for its importance in the Guadalquivir valley, but also for its planimetric production. In addition, the cartography of this urban enclave is reinforced with the addition of the first unpublished city plan.

2. Objectives

In a transcendent time not only for the city, but also in the production of urban cartography in Spain, the main objective is to broaden knowledge of Écija's urban history¹ using the cartography produced by Spínola in 1826. The plan is framed in a transcendental period not only for the city, but also in the Spanish urban cartographic production. In addition, the aim is to identify the original motivation of the document, as this is a relevant and important aspect when it comes to identifying the character of the map to be studied.

The case study on the town of Écija provides new unpublished data from the early 19th century on its urban configuration and periphery, partially advanced by Ostos Prieto (2018) in previous studies on the conventual town. However, this is not the only plan of the city, there are other three known documents in addition to the one highlighted. For this reason, it is also necessary, as part of the objectives, to review them to study and compare them to understand the urban configuration that characterises the city of Écija. To determine the importance of Spínola's plan and its repercussions on Écija, the methodology is based on a search for initial information and contextualisation of the plan. This is followed by a comparative analysis with the known planimetry of the first half of the 19th century in Écija. Finally, an approach is established that focuses on detailing and going deeper into Spínola's plan.

¹ Some of Spínola's plans have been studied previously in (Fajardo de la Fuente, 2016) and (Díaz Zamudio; Gámiz Gordo & Valor Piechotta, 2019).

3. The city of Écija

Although Écija is a somewhat unknown city on a national scale, it harbours an important past transcending throughout history. The town of Écija, known in Roman times as "Astigi",² is strategically positioned between Seville and Cordoba. The Roman province of Baetica was administratively divided up into four *conventus*: *Astigi* (Écija), *Hispalis* (Seville), *Corduba* (Córdoba), and *Gades* (Cádiz). The *Via Augusta* pass, which led directly to Rome and enjoyed a thriving olive oil trade, put it on the same level as three of the current provincial capitals of Andalusia. During the Muslim Middle Ages, the *Cora* of *Istiyya*³ produced cotton as well as oil and became a major export hub for both products. Its huge political, territorial, and economic development did not begin until after the Christian conquest, when it became a key piece in the historical Kingdom of Seville. The establishment of the clergy and nobility in Écija gave it a leading role in the conquest, as well as in the subsequent development of trade with America. It is not surprising, therefore, that Joris Hoefnagel, in the 16th century, considered the city just as important as Barcelona (Gámiz Gordo, 2011). It reached the height of its success in the 18th century, during the Baroque period (Reina Valle, 1996). Its palaces, façades, and churches, and eleven towers characteristic of the era, mark its heritage up to present day.

At the end of the 18th century, the population of Écija experienced a slowdown in comparison with the larger Andalusian cities. However, in terms of demographic indices, in the censuses of 1787 and 1850, Écija ranked seventh in Andalusia with 23,722 inhabitants in the mid-19th century. It was preceded by the cities of Seville, Málaga, Granada, Cádiz, Córdoba, and Jerez. Therefore, at the beginning of the 19th century, the city of Écija underwent a "modernisation" characteristic of important centres. In this context, urban planimetry was developed as a fundamental instrument, as it was able to represent the before and after of the city. Important urban developments appeared in the city, and new elements such as the municipal cemetery, the market, and the bullring were incorporated. In addition to this, it is also important to note that several existing properties were confiscated, and development took place on a grand scale in terms of urban transformation of the city (López Jiménez, 2016). The walls of contemporary Écija experienced multiple demolitions, which included its towers, gates, arches, etc., and there were also new layouts for and widenings such as the streets Miguel de Cervantes and Avenida de los Emigrantes. Many of these urban transformations have been reflected in the urban maps of Écija, such as the 1829 and 1846 plans, both anonymous, and the Courtoirs plan of 1866. However, the addition of Spínola's map of 1826 to this planimetric series places it as a precedent to the urban modifications in the city. This last urban cartography is the preliminary step to the successive transformation of Écija throughout the 19th, 20th, and 21st centuries.

4. Spínola's plan: description, analysis, and contextualisation

Urban cartography has not always been the main medium to represent the image of the city. Since 1567, the city of Écija has had an extensive collection of 10 draws and historical views by renowned artists such as Hoefnagel, Wijngaerde or Pier María Baldi. The last one, made in 1830 by Chapuy, is contemporary to Spínola's own plan as a link between the iconographic production of the city and the cartographic production. The views and plans not only provide important moments in the history of the city, nor are they passive documents, but also constitute a historical way of understanding the city (Calatrava & Ruíz Morales, 2005). Manuel Spínola's plan of Écija is an unpublished piece of cartography and its existence has only recently come to light. It is likely the first urban planimetry of the town.

² The Colonia Augusta Firma Astigi was founded in the last quarter of the 1st century BC (García-Dils de la Vega, 2015).

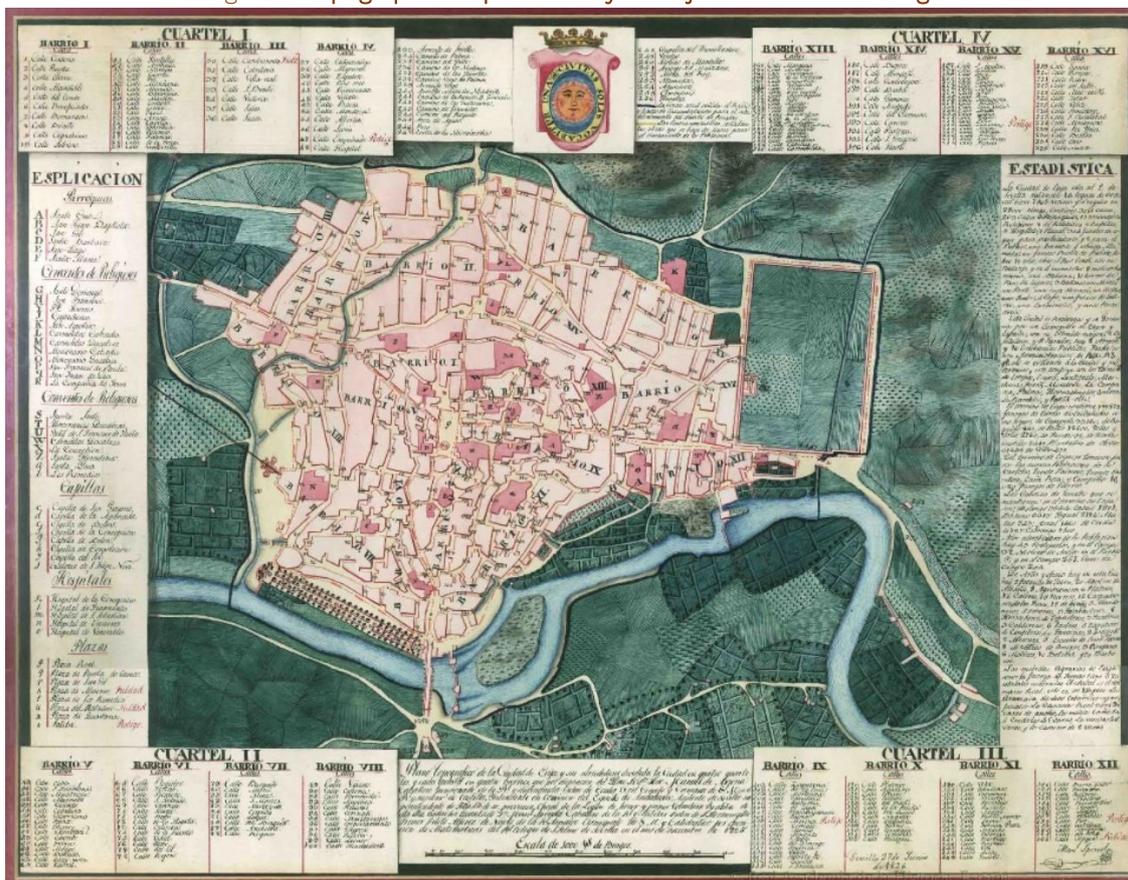
³ Name of Écija during its Muslim period.

Part of what makes this document so important is the fact that its production falls between two very different periods in time. It represents a culmination of urban practices carried out between the Middle Ages (prior to the changes made regarding confiscations) and the present day (Calatrava Escobar, 2011). Of all the documents generated by the introduction of new city-planning policies, Spínola's stands out for the type of information it provides (complementing that which already existed) and its contribution as a catalyst for future changes made to the city.

4.1 The commission by Arjona y Cubas

The plan was part of a commission by the Mayor of Seville, José Manuel de Arjona y Cubas, (1781, Osuna – 1850, Seville), who sponsored the planimetric surveying of the most important cities under his administration. The mayor required carefully detailed cartography as a means for fiscal, urban, policing, and territorial control (Fajardo de la Fuente, 2016). As mentioned in the first point, in addition to the high economic cost, one of the main problems for the execution of historical cartography derived from the lack of qualified architects and engineers for this task. The solution to the lack of instrumental means and operators was to find military men with cartographic experience who decided to leave the army to draw up geometric plans of Spanish cities (Anguita Cantero, 1998).

Figure 1. Topographic map of the city of Écija and its surroundings



Source: Real Academia de la Historia, Spain. Manuel Spínola de Quintana, 1826.

Under these orders, the naval officer, cosmographer, cartographer, and mathematics professor, Manuel Spínola de Quintana (1770, Moguer – 1833, Seville), took on the cartographic task of representing and defining the main cities in the Guadalquivir valley (Manso Porto, 2013).

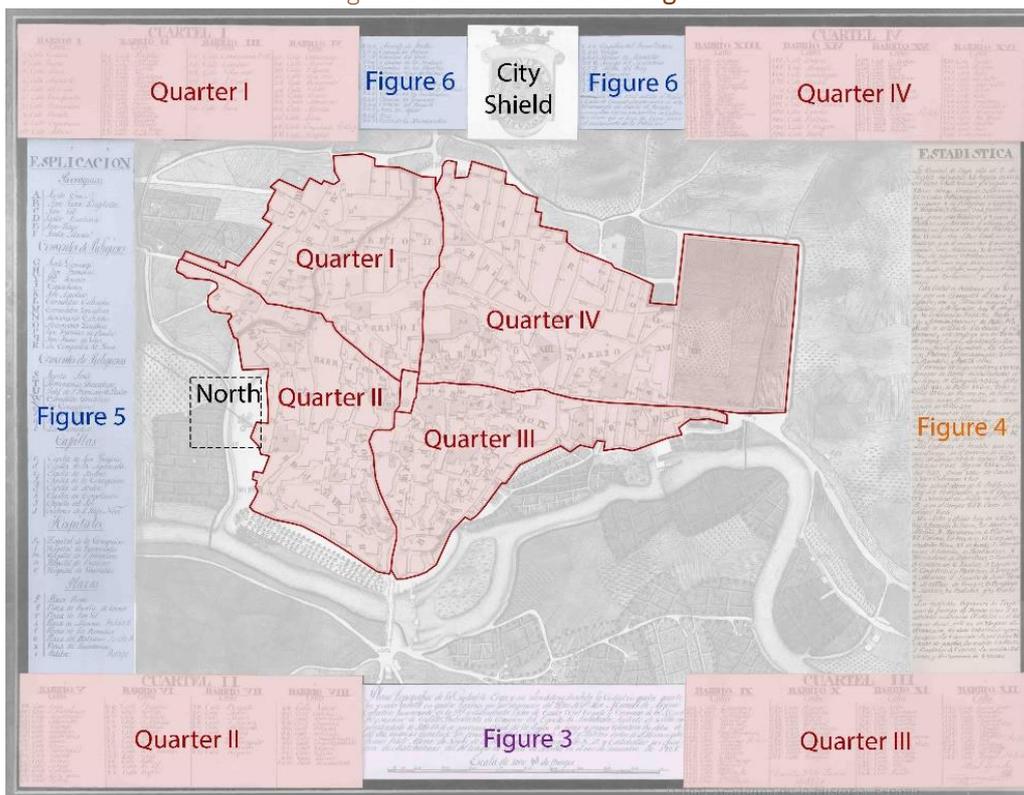
His work as a cartographer led him to meticulously represent seven Andalusian cities between 1825 and 1827: Carmona, Écija (Figure 1), Marchena, Morón, Utrera, Seville, and Osuna ⁴. Except for Seville, which became capital of the province in 1833, they are all considered medium-sized cities. This detail is particularly relevant, given that the production of cartography has always been complex and costly, and this was even more the case in the early 19th century. The representation of these cities denotes the territorial and economic importance they had at a provincial level and in the capital itself.

4.2 Description of the document

Spínola's cartography is distinguished by his characteristic use of colour, employing reddish tones for buildings and urban areas and shades of green for farmland and town in the periphery. Important buildings and places of interest are highlighted, and they are also mentioned in the legend, which generally appears on either side of the plan. The city's coat of arms usually appears on the top left, except in the Carmona's plan, which does not feature one, and in the case of Écija, where it appears in another area of the document.

The map of Écija measures 52 x 54.7 cm. Although it lacks a numerical scale, its graphic scale is indicated in 1,000 *varas de Burgos* ⁵. The conversion to the decimal system of the *vara de Burgos* and the equivalence on the plan of 300 vB to 4.8 cm, allows us to deduce an approximate numerical scale of 1:5,200. The distribution is as follows (Figure 2).

Figure 2. Clarification of the legend



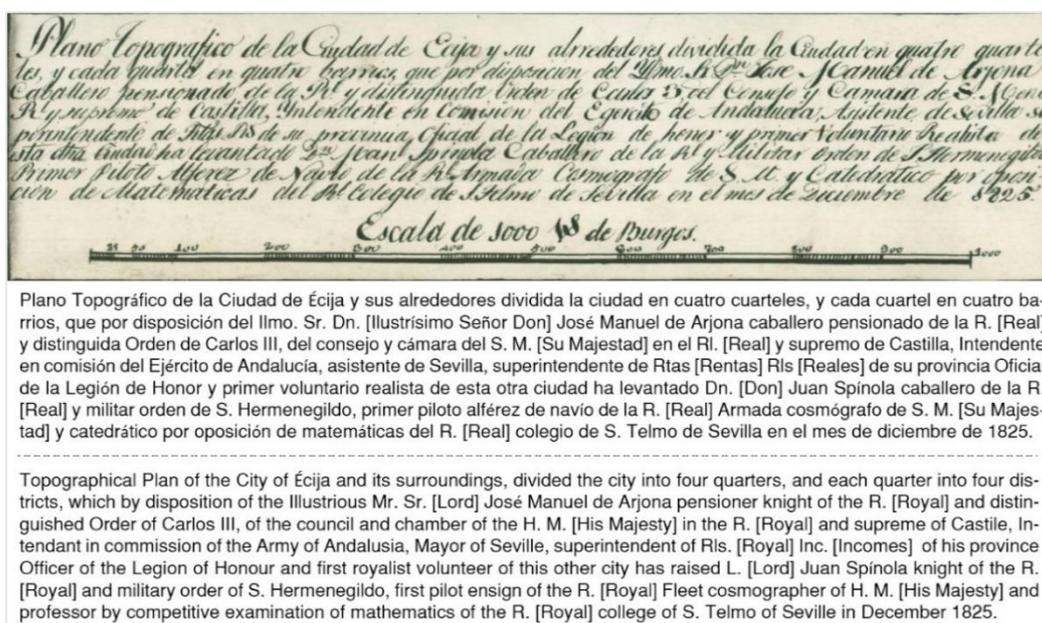
Source: Own elaboration on © Real Academia de la Historia. Manuel Spínola de Quintana, 1826.

⁴ The town's cartographic documents are part of a collection at the Departamento de Cartografía y Artes Gráficas de la Real Academia de la Historia. Signature: C-Cuadros-07 number: 01973.

⁵ The decimal equivalence of the *vara de Burgos* or *vara castellana* is 0,835905 m according to the Royal Order of 9 de December 1852.

Firstly, it is the only plan in the collection to have a legend distributed around its perimeter, occupying all sides of the plan. The city's street names are detailed in the four corners, arranged according to the administrative organisation of the time, *Cuarteles* (Quarters) and *Barrios* (Districts). The city's coat of arms⁶ is at the top of the plan, in the centre. At the bottom, Arjona's commission of the plan and Spínola himself are acknowledged, with both men's titles and positions listed including the scale (Figure 3). Spínola's signature (District 12) and the date (District 10) of the plan's production—27 June 1826—appear in the bottom right corner (Quarter 3). North is marked by an arrow with a fleur-de-lis as its tip and is discreetly located on one side of the plan. In the margin on the right, data related to the municipality and its boundaries appear entitled “ESTADISTICA” (Statistics) (Figure 4), detailing the number of inhabitants and urban buildings, trades, government posts, the extension of the municipal area, grain bushels, livestock and agricultural buildings, and an explanation of the proportion of farmland belonging to Écija.

Figure 3. Description of Arjona and Spínola



Source: Own transcription on © Real Academia de la Historia. Manuel Spínola de Quintana, 1826.

The left margin contains the legend entitled “ESPLICACION” (Explanation) (Figure 5), which details buildings such as “parishes”, “monasteries”, “convents”, “chapels”, “hospitals”, and “squares”. The location of important buildings in the city is primarily concerned with those of a religious nature, with the public space occupied by the squares included at the end. The fact that other important architectural typography, such as civilian or defensive buildings,⁷ is not referenced is worthy of note. Despite considerable efforts to demolish the city gates and walls, many of the towers were preserved and still survive today. It should be noted, therefore, that this was intentional on the part of the creator or commissioner of the plan, given that neither the walled perimeter nor the towers are represented in other contemporary Ecijan planimetry.

⁶ Écija's coat of arms is comprised of a crown, a sun against a blue background and the Latin motto 'CIVITAS SOLIS VOCABITUR UNA'. (López, 1795)

⁷ Unlike Spínola's other plans, defensive elements are not shown. In cities like Carmona, Marchena, Seville and Utrera, the delimitation of the walled perimeter and the identification of each gate appears. The same is true for the location of public buildings like the prison, the abattoir, and the barracks.

In the top part, on either side of the coat of arms, elements of the towns situated in the surrounding areas are referenced (Figure 6), such as "ways", "roads", "mills", "streams", "farmland", and "wells". Specific constructions such as the "cemetery", "alameda", "Humilladero chapel", "Mesa del Rey", "aqueduct", "La Misericordia wall", and the "water building supply" also appear here. There are also two lines. "The blue line marks the radius of the planned ring-road to the right of the city gates", and "The yellow lines indicate the work to be carried out to close off the city". Both limits suggest the possible administrative and commercial intention behind the commission (Braojos Garrido, 1976). The first perimeter clearly marks the "interior" and "exterior" of the urban area, which had been the function of the walls upon losing their defensive role. With their disappearance, and considering a growing population, Arjona established a delimitation for the purpose of tax collection. The second line allows the city to be "closed", as if a new wall were going to be built to separate the urban area from the rural. This perimeter could perhaps have been created to maintain total control of the city in the face of any conflict, or possibly even to lessen the risk of flooding by the Genil River; something that has affected the city of Écija throughout ages. The situation continues right through to present day when there is high rainfall.

The legend is divided into two large sections: the urban area, which is predominantly on the left side of the plan, and the periphery. Their elements are described in the top central part of the plan. There are some peculiarities, however, i.e., the appearance of urban elements outside of their zone, the numbering of elements not referenced in the plan, or the mention of buildings in "STATISTICS" that are then not illustrated on the plan.

4.3 Contemporary cartographies

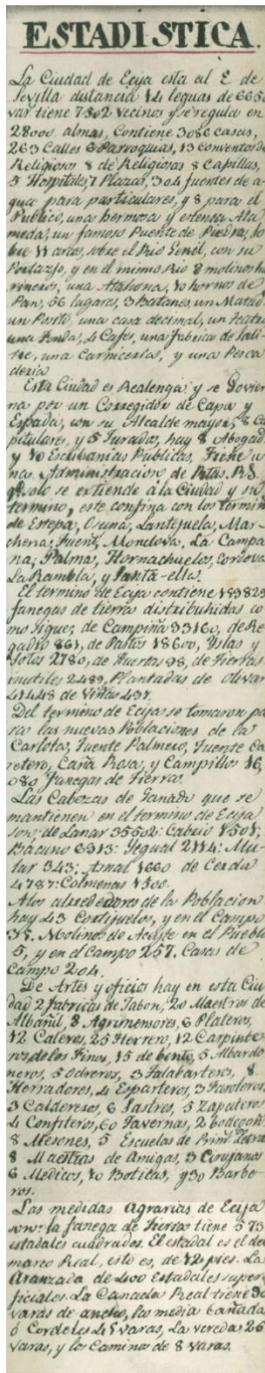
There is a plan for Écija which does not have an exact date and it was made in the same period as the Spínola's plan. It is the first known planimetry of the city to date, estimated to have been produced between 1811 and 1829⁸, and is stored in the Santa María and Santa Bárbara Parish Archive⁹. Decades later, in the 1860s—in line with the Royal Order of July 25, 1846, which required all municipalities to produce a geometric plan of their cities—two new documents on the city appeared. One of them, dated 1866, anonymous and kept in the parish archive, features the same orientation as the supposed first one produced between 1811-1829, but is less precise and does not provide the same information (López Jiménez, 2016). The other was produced by Julio Courtars between 1863-1867, an expert in the field who was the first to use the N/S orientation and to include contour lines.

The legend on the 1811-1829 map (Figure 7) is difficult to make out due to deterioration, as are certain images on the document. However, two columns on the lower sides can be detected. The title on the left reads *TABLA alfabética de los nombres de las calles, Plazas, ... de ...* (Alphabetical TABLE of street names, squares, ... of...), while in the column on the left, it is possible to read that the table contains information about streets, houses, numbers, and lines. The graphic scale is 200 *varas castellanas*. The name of each street and square is shown on the plan, which denotes the importance of including city streets in the planimetry. The orientation is defined by the words *Oeste* (West) and *Este* (East) in the upper and lower parts of the plan, as well as by the meandering course of the Genil River, which runs from south to north. The document highlights relevant buildings and special attention is paid to those of a religious nature, showing parishes, monasteries and convents, chapels, and hospitals. Civil constructions such as the town hall, the abattoir, and the cemetery stand out. The most interesting thing about the plan is the superposition of future interventions and urban planning. The first step at the beginning of the century was to create the plan as a basis on which to mark the alignment of the city (Alcale Sánchez, 2004).

⁸ The anonymous plan is dated according to investigations made by López Jiménez (2016).

⁹ The acronyms used are: *Archivo Parroquial de Santa María y Santa Bárbara de Écija* (APSMSBE) and *Archivo Municipal de Écija* (AME).

Figure 4. "Statistics"



La Ciudad de Écija está en el E [Este] de Sevilla distancia 14 leguas de 6.650 var. [varas] tiene 7.502 vecinos y se regula en 28.000 almas, contiene 3.086 casas, 263 calles, 6 parroquias, 13 conventos de religiosos, 8 de religiosas, 8 capillas, 5 hospitales, 7 plazas, 3 o 4 fuentes de agua para particulares, y 8 para el público, una hermosa y extensa alameda, un famoso puente de piedra, sobre 11 arcos, sobre el río Genil, con su portazgo, y en el mismo río 8 molinos harineros, una tahona, 10 hornos de Pan, 56 lagares, 3 batanes, un matadero, un pósito, una casa decimal, un teatro, una fonda, 4 cafés, una fábrica de salitre, una carnicería, y una pescadería.

Esta ciudad es realenga y se gobierna por un corregidor de capa y espada, con su alcalde mayor, 8 capitulares, y 5 jurados, hay 8 abogados y 10 escribanos públicos, tiene una administración de puertas reales y solo se extiende a la ciudad y su término, este confina con los términos de Estepa, Osuna, Lantejuela, Marchena, Fuentes, Monclova, La Campana, Palma, Hornachuelos, Córdoba, La Rambla, y Santaella.

El término de Écija contiene 159.829 fanegas de tierras distribuidas como sigue: de Campiña 93.160, de Regadío 861, de Pastos 186, islas y sotos 2.780, de huertas 98, de tierras inútiles 2489, plantadas de olivas 41448 de viñas 497.

Del término de Écija se tomaron para nuevas poblaciones de la Carlota, Fuente Palmera, Fuente Carretero, Cañada Rosal, y Campillo 16080 fanegas de tierra.

Las cabezas de ganado que se mantienen en el término de Écija son: de lana 35502: cabrío 8508: vacuno 6914: yeguar 2884: mular 343: asnal 1660 de cerda 4787: colmenas 4500.

A los alrededores de la población hay 43 cortijuelos, y en el campo 35. Molinos de aceite en el pueblo 5, y en el campo 257. Casas de campo 204.

De artes y oficios hay en esta ciudad 2 fábricas de jabón, 20 maestros de albañil, 8 agrimensores, 6 plateros, 12 caleros, 25 herreros, 12 carpinteros de los finos, 15 de bento [Basto], 5 albardoneros, 5 odrerros, 3 falabarteros [Talabarteros], 8 herradores, 4 esparteros, 3 faroleros, 3 caldereros, 6 sastres, 5 zapateros, 4 confiteros, 60 taberneros, 2 bodegoneros, 8 mesones, 5 escuelas de primeras letras, 8 maestras de amigas, 3 cirujanos, 6 médicos, 10 boticas, y 30 barberos.

Las medidas agrarias de Écija son: la fanega de tierra tiene 573 estadales cuadrados. El estadal es el del marco real, esto es, de 12 pies. La aranzada de 400 estadales superficiales. La Cañada Real tiene 90 varas de ancho, la media cañada o cordales de 45 varas, la vereda 25 varas, y los caminos de 8 varas.

The City of Écija is in the E [East] of Seville distance 14 leagues of 6.650 var. [yard] it has 7.502 neighbours and is regulated in 28.000 souls, it contains 3.086 houses, 263 streets, 6 parishes, 13 monasteries, 8 convents, 8 chapels, 5 hospitals, 7 squares, 3 or 4 private water fountains, and 8 for the public, a beautiful and extensive alameda, a famous stone bridge, over 11 arches, on the river Genil, with its portage, and on the same river 8 flour mills, a bakery, 10 bread ovens, 56 wine presses, 3 fulling mills, an abattoir, a granary, a decimal house, a theatre, an inn, 4 cafés, a saltpetre factory, a butcher's shop, and a fishmonger's shop.

This town is royal and is governed by a Mayor, with its mayor, 8 civil servant, and 5 jury members, there are 8 lawyers and 10 public scribes, it has an administration of royal gates and only extends to the town and its district, this bordering the districts of Estepa, Osuna, Lantejuela, Marchena, Fuentes, Monclova, La Campana, Palma, Hornachuelos, Córdoba, La Rambla, and Santaella.

The territory of Écija contains 159,829 bushels of land, distributed as follows: 93,160 bushels of farmland, 861 of irrigated land, 186 of pasture land, 2,780 of islands and groves, 98 of market gardens, 2489 of useless land, 41448 of olive groves and 497 of vineyards.

From the district of Écija, 16080 bushels of land were taken for new settlements in La Carlota, Fuente Palmera, Fuente Carretero, Cañada Rosal, and Campillo.

The heads of livestock kept in Écija are: wool 35502: goats 8508: cattle 6914: mare 2884: mules 343: donkeys 1660: sows 4787: beehives 4500.

Around the town there are 43 farmhouses, and in the countryside 257. Oil mills in the town 5, and in the countryside 257. 204 farmhouses.

Of arts and crafts there are: 2 soap factories, 20 bricklayer master, 8 surveyors, 6 silversmiths, 12 lime workers, 25 blacksmiths, 12 fine carpenters, 15 coarse, 5 saddle maker, 5 wineskin maker, 3 saddlers, 8 blacksmiths, 4 esparto workers, 4 blacksmiths, 4 blacksmiths, 4 blacksmiths, 4 blacksmiths, 4 esparto workers, 4 blacksmiths, 5 blacksmiths, 5 blacksmiths, 3 leather workers, 8 blacksmiths, 4 esparto makers, 3 lamplighters, 3 coppersmiths, 6 tailors, 5 shoemakers, 4 confectioners, 60 taverns, 2 wine bars, 8 inns, 5 schools, 8 schoolmistresses, 3 surgeons, 6 doctors, 10 apothecaries, and 30 barbers.

The agrarian measurements of Ecija are: the bushel of land is 573 square estadales. The estadal is that of the royal frame, i.e. 12 feet. The aranzada is 400 shallow estadales. The Cañada Real is 90 yards wide, a half cañada or cordales 45 yards, the vereda 25 yards, and the roads 8 yards.

Source: Own transcription on © Real Academia de la Historia. Manuel Spínola de Quintana, 1826.

Figure 5. "Explanation"

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Source: Own transcription on © Real Academia de la Historia. Manuel Spínola de Quintana, 1826.

Figure 6. Urban periphery

<p>233 Arrecife de Sevilla. 234 Camino de Palma. 235 Camino del Valle. 236 Camino de los Molinos. 237 Camino de las Huertas. 238 Camino Viejo de Palma. 239 Arrecife Viejo. 240 Arrecife Nuevo de Madrid. 241 Camino de la Puente D. Gonzalo. 242 Camino de la Guitanera. 243 Camino de Granada. 244 Camino del Royuelo. 245 Arca de Agua. 246 Pozo. 247 Cerca de la Misericordia.</p>	<p>233 Arrecife de Sevilla 234 Camino de Palma 235 Camino del Valle 236 Camino de los Molinos 237 Camino de las Huertas 238 Camino Viejo de Palma 239 Arrecife Viejo 240 Arrecife Nuevo de Madrid 241 Camino de la Puente D. Gonzalo 242 Camino de la Guitanera 243 Camino de Granada 244 Camino del Royuelo 245 Arca de Agua 246 Pozo 247 Cerca de la Misericordia</p>	<p>233 Seville road 234 Palma road 235 Valle road 236 Molinos road 237 Huertas road 238 Palma old road 239 Old road 240 Madrid new road 241 La Puente D. Gonzalo road 242 La Guitanera road 243 Granada road 244 Royuelo road 245 Water building supply 246 Well 247 Misericordia wall</p>
<p>248 Capilla del Humilladero 249 Ventas. 250 Molino de Mantilla. 251 Arroyo del Matadero. 252 Mesa del Rey. 253 Alameda. 254 Acueducto. 255 Cementerio. 256 Huertas.</p>	<p>248 Capilla del Humilladero 249 Ventas 250 Molino de Mantilla 251 Arroyo del Matadero 252 Mesa del Rey 253 Alameda 254 Acueducto 255 Cementerio 256 Huertas</p>	<p>248 Humilladero chapel 249 Inns 250 Mantilla mill 251 Matadero stream 252 Mesa del Rey 253 Alameda 254 Aqueduct 255 Cemetery 256 Farmlands</p>
<p><i>La línea azul señala el radio a línea de circunvalación para el establecimiento de derecho de Puertas.</i> <i>Las líneas amarillas señalan las obras que se han de hacer para el cerramiento de la población.</i></p>		<p>The blue line marks the radius of the planned ring-road to the right of the city gates. The yellow lines indicate the work to be carried out in order to close off the city.</p>

Source: Own transcription on © Real Academia de la Historia. Manuel Spínola de Quintana, 1826.

Figure 7. Map of Écija, 1811-1829



Source: APSMSBE7-Leg.130.

The second anonymous cartography document from 1866 (Figure 8) also kept in the parish archive, has the same orientation as the 1811-1829 plan. Although it lacks a graphical and numerical scale, it includes a more detailed legend in each corner, which includes "confiscated monasteries and convents", "chapels", "hospitals", the "Casa de Espósito", "cemetery", "squares", and "small squares". They are illustrated on the map with the monasteries and convents represented in black, and buildings and spaces such as the town hall, the market square, and the alameda are indicated by their names. The plan presents the distribution in "quarters and districts", differentiating between the districts by using white and yellow as well as shades of blue and green. Finally, future proposals such as a road on the left side of the city and the creation of a new bridge over the stream can be observed. Overall, the plan is up to date, but less precise in that the proportions of the blocks and roads are not drawn to scale.

The first plan to use the North/South orientation was that which was produced by the municipality in the 1860s (Figure 9). The scale of the map is 1:1250, following the provisions of the Royal Order, and its graphic scale is 100m. It is the first map to use the decimal system, and it is also the first to incorporate contour lines at every metre, indicating topographical elevations, which gives the city greater territorial definition. The document does not have a legend, though the description of relevant buildings, streets, and squares are found on the plan itself. The plan reflects some of the new projects proposed in 1866, such as the bridge over the stream and the Madrid Road, as well as a project that had a great effect on the urban layout of the city: the design and construction of Avenida Miguel de Cervantes. In the areas surrounding Écija, roads, farmland (some labelled), and various other agricultural buildings can be observed.

Figure 8. Map of Écija, 1866



Source: APSMSBE7-Leg.130.

Figure 9. Map of Écija, 1863-1867



Source: AME7-Leg. 744. Julio Courtars.

A comparison of the four planimetries shows the difference in the area drawn in each plan (Figure 10). The area of the parish archives and its elements are restricted to the urban area, whereas the Courtars plan begins to include elements of the surrounding periphery. Only this last plan represents a larger space to the east of the city due to urban growth in this direction. However, Spínola’s plan not only represents a larger radius of the immediate surroundings, but also an effort is made to draw the geometry of the urban plot and all the elements that compose it.

Figure 10. Size comparison of maps of Écija



Source: Own elaboration. (1) Figure 1; (2) Figure 7; (3) Figure 8; (4) Figure 9.

4.4 First urban cartography in Écija

The earliest known plan in Écija was the one in the parish archive, dated between 1811 and 1829, within a range of 18 years. The exact dating of Spínola's plan signed in 1826 places the earlier plan either earlier or later. Both plans predate the first urban transformations in the city and the alignments made. However, although they are apparently practically the same, in terms of the layout of their urban morphology and buildings, there is a small detectable difference in one of the buildings.

This stipulates a new dating in the parish archive plan. The historical descriptions of the first cemetery indicate the stages of construction. One of them reads as follows: "This building constituted a quadrilateral with its front facing the street we have mentioned, in front of which a small chapel or rather altar was formed, on the sides of which niches were made for the burial of the wealthy, leaving the centre for the poor. This flat being full on its four sides and courtyard, another equal piece was requested on the right side of its entrance, [...] also occupied, more land was needed, and another equal piece was taken on the left side of the perimeter, which is now almost occupied". (Translated from Gómez & Casaubón, 1865). Another of them states the following: "[...] with the inclusion of the area occupied by its enclosure walls; it is divided into three courtyards of approximately equal size, in which five rows of vaults or niches [...] are built around the perimeter of the walls [...]". According to the descriptions and a comparison of the cemeteries (Figure 11), there is a notable difference in both plans. In the Spínola cemetery it consists of a single section, while in the parish cemetery the lateral sections have already been built.

The comparison between the two cemeteries establishes a new dating for the parish archive after 1826, between 1826 and 1829, narrowing the time frame to 4 years. Not only is the time range of the plan reduced, but the Spínola plan is placed as the first urban plan, prior to all those known to date. However, it is important to consider the physical location of the plan. Since it was commissioned by the assistant Arjona, it is very likely that the plan was kept in Seville and not in Écija. Hence the parish plan was executed at practically the same date without any apparent graphic support on the first plan, as was common. Examples of this are the plans of Granada in 1846, based on Dalmau's plan of 1796, or of Cordoba in 1851, based on the one drawn up by the French in 1811 (Nadal, 2017).

Figure 11. Cemetery comparison

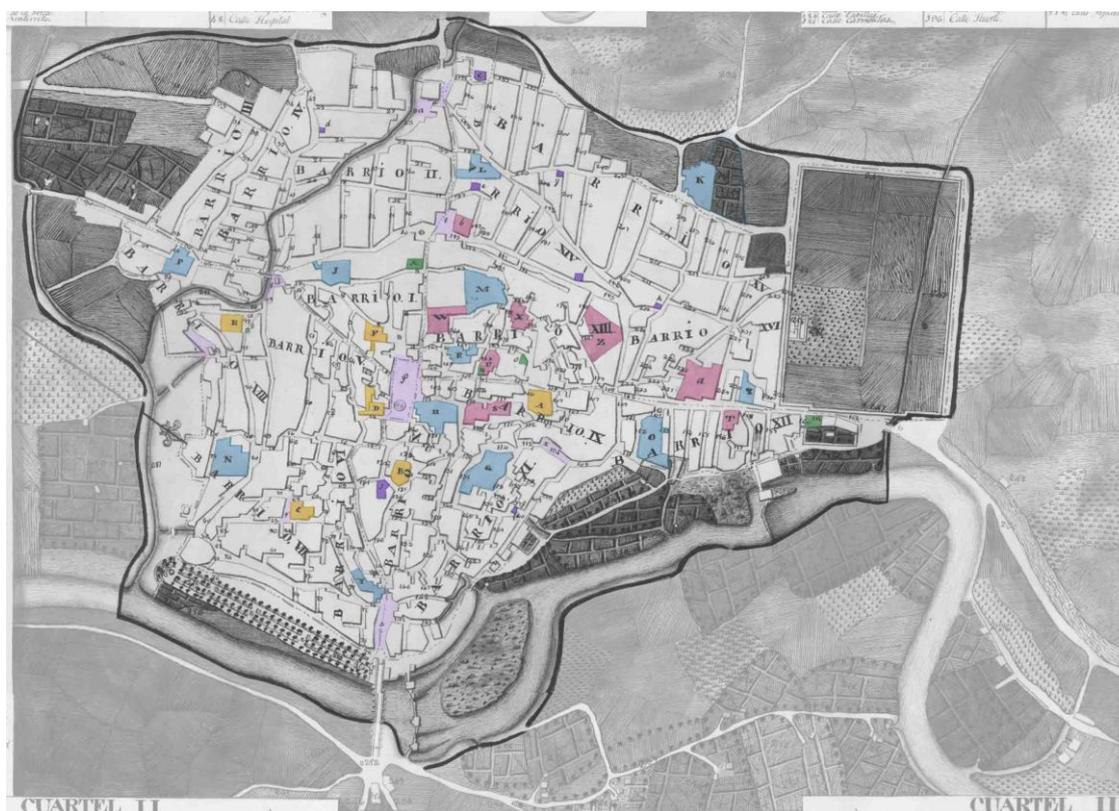


Source: Own elaboration. Cemetery of plans in Figure 1 and Figure 7.

5. The urban area in 1826

The area depicting the city, in conjunction with the legend, is in the centre. From a detailed analysis, it can be concluded that the city had a considerably large urban surface area and the buildings of a religious nature stand out (Figure 12). These account for most of the buildings in the city, which denotes their importance in the city of Écija.

Figure 12. City Map



Source: Own elaboration on © Real Academia de la Historia. Manuel Spínola de Quintana, 1826.

Notes: parishes: ochre; monasteries: blue; convents: red; chapels: purple; hospitals: green; squares: lilac.

5.1 Relevant buildings

The “EXPLANATION” begins with a total of 6 “parishes”, lettered from A to F. Each had its own ecclesiastic district¹⁰, and each city was organised “administratively” in this way from the Middle Ages to the arrival of the division implemented by the city council in “quarters” and “districts”, which replaced the ecclesiastic one. Following that, the great complex of existing conventual buildings is indicated, differentiating between male and female residences. The dimensions and location of each one, a decade before the Mendizábal confiscations took place, can be appreciated, since many of them either disappeared completely or only the church remained as part of the complex. A conventual majority situated in the Santa Cruz area stands out, covering almost half of the northern area of the city, presumably for ecclesiastical reasons. The religious residences in Écija, lettered G to b, are comprised of 20 buildings altogether: 12 “monasteries”, lettered from G to R, and 8 “convents”, lettered S to b¹¹. Under “STATISTICS”, 13 monasteries are mentioned, but only 12 are depicted. The positioning of the thirteenth building, the monastery of Nuestra Señora del Valle, overlaps the drawn limits, the reason for it being left out (Ostos Prieto 2018). One of the peculiarities of the representation concerns the monastery of San Agustín [letter K] (Figure 13). It is the only one to feature illustrations of cultivated land, which were first drawn in 1826, and they were not shown again until 1867.

¹⁰ There were 6 neighbourhoods in Écija, one per parish: Santa Cruz, Santa María, Santa Bárbara, San Juan, San Gil, and Santiago (Garay y Conde, 1851).

¹¹ Given the numerous elements in the legend and the letters running out, Spínola uses upper and lower case, allowing him to double the alphabet.

It should also be noted that this building is outside the administrative boundaries of the "quarters". Despite the urban growth up to the immediate vicinity of the monastery, the building is still considered rural. Therefore, it is possible that its cultivated land was not shown on the parish map of 1826-1829 and is not depicted on the 1866 map.

Figure 13. Monastery of *San Agustín* comparison



Source: Own elaboration. Monastery of plans in Figure 1, Figure 7 and Figure 9.

In addition to parishes, convents, and monasteries, 8 “chapels”, lettered “c” to “j”, and 5 “hospitals”, lettered “k” to “o”, are represented and are also mostly located north of the city. As in the case of convents and monasteries, several of these buildings have disappeared or are in a state of deterioration. Within the list of chapels, it is necessary to point out that the location of San Gregorio [letter c] is very similar to that of the San Agustín monastery. The religious building is almost surrounded by other buildings but is nevertheless again considered to be outside the “urban area” and therefore outside of the “enclosure”. The urban growth of Écija occurred mainly in the west, in the opposite direction of the river, to avoid regular flooding. This meant that buildings such as the chapel of San Gregorio and the monastery of San Agustín, although initially exempt, were eventually included in the new urban fabric. The plan represents the exact intermediary point between the new growth and the confirmation that these buildings did not belong to the city area.

5.2 Public spaces

As well as buildings, the legends also reference public spaces, focusing on streets and squares. The “Squares”, lettered from P to Y, round off the elements featured under “EXPLANATION”. Plaza Real¹², [letter p] is centrally positioned, in the heart of Écija, and stands out for housing buildings such as the town hall, the monastery of San Francisco and the church of Santa Bárbara, as well as numerous houses of nobility which are not represented in the plan. Other squares are in its perimeter, located in the city limits where the city gates once stood.

The squares were created at many of these access points and remain as a reminder of the walled enclosure, despite the gates having been demolished. The Plaza de San Gil [letter r] is located just before the entrance to the city fortress. The list of squares and urban spaces is connected to that of the road names. Locating them is done using numbers 1 to 232, distributed over four quarters, each divided in turn into four districts. Public fountains are notable, since they appear in squares without an index, despite being deemed relevant under “STATISTICS” (“3 or 4 private water fountains, and 8 public”).

¹² Plaza de España, popularly referred to as the “Salón” (López Jiménez 2016)

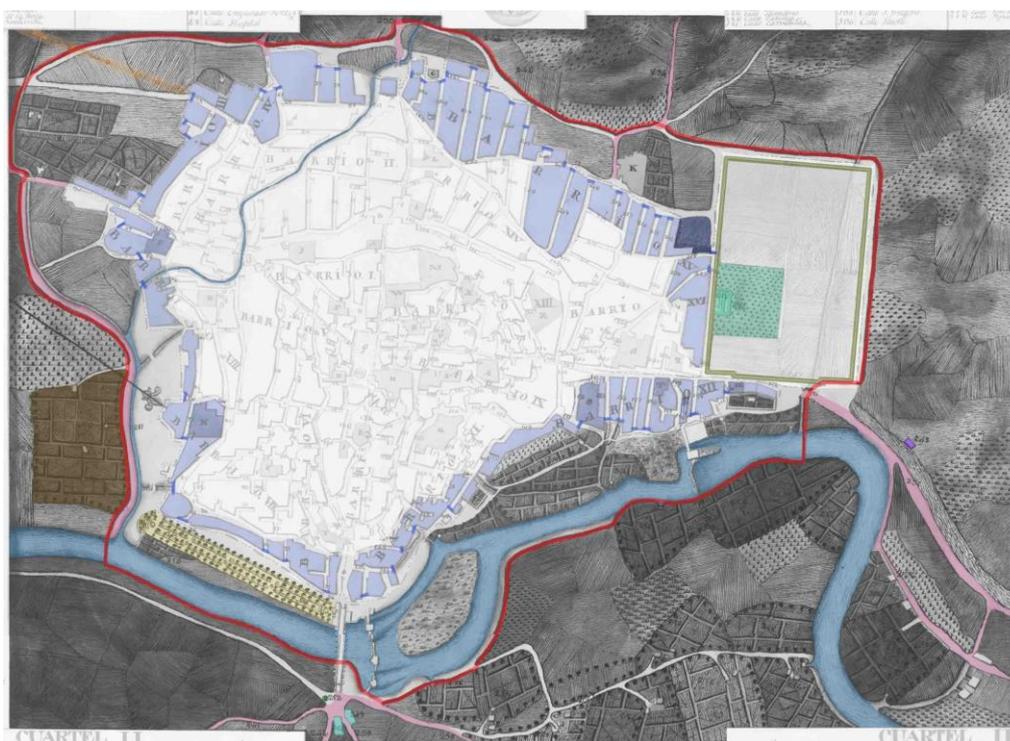
5.3 Street observations

Next to the denomination of squares and streets, specific elements such as wickets and exchequers appear in the legend, grouped together in red and located in the same areas.¹³ There are 5 "wickets" in total along the wall: one in Plaza del Salitre [letter i] and four along the streets (Empedrada, no. 47; Merinos, no. 109; Peso, no. 158; and Zamorano, no. 213). As the plan has economic control as one of its objectives, the city's four exchequers are located on the streets: in Plaza de los Mesones [letter s], Plaza del Matadero [letter u], Calle Cambroneras (No. 30), and in Calle Mayor (No. 162). Although the exact location does not appear in the plan, the distribution of the squares and streets is not a coincidence. They coincide with the four access points to the city from the main roads and ways.

6. The immediate periphery

One of the novelties of Spínola's plan is that the drawing of the urban area is joined by that of its surroundings, up to the limits of the frame even (Figure 14). Everything is meticulously detailed in the sketching of it and its use of colour. In the lower section, two great hydraulic elements that determine the urban layout of Écija stand out. The winding path of the Genil River takes centre stage on one side, and the Argamasilla stream runs through the city on the other.

Figure 14. Urban periphery



Source: Own elaboration on © Real Academia de la Historia. Manuel Spínola de Quintana, 1826.

Notes: rivers/streams: blue; alameda: yellow; cemetery: light green; right of gates: red; works for the enclosure: blue lilac; ways and roads: pink; Humilladero del Valle chapel: purple; La Misericordia wall: green; Mesa del Rey: dark green; inns: light blue; Mantilla mill: brown; aqueduct: orange.

¹³ Definition according to the RAE: Office that the Treasury would give to landlords at the beginning of the year so that they could collect the real income from their position.

6.1 *Political-administrative organisation*

Upon examination, the delimitations in red (line to right of the gates) and blue (town enclosure line) are particularly interesting and appear referenced in the legend at the top. The first line, the red, marks the commercial area. It is supported principally by hydraulic channels and roads, and it is more extensive than the municipality area. This is since further growth was anticipated in these areas, which is why it was produced on a larger scale: to be able to accommodate the new buildings. However, the administrative division of "quarters" corresponds exclusively to the urban area, almost coinciding with the blue line that closes off the city, in which the contour of the city of Écija can be seen perfectly. Given the demolition of the walls and the fact that they had become a part of the urban fabric, to achieve an "enclosure", the cut-off points in the streets that open onto non-urban areas become part of the plan, leaving the four main accesses unclosed. The main purpose is to enable, when required, the creation of a new "wall" that allows regulated control through new gates.

6.2 *Urban spaces in the periphery*

Elements of the city are referenced in the legend and numbered from 233 to 256: the "alameda"¹⁴ [253], "cemetery"¹⁵ [255], and "water building supply" [245]. The alameda, parallel to the riverbed in the south of the city, constitutes a symbol of power in the urban development of the city (Aguilar Diosdado and García León, 1988) since the construction served recreational and leisure purposes. In fact, in 19th century the "alamedas" have environmental purposes where vegetation sanitizes the city (Alomar Garau, 2020). The new cemetery, which was built in 1811, was the first in the province of Seville to be situated away from a religious space (López Jiménez, 2016). In line with city health regulations introduced in the 19th century, cemeteries were to be placed at a distance from the centre to prevent potential disease arising in the cities (Quirós Linares, 2009).

Of all the elements, the alameda is the only one outside of the "quarters" boundary, the cemetery included. Unlike new additions such as the cemetery, the alameda appeared in the city in the 16th century, so it is unusual that it is regarded as being "outside" of the urban area. This is probably due to both its location and the fact that it is not a built-up area, meaning that it cannot be considered a part of the city, even though it is set out in an urban manner.

6.3 *Cultivated land*

The territory surrounding the city of Écija is made up of numerous plots of farmland [256] described by Madoz (1847) years later as being lush. Only the Spinola and Courtars plans depict parts of the cultivated land (Figure 15). Spinola uses an array of green shades is adopted to detail the rural areas, differentiating between their uses. In some of them, a wooded perimeter line is also added, most likely to define their limits. In addition to the ambiguous mention of farmland, number 250 also bears the name "Molino de Mantilla" (Mantilla mill), which was dedicated to the production of olive oil.

Years later, in 1851, Freire Gálvez (2007) mentions the importance of oil in Écija and the existence of more than 240 mills. In the "STATISTICS" part of the plan, 159,829 bushels are listed, 25% of which was dedicated to the cultivation of olive groves. Finally, the well [246], an element not illustrated, is worth noting as its number appears in the plan to the west of the city, although it is not actually depicted.

¹⁴ Executed in 1578 and named Paseo de San Pablo (Aguilar Diosdado and García León, 1988).

¹⁵ The first municipal cemetery was founded in 1811 (Valera and Escobar 1893).

Figure 15. Immediate periphery comparison



Source: Source: Own elaboration. Immediate periphery of plans in Figure 1 and Figure 9.

6.4 Hydraulic infrastructures

The legend mentions the water building supply, which was built in the 16th century to supply water (Santofimia Albiñana, 2011), though there is no number labelled on the plan. Its remains are known to have been found on Calle de la Doctrina (no. 166), which is in the middle of the city centre. Another significant hydraulic element is the aqueduct [254], which appears in the top left corner as a section with five pillars. No clear sources have been found regarding this feature, but the illustration suggests that it is in a dilapidated state. Other drawn elements that do not appear in the legend are the bridge over the Genil River, which is described under "STATISTICS" as being famous and made of stone, with over 11 arches and a toll, and the four bridges over the Argamasilla stream, which were used until the channel was buried in the urban section in the 20th century.

6.5 Road infrastructures

The territory surrounding the municipality of Écija is well connected and structured, owing to the infrastructure of its roads, featured in numbers 233 to 244. The main roads and ways are mentioned, specifically those that lead to other towns. Those that arrive from Seville and Madrid, from the west and the east, respectively, are heirs to the Via Augusta (García-Dils de la Vega, 2015) and cross the bridge that goes over the Genil River. There is also that of Granada, to the south, and that of Palma, to the north, thus completing the territorial connections in the four cardinal axes.

6.6 Other religious constructions

There is only one chapel outside of the city centre¹⁶, Humilladero del Valle chapel [248], located in the urban periphery on the Camino del Valle (Hernández *et al.*, 1951).

The thirteenth monastery, Nuestra Señora del Valle, is located along the same road. The location of the chapel along this route seems to correspond to an intermediate point between the city and the monastery.

¹⁶ As seen in the urban analysis, both the chapel of San Gregorio and the monastery of San Agustín are outside the urban limits. However, they appear under the city legend, "EXPLANATION", as part of the city, so it is presumed that there would only be one chapel on the urban periphery, the Humilladero, which in turn is included in the top legend.

6.7 Singular buildings

Certain elements appear in the legend that differ in use and typology. Number 247 refers to the Misericordia wall, which occupies a large area north of the city. The delimitation of this enclosure responds to the municipal initiative to build a refuge and shelter place for the poor, starting with the construction of the wall and the building. In the end, the project was never realised, leaving what there was of the wall and part of the building as permanent fixtures (Martín Pradas & Carrasco Gómez, 2000). It was instead used as a cemetery and then, almost a century later in 1925, the site became a military barracks. On the other side of the river, next to the bridge to the east, there are two inns [249] that mark the arrival to the city. They create an entrance zone to the bridge where the Mesa del Rey is located ¹⁷ [252], a column topped with a lion holding the city's coat of arms signalling that Écija had "autonomous civil and criminal jurisdiction" (García León & Martín Ojeda, 2004). As indicated in "STATISTICS", it is a free town governed by a chief magistrate.

6.8 Factory buildings

Looking at the river, two buildings can be observed in addition to the bridge itself. Both are flour mills. In fact, eight flour mills are mentioned under "STATISTICS" as being located at the river. They are neither drawn nor accounted for in the legend, though their importance is highlighted by mention of them in the first paragraph of the text in the plan. The total number of farmhouses, mills, and country houses is also shown, and many of them are illustrated on the map, but again without reference in the legend.

7. Results

Spínola's plan of Écija is of great interest in terms of the urban history and cartography of the city for several reasons: its age, the graphic quality of its representation, and the detailed information provided in the document.

In a short space of time, Écija is mapped on four occasions in documents that go hand in hand with one another, the first two belonging to the 1820s and the other two the 1860s. A comparison between the first parish plan with the Spínola's plan shows that both documents are practically the same in terms of their urban morphology except for the definition of the cemetery. This places the parish one after 1826, the date of Spínola's plan. Therefore, this plan is the first of the city of Écija which, in addition to the city centre, includes the surrounding periphery.

The absence of a detailed representation of the city's periphery in the later plans is since the commission was carried out by the assistant Arjona, and the plan was not finally kept in Écija. This resulted in a municipal production of its own without taking Spínola's planimetry into account.

The 1826 plan features a total of 39 noteworthy buildings in its urban core, including parishes, convents and monasteries, chapels, and hospitals, and represented 8.3% of Écija's urban area. There are no illustrations of civil or industrial buildings that are, however, included in the "STATISTICS" legend. In addition, the document accounts for the entire urban street layout in minute detail: a total of 8 squares and 232 streets, in which 5 wickets and 4 exchequers are found. The walled enclosure, the walls themselves, and towers that are still preserved do not appear in the urban plan, in contrast to the others produced in Écija.

¹⁷ Also known as Rollo del mundo or Rollo de Écija. (García León & Martín Ojeda 2004)

Finally, it should be noted that two ring roads were established for the city in the immediate periphery, thus creating the commercial and, ultimately, economic limits of Écija. One of them encloses the other one in its area, since growth was probably expected up to the indicated perimeter, strengthening Mayor Arjona's intentions for control over the town. Equally, only eight elements on the periphery are specified. Two of them, the cemetery, and the alameda—considered a part of the urban area nowadays and not associated with the outskirts—are in the city limits. The predominantly cultivated surroundings make up a total of 148 plots according to the delimitations marked out, and the total surface area belonging to the municipality can be found in the "STATISTICS" legend. Finally, many constructions which are not indicated in the legend have been identified, such as the factories located on the banks of the Genil River.

8. Conclusions

The development of Spanish urban cartography in the 19th century has a strong base both in the French occupation and in the urban planning control policies of the municipalities by the State. The Royal Orders during the government of Isabel II are the main examples, in which the municipalities themselves are assigned and required to carry out urban planning. The lack of economic resources and specialised personnel led to a lack of success compared to the expected results. Nevertheless, the "modernisation" of cities required the availability of cartography as an instrument not only in large Spanish cities but also in medium-sized cities. In the Andalusian panorama, an extensive production has been detected in the province of Seville sponsored by the assistant of Arjona y Cubas between 1825 and 1827, where the city of Écija stands out as an example.

The importance of Écija dates to the Roman, Arabic and Christian periods, and in the 19th century it was the seventh most important Andalusian city in demographic terms. Thus, in 1826 it was drawn by Manuel Spínola, resulting in the first urban plan of the city. It was also the first to include a complete representation of the urban periphery. In comparison with the other three contemporary plans, Spínola's has an extensive and detailed legend in which the cartographer reflects the maximum number of elements.

Spínola's plan is the only plan that is not kept in any of Écija's archives, which reflects the economic character and focus of Assistant Arjona. Seville's interest in the city was more concerned with economic management than urban planning. Proof of this is reflected in the location of *fieldades* and in the detailed delimitation of the city along the lines of "*Derecho de puertas*" and "*cerramiento de la población*". Descriptions of the typological evolution of the first cemetery and a later comparative one is key to its cartographic primacy. The date of the first parish map of 1811-1829 is modified to 1826-1829. In this plan, the cemetery has three sections, while in Spínola's plan, in 1826, it only has one part built. This places Spínola's plan as the first urban plan.

The detailed analysis of the legend offers very interesting information centred on statistical data on the municipality that complement the urban plan. Meanwhile, the graphics provide valuable information on the 39 buildings referenced (churches, convents, chapels, and hospitals). The graphic quality of the document and the comparison with other maps make it possible to identify many buildings that have disappeared, such as the monastery of San Agustín. It also allows us to appreciate the transformation of other buildings, such as the monastery of Santo Domingo. In addition, it enables a precise analysis of the alignments and urban planning projects carried out. On the other hand, in the urban periphery, new data appear, including the division of the rustic land and the location of singular built elements such as the Chapel of the Humilladero or the Mesa del Rey, which do not appear in other plans.

Spínola's cartographic document had a great influence on the city of Écija in the 19th century. It provides information not only about the city but also helps to chronologically delimit the well-known parish map. Its graphics show the culmination of an urban reality and the beginning of urban modernisation that helps to understand many of the city's future transformations. In short, Spínola's map of Écija is a cartographic document of great quality, with a meticulous rural and urban representation, the importance of which makes the plan a relevant element of Écija's urban and documentary heritage.

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