

## **Mental journeys to Europe from school: Europe through projector slides**

**Eulàlia Collelldemont\***

Universitat de Vic

**Isabel Vilafranca**

Universitat de Barcelona

### **Original source:**

***Educació i Història: Revista d'Història de l'Educació*, 33(1): 35-74 (2019)**

(<http://revistes.iec.cat/index.php/EduH/index>)

Translated from Catalan by Mary Black

### **Abstract**

*Throughout this text the image of Europe transmitted to the pupils of the Serrat Bonastre Secondary School through projector slides is presented. With the background of intuitive pedagogy, projector slides were used to present different images on the basis of which to form a concept of what Europe was, its territory, and its culture. Thereby inviting pupils, through the projections, to come to know distant and not so distant realities, in order to draw them into European culture, through art, nature, urban landscapes, and the main monuments that adorn the cities. This enabled the learners to make mental journeys that led them to know other realities, albeit culturally, geographically, and socially close ones. The following lines are devoted to an analysis of the construction of this European imagery.*

**Key words:** European education, intuitive pedagogy, history of education, active learning, visual learning.

\* Contact address: Eulàlia Collelldemont. [Departament of Pedagogy](#), Universitat de Vic. Miquel Martí i Pol, 3C. 08500 Vic, EU. E-mail: [eulalia@uvic.cat](mailto:eulalia@uvic.cat).

## 1. Introduction

This study analyses how the image of Europe was conveyed to the students at the Institut Serrat Bonastre through the slides that are part of the Serrat Bonastre Collection, which dates from the early twentieth century. The projector slides showing Europe were culled from the collection. In order to conduct this analysis systematically, first we shall briefly present intuitive pedagogy, which is the epistemological underpinning of visual learning via projector slides, and then we shall outline how the European imaginary was conveyed at schools. This is followed by a contextualisation of the Institut Serrat Bonastre, the heir to the Escola d'Arts i Oficis (Arts and Crafts School) in Barcelona's Gràcia neighbourhood in the late nineteenth century. Finally, we shall analyse the different photographs used to inspire students' mental journeys around Europe, which enabled them to construct a European imaginary through its cultural, architectural, geographic and natural heritage.

## 2. Intuitive pedagogy and its reception in Spain and Catalonia

Intuitive pedagogy is rooted in the proposals put forth by the Swiss pedagogue Johann Heinrich Pestalozzi (1746-1827), as is obvious from the very name of the projectors, Aparatos Pestalozzi, used by the company that sold them, Esteva Marata (see Illustration 1).<sup>1</sup>

Pestalozzi advocated the principle of *Anschauung*—intuition—in reaction to and condemnation of education that used rote repetition solely through the word. His conception of the principle of intuition—stemming from Komenský's pedagogy of the senses—is based on the fact that all learning must be anchored in the most immediate sensory experience, with the understanding that perception is the first step in capturing an idea or an essence. That is, the senses are the foundation of personal experimentation, and education should begin with the presence of simple yet core elements, that is, familiar, everyday objects that allow children to guess the exterior shape, idea and internal structure that they conceal, in line with Fröbel's proposals. Thus, by integrating the principles of sensorialism and pedagogic idealism, Pestalozzi claimed that children's direct relationship with the world around them is the only guarantee of learning: 'Sensitive intuition in itself is nothing but the presence of the external object before the senses, which rouses a consciousness of the impression it makes [...]. Intuition is the supreme principle of instruction, the utter foundation of all knowledge' (Pestalozzi, 1993).

Under the aegis of this principle, both educational practices and pedagogical discourses shifted by making children the point of departure in educational planning. In consequence, there was burgeoning attention to children's perception, movement and interests when designing educational practices.

The intuitive pedagogy promoted by Pestalozzi posits that the presence of objects is what enables us to clarify ideas. Even further, he posited that having the senses actively attuned to things—receiving things actively, we would say today—is what helps us perceive the essence that, as such, is not particular but universal. Therefore, we could say that Pestalozzi saw the direction of learning as

---

<sup>1</sup> The catalogue we used is: *Esteva Marata S. A. Catálogo general ilustrado de material instructivo moderno para escuelas elementales, superiores, normales*. Barcelona: Bazar Ibérico de Barcelona, 1914 (revision, 1925), p. 397.

upward: from the thing to the idea, from the senses to the essence—and not downward, as was customary in previous educational practices. For this reason, perception and manipulation were activated first, followed later by reasoning and creativity. Under this umbrella, from all vantage points education is movement and action, initiative and the creative drive of children's intellect.

As a consequence of this new perspective, different educational activities were designed that allowed the students to discover objects for themselves and use their natural power. This leads to curious and even inquisitive activity that spurs their desire to learn more about the objects perceived and ascertain their main features and the principles regulating their composition, shape and appearance.

Thus, as a consequence of this pedagogical principle, three didactic techniques were developed and adopted in Spain and Catalonia from the nineteenth to the mid-twentieth centuries: manual labour, school outings and 'lessons on objects or things' (Otero, 1998).

Even though there were some earlier tentative yet determined attempts, the turning point was M. B. Cossío's (1857-1935) venture to instate and direct the Museo Pedagógico Nacional (1882-1936), one of the top disseminators of intuitive pedagogy and the principle of activity in Spanish and Catalan education. In his work 'El maestro, la escuela y el material de enseñanza' (Cossío, 1906), he stressed the need for schools to establish relations with objects to enable the students' activity and thinking develop. This is why manual labour was part of the principle of intuition: mind, head and hand have to work together simultaneously.

On the other hand, the 'lessons on objects or things', another practice stemming from intuitive pedagogy, was quickly assimilated by different teachers and promoted by companies. We should note that originally 'things' were not just an anchor for active perception; learning with things themselves did not exhaust their purpose but was instead used as the point of departure with goal of the children accessing knowledge, the idea. In this sense, Collelledemont states with regard to intuitive pedagogy that 'Essentially the way this attitude [intuition] is acquired is through analytical learning that starts with observing the parts until the whole is grasped' (Collelledemont, 1998, p. 63). Through a Socratic dialogue around the object, the teacher asked the students a series of questions in order to build a debate that would help them deduce the idea it harbours, relate it to other similar objects or to situations which would allow them to gain knowledge and learn. In other words, intuitive pedagogy begins with sensorial perception that captures the child's attention, sparking their interest in knowledge.

The implementation of this latter idea in Catalonia was manifested in three specific ways: 'commercial school museums', which consisted in collections of thematic objects sold commercially; 'school museums', which were created with the contributions of the children themselves; and collections of images and plates, which replaced things, prioritising visual perception over touch, smell and sound. Some of the classrooms used objects that the children could view and possibly handle, things which came from their everyday landscapes or the natural environment. This asked them to activate their natural power until they appropriated the knowledge (see Illustration 2).

Yet images and plates had obvious economic advantages and were easier to use: a single image, plate or projection slide could be used by an entire group of children and did not require prior preparation. Thus, plates and illustrated books began to occupy a prominent place in school materials and would continue to do so until the Second Republic (1931-1939), even though they had previously received clear support from the educational policy during the Primo de Rivera dictatorship (1923-1930) (Padrós, 2018).

Compared to lessons from storybooks, 'lessons from things' sought to connect the children's interest to abstract knowledge, capture their attention and activate their thinking. In short, they sought to set their minds in motion using images, representations and things. This meant breaking with the inertia of rote oral or written lessons and introducing a more perceptive, sensory yet complex and abstract process. It also made it possible to bring distant realities closer by creating imaginaries, so it enabled students to relive voyages of exploration (as we see in the collections entitled 'The Conquest of the Poles' and 'TRANSSIBERIA'), travel to the ruins of Rome or peer inside palaces and castles.

The projection slides at the Institut Serrat Bonastre are framed within this context, designed to spark students' thinking, imagination and creativity through images which would allow them to both capture the idea of what was being projected and build a mental imaginary, in this case, of Europe.

### 3. The European imaginary at schools

Based on the different contents proposed by the lectures promoted by the companies and used at the schools, we can reconstruct the imaginaries that they prompted about such a complex concept as Europe. Grouped together thematically, the lectures contained different subjects that were taught at primary and secondary schools. The company Esteva Marata seized the opportunity; we can read in its catalogue: 'More than 200,000 (two hundred thousand) different views comprise the assortment available from this company, and a special jumbo catalogue would be needed to provide details on all of them. Religion; Arts (Painting, Sculpture, Architecture, etc.); Natural History; Anatomy and Physiology; Physical, Political and Astronomical Geography; Geology; Microscopy; Views of villages, journeys and explanations of Asia and Africa; Physics and Chemistry; Technology; etc' (Esteve Marata, 1914, p. 375)<sup>2</sup>

This advertising was also printed on the boxes in which the slides came, which were often imports (especially Cuyas SC) which the E. Mazo company purchased from French and German companies (as seen by the presence of bilingual titles in German and Catalan or Spanish on some slides) (Goerlich, 2006). However, other times, they were made from reproductions of images and photographs from books.

Regardless of their origin, by combining different lectures and slide series, students constructed a given imaginary which served as their referent for understanding the world in which they lived. However, this imaginary was also

---

<sup>2</sup>Original quote: 'Más de 200.000 (doscientas mil) vistas diferentes componen el surtido de que dispone esta casa, para detallar las cuales se precisaría un catálogo especial de grandes proporciones. Religión, Artes (Pintura, Escultura, Arquitectura, etc.), Historia Natural, Anatomía y Fisiología, Geografía física, política y astronómica, Geología, Microscopía, Vistas de poblaciones, viajes y explicaciones por Asia y África, Física y Química, Tecnología, etc.'

partly shaped by the school's selection of which slides to buy and which to use in class. Indeed, given the plethora of possibilities offered by the companies, schools decided what type of heritage they explained, what society they showed and what geographic or political features they introduced. Schools could thus tailor the image of Europe's industrial, political, geographic and heritage according to their own interests and curricula. Likewise, they could encourage views of neutral spaces or conflicts, and even a forward-looking or retrospective view.

Here we are interested in discovering the imaginary of Europe that was conveyed, a Europe with diffuse geographic boundaries that spanned from the Ural Mountains to the coasts of Turkey (as seen in the 'Map of Europe' by Josep Paluzie Lucena from 1905)<sup>3</sup> (Illustration 3), with fluctuating borders (although this fluctuation was not always covered in textbooks) and with such dissimilar internal features (political configuration, cultures, languages, ethnography, etc.) that even today European identity is the subject of debates and essays, such as the one by Stefan Zweig (2017).

If we examine the catalogue from the company Radiguet & Massiot (2018), we see that Europe is explained through the countries listed below, which included the colonised territories in Asia, Africa and the Americas: 'Europe: France<sup>4</sup> (pp. 2-34); Colonies Françaises<sup>5</sup> (pp. 35-55); Allemagne (pp. 56-57); Angleterre (p. 57); Balkans (p. 57); Belgique (pp. 58-66); Bosnie, Croatie, Herzégovine (p. 66); Danemark (p. 66); Espagne (pp. 67-68); Grèce (p. 69); Hollande (Pays-Bas) (pp. 69-70); Italie (pp. 71-81): Sicile; Luxembourg (p. 81); Norvège: Voir Scandinavie (p. 81); Portugal (p. 82); Roumanie (p. 82); Russie (pp. 83-86); Scandinavie: Suède et Norvège (pp. 86-88); Suisse (pp. 88-90); Turquie (pp. 90-92)'.<sup>6</sup> Furthermore, the countries were treated quite differently, as gleaned from the number of lectures devoted to each of them. In fact, as seen above, not all the territories were listed, nor were they all represented with the same degree of precision. Therefore, we can assume that countries and territories do or do not appear, and appear at differing intensities, according to first the geopolitics of the period, which explains the presence of the colonies; secondly their natural proximity, as seen in the collections devoted to geology and Alpine

<sup>3</sup> Scale [1:8,000,000], size: 54×67 cm, published by Establecimiento Editorial de Hijos de Paluzie, conserved by the Centre Excursionista de Catalunya (CEC) Collection and deposited in the ICGC. Registry: RC1184. <http://cartotecadigital.icgc.cat>

<sup>4</sup> Which include images of the following territories: Aim, Aisne, Allier, Basses-Alpes, Hautes-Alpes, Alpes Maritimes, Principauté de Monaco, Ardèche, Ardennes, Aude, Aveyron, Bouches-du-Rhône, Calvados, Cantal, Charente, Charente-Inférieure, Cher, Corrèze, Corse, Côte d'Or, Côtes-du-Nord, Creuse, Dordogne, Drôme, Eure, Eure-et-Loir, Finistère, Gard, Haute-Garonne, Gironde, Hérault, Ille-et-Vilaine, Indre, Indre-et-Loir, Isère, Loir-et-Cher, Haute-Loire, Loire-Inférieure, Loiret, Lot, Lozère, Maine-et-Loire, Manche, Mayenne, Meurthe et Moselle, Meuse, Morbihan, Nièvre, Nord, Oise, Pas-de-Calais, Puy-de Dôme, Basses-Pyrénées, Hautes-Pyrénées, Rhône, Saône-et-Loire, Sarthe, Savoie, Haute-Savoie, Seine : Paris / Rue de la Seine, Janvier 1910. Inondations / Après les Inondations / Seine-Inférieure / Seine-et Marne / Seine-et-Oise, Somme, Tarn, Var, Vaucluse, Vendée, Haute-Vienne, Vosges, Vues des Gorges du Tarn et des Cévennes.

<sup>5</sup> Algérie, Sahara, Tunisie, Madagascar, Côte française de Somalie, Sénégal, Ile de la Réunion, Annam, Cambodge, Cochinchine, Indes Françaises, Tonkin, Nouvelle Calédonie, Guadalupe et dépendances, Martinique.

<sup>6</sup> On studying catalogues as a source of information, see: MORENO, P.L., SEBASTIÁN, A. (2017). "Imagen, educación y marketing en los catálogos de material de enseñanza de la casa comercial Cultura (1924-1972)", in MORENO, P.L., VINAÑO, A. (eds.). *Imagen y educación. Marketing, comercialización y didáctica (España, siglo xx)* (pp. 155-175). Morata: Madrid.

landscapes; and thirdly their perceived cultural proximity. For example, the French-speaking countries such as Belgium and Luxembourg receive more attention than others in the French slides in the aforementioned catalogue.

This lack of precision was further accentuated in the transfer of the materials from the companies to the schools. This was ultimately a negotiated solution between the supplies offered by the companies, from which the schools, as the demand, had to choose. One example of this negotiation is the comparison between the geographic focus of the catalogue from the Parisian company Mazo, 1910 edition (Guerin, 2015), and the Serrat Bonastre Collection, many of whose slides come from this company, which we have chosen as an example in this reference (Illustration 4).

One of the direct results of this promotion of a given imaginary about Europe is that a diffuse idea of what Europe was took root in the school-aged population. This idea—or more specifically, this imaginary—contains a strong core, and thus one that is not debatable, comprised of the territories with which there is a shared past and relations of affinity can be established. These affinities are ultimately comprised of similar landscapes, somehow sensed as familiar, the perception of similar lifestyles and the feeling that the legacies of the past are their own; that is, there is a common religious, cultural and/or architecture heritage. Yet it is, in fact, defined by a geographic, social and cultural imaginary.

Understanding the mechanisms by which a geographic, social and cultural imaginary is propagated as a school subject is what leads us to question its specific materialisation in a specific school.<sup>7</sup> In order to take this more detailed approach, which methodologically incorporates elements from the case study and image analysis, we shall use the materials on the projection slides from the Serrat Bonastre Collection housed by the Historical Memory Recovery Programme of the IMEB and now temporarily deposited at the Museu Universitari Virtual de Pedagogia (MUVIP). We should highlight here that this is not a collection with ‘Europe’ in its name but instead a synthesis of the lectures and series of cities, heritage sites, journeys and landscapes around European territory. Likewise, we should also stress that the collection contains slides from different years and periods, as evidenced by the dates on some of them, as well as the details shown on the slides. Below is a brief introduction to the Institut Serrat Bonastre in order to help contextualise the subsequent analysis of the projection slides from this educational institution.

#### **4. From the Escola d’Arts i Oficis de la vila de Gràcia to the Institut J. Serrat i Bonastre**

In the second half of the eighteenth century, the village of Gràcia evolved from being an agrarian, rural economy to an industrial economy of tradesmen and shopkeepers. Its location on the outskirts of the city of Barcelona facilitated its transition from a land of crop fields to a true hub of professional activities. Its proximity to the capital meant that the traditionally peasant population became industrial. In reality, the expansive power of Barcelona meant that the first beneficiary of industrial development and prosperity was the village of Gràcia. In

---

<sup>7</sup> We located a similar study on the collection of the Lycée Colbert, which can be found at: <https://ehne.fr/presentation-du-fonds-colbert>; access to the digitalised holdings is provided: <https://ehne.fr/colbert/base-de-donnees-du-fonds-colbert>.

1897, not without some opposition from its residents, the village of Gràcia became the neighbourhood of Gràcia, forever more a part of the city of Barcelona as its seventh district. Thus, Gràcia was permanently incorporated into Barcelona. At that time, the Gràcia town hall had 13 schools, nine of which were primary schools, one was a nursery school, one offered higher education, one was a music school and another was a drawing school, in addition to 46 private schools. This extensive network of schools shows the educational and cultural development of this village on the outskirts of the metropolis.

Before it was incorporated into Barcelona, the village of Gràcia had created the first *Escola Municipal d'Arts i Oficis* (Municipal Arts and Trades School)—currently the *Institut J. Serrat i Bonastre*—even before the capital did. Following the earlier examples of Joaquim Pereyra workers' school (1872), the *Escola Municipal de Dibuix* (Municipal Drawing School, 1877-1878), the *Escola Municipal de Gimnàstica* (Municipal Gymnastics School, 1883-1884) and the *Academia Municipal de Corte y Confección* (Municipal Fashion School, 1887-1888), Gràcia had clearly revealed its interest in specialised training for the working class in the new society emerging in the late nineteenth century. The *Escola Municipal d'Arts i Oficis* was founded in 1890 within this context. Influenced by the excitement sparked by Barcelona's 1889 Universal Exposition, the *Real Sociedad Económica Graciense de Amigos del País* asked the Gràcia Town Hall to create a similar school in the village. The press reported on this petition. At its request, the members of the association—highlighting the need for education to be as practical as possible (AHMD, 1980)—recommended that it be similar to its counterpart school in the city of Mataró, which had opened in 1886 (Tarrós, 1999), with sections for Industrial Arts and Construction, Trade and Fine Arts.

Logically, against the backdrop of the late nineteenth-century Industrial Revolution in Barcelona, the goal was to teach and instruct the emerging working class. Thus in September 1890, the *Escola d'Arts i Oficis* of the village of Gràcia was founded with three sections: Industrial Arts and Construction, Fine Arts and Special Courses. It was located at number 12-14 Carrer de l'Àngel. However, because the buildings that would house the new school still had to be refurbished, its opening was delayed until 18 November. For that first year, the curriculum included classes on Arithmetic, Plane and Spatial Geometry and Line Drawing for the Industrial Arts and Construction section; while the Fine Arts section taught Arithmetic and Figure Drawing and Adornment. Given the influx of students, it should come as no surprise that by the second academic year the original facilities had become too small. Thus, the school moved to Casa Trilla, located at number 177 Carrer Major—currently called Gran de Gràcia—where it started the third academic year (1892-1893) with more than 109 students enrolled. It would remain in this location until 1909.

When the village of Gràcia was incorporated into the municipality of Barcelona in 1897, the school had eight teachers. The boys who enrolled there as students had to be twelve years old, and the girls ten. Likewise, they were required to know how to read and write, to be familiar with the fundamental rules of arithmetic and to submit a certificate of aptitude signed by a primary school teacher, in addition to paying the tuition. The classes were held at night, from seven to nine pm. There was a series of scholarships for the more disadvantaged students who displayed good behaviour and strong academic performance.

The Escola Municipal d'Arts i Oficis de Gràcia came to occupy its current location at number 4 Carrer Marqués de Santa Ana, near Plaça de Lesseps, in 1918. However, throughout 1918 the Municipal Culture Commission of the Barcelona Town Hall was conducting an exhaustive study with the aim of modernising the working-class schools in the city. After analysing the situation of professional education in Barcelona, it decided to convert the city's four arts and trades schools into the *Escoles Complementàries d'Oficis* (Complementary Trade Schools).<sup>8</sup>

If we look closely, we realise that the new name reflected the fact that the professional schools were to be a 'complement' to the preparation that students would acquire in practical workshops, as well as to the basic general instruction taught at primary schools. Indeed, this school was called the *Escola Complementària d'Arts i Oficis Abat Oliva* from the time it moved into its new location until 1952. It did not receive its current name of *Institut J. Serrat i Bonastre* until 1952, in tribute to the famous chemical and mechanical engineer, Josep Serrat i Bonastre (1869-1946), who also translated a great deal of technical literature and was the president of the Association of Industrial Engineers of Catalonia between 1908 and 1910. Today there is a journalism award granted by the Professional Industrial Engineers' Association of Catalonia bearing his name which has been awarded to renowned Catalan journalists like Mònica Terribas.

Regardless, beyond the changes in name and location, throughout its history the *Institut J. Serrat i Bonastre* has been a benchmark in vocational training in Catalonia which has trained generations of workers and youths in the arts and trades. It currently belongs to the public school network and teaches compulsory secondary education and baccalaureate in three tracks: humanities and social sciences; science and technology; and the fine arts, image and design.<sup>9</sup> It still retains its vocational mission of the past.

## 5. Europe recovered through the projection slides in the Serrat Bonastre Collection

The projection slides in the Serrat Bonastre Collection encompass a total of 2,187 slides organised into 121 series (created by the companies) and distributed in small thematic boxes on natural history, social history, industry and arts. They are identified with names such as: Fish, Molluscs, Amphibians, Reptiles, Snakes, etc.; Prehistory; The Port of Barcelona, Streets of Barcelona, etc.; Museo del Prado, Museum of Japan, etc.; Aranjuez and its farm; The Farm; Industrial Machines, Paper, etc. (Padrós, 2018).

The names of the slides include titles in Catalan, Spanish and occasionally French (which we have kept in our records for identification purposes). We should also note that these series and lectures contain between 3 and 50 slides,

<sup>8</sup> There were four arts and trades schools in Barcelona in 1918. After the municipal commission's project, the schools were renamed *Escoles Complementàries d'Oficis* (Complementary Trade Schools). Thus, the school in district 5 was named *Escola Complementària d'Oficis Narciso Monturiol*; the one in district 7, Sants, was called the *Escola Complementària d'Oficis Arnaldo de Vilanova*; the one in district 10 was the *Escola Complementària d'Oficis Francisco Aragó*; and the one in the Gràcia neighbourhood was named the *Escola Complementària d'Oficis Abad Oliva*. ALBERDI, R. (1980). Op. cit, pp. 510-514.

<sup>9</sup> See: *Institut Serrat i Bonastre* (2021) [Consulted 29 January 2018]. <https://www.serratibonastre.cat/index.php/ca/>



and that the majority are almost complete and in good condition. In some cases, the themes seem to be repeated; however, the contents of the slides are different, as are the companies from which they come.

If we analyse them, Europe only appears as a topic in the European Cities series. However, we can also trace the presentation of the European imaginary through the lectures and series whose theme is a geographic unit: landscapes, cities or journeys. Specifically, the following groups were chosen from the collection as a sample to conduct the analysis:

**Table 1. Distribution of the representations**

Total references	Collection	Country	City	Geographical delimitation	Diverse
16	European Cities Series				
14	Mixed Series. Selection of slides referring to spaces in Europe				
3	Castles				
5	Palaces and Chapels				
23	Versailles				
49	Fontainebleau				
23	Lourdes and The Pyrenees				
29	Parks of Paris				
39	Winter in the Alps				
7	Italy				
6	Italy				
8	Venice				
13	Florence				
12	City of Florence				
6	Rome				
9	Rome				
30	Rome				
12	The Roman Forum				
12	The Roman Forum				
10	Roman Villa				
6	Architecture / Sculpture of Greece				
8	Greece				
6	Greece				
10	Russia				
10	Russia – The Winter Palace and others				
12	Transsiberia				
10	Expeditions				
388					

Source: Authors

As can be seen, we have chosen a geographic delimitation of Europe that reflects the canons found in the school products from the period (that is, its frontier is the Ural Mountains, but it does not encompass the colonies, given that we found no graphic examples in the collection analysed). Not all European states, landscapes and cities are represented in the collection, nor are they represented to the same degree, as clearly seen in Table 1. Likewise, it should be borne in mind that we chose not to include the series showing locations in Catalonia and Spain for this analysis because we believe that they were a familiar, proximate phenomenon and therefore not related to the propagation of an abstract idea of Europe.

### 5.1. *The landscapes represented: The polarisation between urban and natural landscapes*

Of the total of 388 slides analysed, 124 show urban landscapes and 98 natural environments, including mountains and rugged landscapes. The remainder are interior views. Even though these are only numbers, it does indicate the vision of Europe conveyed, namely a Europe with large quasi-nuclear urbanisations which contains spots that are almost wilderness nature preserves, as symbolised by the contrast between the two slides in Illustration 8.

We also find the comparison of the frequency of views presented in the different series illustrative of this polarisation:

**Table 2. Distribution of the representations of urban/natural/interior places and landscapes**

Total references	Collection	Urban landscapes	Natural landscapes	Indoor views
16	European Cities Series	13	3	0
14	Mixed Series. Selection of slides referring to spaces in Europe	2	5	7
3	Castles	1	2	0
5	Palaces and Chapels	2	0	3
23	Versailles	0	0	23
49	Fontainebleau	0	19	30
23	Lourdes and The Pyrenees	2	16	5
29	Parks of Paris	29	0	0
39	Winter in the Alps	0	35	4
7	Italy	2	0	5
6	Italy	4	1	1
8	Venice	0	0	8
13	Florence	11	0	2
12	City of Florence	8	0	4
6	Rome	1	0	5
9	Rome	1	0	8
30	Rome	14	0	16
12	The Roman Forum	7	0	5

12	The Roman Forum	6	0	6
10	Roman Villa	2	0	8
6	Architecture / Sculpture of Greece	0	0	6
8	Greece	0	0	8
6	Greece	0	0	6
10	Russia	7	2	1
10	Russia – The Winter Palace and others	10	0	0
12	Transsiberia	2	10	0
10	Expeditions	0	7	3
388		124	98	166

Source: Authors

In terms of the details, the urban landscapes show views of streets, transports, broad avenues, gardens and clearly urban parks. One example is from the series of European cities that includes views of different cities and towns, four examples of which are shown in Illustration 9.

On the other hand, there is a clear contrast between the main cities from classical culture—especially in Italy (Venice, Florence, Rome)—which are shown through a series of ruins and routes featuring ancient architecture and large Renaissance palaces and other buildings, and modern architecture—especially represented by Paris and different towns and places around France. Illustration 10 shows an example of each.

This urban nature which we can see in some of the series is clearly different from the way nature is represented in the nature series, which show natural settings located in the mountainous regions of the Pyrenees and the Alps, as well as the northern landscapes of Russia and the Arctic Circle reproduced in the series on Transsiberia. Illustration 11 shows four examples of these.

As a final detail, we should point out that despite the attention paid to rivers and glaciers, we have located no marine landscapes in the series. The sea is only represented by maritime ports, views of boats and the close-up of a memorial which is included in several different series. These can be seen in the views in Illustration 12.

In summary, then, this colonised natural space represented by ports, ski resorts and geology denotes the presence of human action in the territory. However, this presence is more hinted at than seen, as shown by the relatively low frequency with which people appear in the different views.

### 5.2. *The population depicted: Travelling around Europe to flee from the crowds*

Indeed, when determining the presence of people and the role they play in the slides, what stands out is the scant presence of humans. This holds true in both the urban and natural environments. The numerical breakdown of the slides as a whole and by category reveals this:

**Table 3. Distribution of the representations of places and landscapes according to the impact of the human presence**

Total references	Collection	Anecdotal presence of people	People as the main focus	No people
16	European Cities Series	7	4	5
14	Mixed Series. Selection of slides referring to spaces in Europe	2	4	8
3	Castles	1	0	2
5	Palaces and Chapels	2	0	3
23	Versailles	2	1	20
49	Fontainebleau	2	0	47
23	Lourdes and The Pyrenees	0	3	20
29	Parks of Paris	10	2	17
39	Winter in the Alps	6	16	17
7	Italy	0	0	7
6	Italy	3	0	3
8	Venice	0	0	8
13	Florence	6	0	7
12	City of Florence	6	0	6
6	Rome	1	0	5
9	Rome	1	0	8
30	Rome	5	0	25
12	The Roman Forum	2	1	9
12	The Roman Forum	3	1	8
10	Roman Villa	3	1	6
6	Architecture / Sculpture of Greece	0	0	6
8	Greece	0	0	8
6	Greece	0	0	6
10	Russia	0	1	9
10	Russia – The Winter Palace and others	3	0	7
12	Transsiberia	6	3	3
10	Expeditions	3	6	1
388		74	43	271

Source: Authors

In this sense, two particular features of the views are surprising: the first is the vast number of urban views taken without the presence of humans. This absence may be understandable—and even expected—in the views of the artistic heritage, which are often taken up close or showing rooms of palaces and castles, but it is certainly more curious in views of representative buildings. Two examples are shown in Illustration 13.

The second is the correlation in the frequency between lectures and series in which people play a prominent role and those showing natural spaces. What particularly stands out are the Winter in the Alps, Transsiberia and Expeditions series, where people are shown engaged in different sports and trades, and the

series on Lourdes and the Pyrenees, which highlights prominent geologists and palaeontologists. Several examples are shown in Illustration 14.

Finally, we detected that there are slides in which people solely appear anecdotally. This could be for two main reasons: they serve as a visual referent to give perspective on the scale of the spaces, and they show the uses and utilities of the spaces. Two examples are shown in Illustration 15.

### 5.3. *The activities represented: Revival of a past world*

When we analyse the slides in the series, it becomes clear that they represent an everyday life which is ‘uniquely European’, biased according to what they seek to propagate. Indeed, the type of society that appears in the images and the customs represented clearly shape this imaginary. Specifically, the activities depicted are:

**Table 4. Distribution of the human activities represented**

Total references	Collection	Work activities	Commerce	Leisure activities	Science and knowledge	Pedestrians	Others (home, religious activities, etc.)
16	European Cities Series	1	0	0	0	9	0
14	Mixed Series. Selection of slides referring to spaces in Europe	1	0	1	3	1	0
3	Castles. Different collections. Without slides of Spain	0	0	0	0	1	0
5	Palaces and Chapels	0	0	0	1	0	0
23	Versailles	0	0	0	1	1	0
49	Fontainebleau	0	0	1	0	1	0
23	Lourdes and The Pyrenees. It refers to France as a whole. The slides of Messina, Lake Ontario and the Nile were excluded.	0	0	11	3	0	0
29	Parks of Paris	0	0	11	0	0	0
39	Winter in the Alps	1	0	20	0	2	1
7	Italy: buildings, painting and sculpture	0	0	0	0	0	0
6	Italy: Venice, Rome, Pompeii	0	1	0	0	1	0
8	Venice: 14th-17th centuries	0	0	0	0	0	0
13	Florence	0	0	0	0	6	0
12	City of Florence	1	0	0	0	4	0
6	Rome	0	0	0	0	0	0
9	Rome. The box is from Dr Schleussner's. On the back: EL MOLINO	0	0	0	0	1	0
30	Rome	0	0	0	0	5	0
12	The Roman Forum	0	0	0	3	0	0
12	The Roman Forum	0	0	0	2	2	0
10	Roman Villa	0	1	2	0	1	0
6	Architecture / Sculpture of Greece (with slides from other collections)	0	0	0	0	0	0

	mixed in)						
8	Greece. The box is from Dr Schleussner's. On the back: EL MOLINO	0	0	0	0	0	0
6	Greece. The box is from Dr Schleussner's. On the back: EL MOLINO	0	0	0	0	0	0
10	Russia	1	0	0	0	0	0
10	Russia – The Winter Palace and others	0	0	0	0	3	0
12	Transsiberia	4	0	0	0	2	3
10	Expeditions	3	0	2	2	0	2
388		12	2	48	15	40	6

Source: Authors

Among the different slides, work activities are the most common, with a predominance of activities associated with farming, forestry and fishing, while industrialisation only appears anecdotally. We should note that the images associated with the world of work often represent what we could define as a 'lost world' or the 'world of yesteryear'—as seen in the image from the Winter in the Alps series (no. 8) on delivering the post—than people's everyday lives at the time, although occasionally a factory or an activity in fishing ports is displayed in the series on European cities (see Illustration 16).

Illustration 17 shows two examples of the kinds of jobs shown. The other actions that appear—as either the focal point of the image or a complement—are leisure activities, particularly in sides of landscapes. And conversely, sports are only shown in the Winter in the Alps series, with skiing, sledding and skating, and occasionally in the Expeditions series (see Illustration 18).

Commerce is hardly represented (see Illustration 19). It barely creeps into the scenes of cities, such as the one shown in the Roman Villa series (A Shop, Ref. J. Esteva Marata Barcelona. Lecture 64. no. 2. 132. On the front it reads S.-85-1527).

On the other hand, knowledge-based and scientific activities are represented from the vantage point of exploration and geology (see Illustration 20). In this sense, we should stress that even though they are infrequent, when they do appear, as in the slides shown above, they showcase the scientists more than the activities themselves, as in the Expeditions series (Le bloc de fer météorique Nordenskjold / The block of meteoric iron in Nordenskjold. Ref. E. Mazo. Paris. No. 15 b. series: 90, 11 / Cuyas S. C. 11- Ptal. de l'Àngel-13. Barcelona. no. 11).

Finally, regarding the activities depicted, we can point out that the slides capture two Europes, the exotic and the common, and that in the latter local customs cannot be distinguished. What is more, identities are symbolised through spaces, not people's acts. Very telling in this regard are the slides on journeys in Illustration 21.

#### 5.4. *The heritage represented: Europe constructed through its material heritage*

Finally, through the different views we can also glean the elements shaping the heritage during this period. In order to pinpoint the trends, we established six non-exclusive categories which enable us to decipher both what was considered worth conveying and the very notion of heritage itself. In this sense, we should mention that we chose six non-exclusive categories given that it was impossible to choose whether what was being accentuated in the slides was religion or architecture, art or the religion, a memorial—with the consequent glorification of power—or a cultural element. In these cases, we chose to include the slide in both categories in our analysis.

**Table 5. Distribution of the types of places represented**

Total references	Collection	Heritage, power, memorials	Cultural heritage	Natural heritage	Archaeological - palaeontological heritage	Architectural heritage	Religious heritage
16	European Cities Series	4	0	0	0	3	1
14	Mixed Series. Selection of slides referring to spaces in Europe	1	3	10	1	1	0
3	Castles. Different collections. Without slides of Spain	3	0	0	3	0	0
5	Palaces and Chapels	4	0	0	0	5	2
23	Versailles	23	4	7	0	16	2
49	Fontainebleau	24	2	21	0	23	7
23	Lourdes and The Pyrenees. It refers to France as a whole. The slides of Messina, Lake Ontario and the Nile were excluded.	0	0	23	13	3	1
29	Parks of Paris	9	5	15	0	15	0
39	Winter in the Alps	0	11	12	0	8	0
7	Italy: buildings, painting and sculpture	0	4	0	0	4	3
6	Italy: Venice, Rome, Pompeii	0	0	0	2	5	0
8	Venice: 14th-17th centuries	0	4	2	0	3	4
13	Florence	5	0	0	0	12	5
12	City of Florence	3	2	1	0	9	6
6	Rome	0	3	0	0	2	2
9	Rome. The box is from Dr Schlessner's. On the back: EL MOLINO	0	3	0	4	2	3
30	Rome	9	4	1	1	22	15
12	The Roman Forum	0	0	0	12	0	0
12	The Roman Forum	0	0	0	12	0	0
10	Roman Villa	0	2	1	8	1	0
6	Architecture / Sculpture of Greece (with slides from other collections mixed in)	0	3	0	3	0	2
8	Greece. The box is from Dr Schlessner's. On the back: EL	0	6	0	1	1	1

	MOLINO						
6	Greece. The box is from Dr Schleussner's. On the back: EL MOLINO	0	6	0	0	0	0
10	Russia	5	0	0	3	5	5
10	Russia – The Winter Palace and others	4	0	0	1	8	3
12	Transsiberia	1	6	1	1	4	2
10	Expeditions	0	6	0	1	2	0
388		95	74	94	66	154	64

Source: Authors

The representation of the heritage that emerges from this analysis does not reveal any outstanding trends, as is evident in Table 5, although the architectural heritage—with traditional houses or large buildings, palaces, castles and churches—seems to form the core (see Illustration 22).

In terms of the details of the heritage elements, we see that the slides paint the picture of a Europe brimming with history where different powers (especially political, economic and religious) have left their mark. Both the Fontainebleau and the Versailles series are clear examples of this. We also find the heritagisation of sites of power in the series on Rome, Venice, Florence and Russia. In this sense, we could say that this clearly reveals the construction of 'places of collective memory' (Nora, 1984) which primarily identify sites where 'historical decisions' were taken.

To illustrate this, several slides from the Fontainebleau series are shown in Illustration 23.

However, there is a glaring absence of slides devoted to the different wars and conflicts from the past, which are only occasionally represented. Nonetheless, they are expressed in memorials and monuments, in this case focused on prominent political or military figures or the tangible heritage of war (see Illustration 24).

Closely associated with the heritage related to sites of memory, the religious heritage is also prominent in the series both through panoramic slides and in reproductions of the details of temples and churches. Several of them are shown in Illustration 25.

Also in relation to memorials and the religious heritage, there are different views that reproduce the cultural heritage, especially the artistic heritage in the guise of sculptures. This is particularly represented in the series on Greece and Rome, as well as in the street monuments found in the different series (see Illustration 26).

Conversely, paintings and crafts are shown less frequently, although they do appear in some series (see Illustration 27). Finally, the slides reveal that the concept of natural heritage was beginning to take root, but they still denote a more landscape- than heritage-based conception of it. In this sense, we can detect a burgeoning appreciation of natural settings that were beginning to become sites of interest, although they are not yet represented as interpretation centres. Two examples are shown in Illustration 28.



The industrial heritage is even more incipient, as it is only represented through its products, such as bridges (see Illustration 29). However, as stated at the beginning of this section, we did not analyse the series devoted to industry in this study because they do not specifically focus on European industry or heritage but instead on manufacturing, as the slide from the Transsiberia series illustrates (Du Transibieren: Pont sur le Teneseei / Transsiberia. Bridge over the Tennessee. Ref. E. Mazo. Paris no. 19/ Cuyas. 11-Ptal. de l'Àngel-13. Barcelona. No. 19).

## **6. To conclude: The European imaginary represented**

After the journey we have taken through the slides in the Serrat i Bonastre Collection, we can conclude that there is a range of aspects related to the European imaginary which they sought to teach students. As mentioned above, against the backdrop of intuitive pedagogy, through these projection slides the students constructed a given imaginary which would serve as a referent as they sought to understand the world in which they lived, in this case, a given imaginary of Europe.

The first point to highlight from the selection of slides chosen by the school is that the choice of territory was not arbitrary but instead projected territories that were politically 'central', which shared a common past and relations of affinity. That is, the shared heritage—religious, cultural or architectural—was spotlighted. This means that the imaginary of Europe was constructed based on a shared inheritance: geographic, social and cultural, so we can perceive a certain desire to construct European citizenship within each student. On the other hand, there was a clear intention to show more urban landscapes than rural settings. This was not fortuitous either. It was more important to teach 'shared culture' than the diversity and richness of the rural world. This meant that the Europe transmitted was one of great monuments, grand avenues, gardens and urban walkways. Even when the sea appears, it is represented by maritime ports or images of ships. This attests to man's conquest of nature, Europe conquered by man, which clearly displays the strength of Europe, the colonised territory. Seldom were everyday life or shops portrayed; instead images of palaces and castles stand out. In fact, photographs associated with agriculture, forestry or fisheries were used to show economic activity, once again symbols of mankind's power over nature, which is made to measure by human dominance. Indeed, they sought to show the advance of technology over untamed nature, scientific development serving mankind.

Europe was presented as constructed by material legacies. The religious, artistic and architectural facet was accentuated by glorifying the traditional powers. It was the synthesis of a Europe packed with history, where the different powers had left their mark. There were no images of war, misery or past conflicts. A triumphal Europe was shown, a victorious Europe that concealed its past wars. The image that the slides sought to convey, as we have seen throughout, was more the exaltation of a Europe crowned with a rich heritage than its miseries.

In the European heritage, the penury of the past was not represented; its successes were. The slides sought to forget belligerence to instead highlight military political triumphs, even though this may be the product of violent invasions. In short, Europe sought to showcase its strengths while deliberately concealing its weaknesses and bloody past. The slides show the history and the

territory of the winners, not the vanquished. And yet it was a history and a territory which were soon to become the site of the Second World War.

## Bibliography

AHMD Archivo Histórico Municipal Depósito (1980). “Expediente relativo a la creación e instalación de la Escuela de Artes y Oficios”, in Gràcia, Instrucció Pública, law 1889-1890, 164, pp.1-2.

ALBERDI, R. (1980). *La formación profesional en Barcelona*. Barcelona: Ediciones Don Bosco.

COLLELLDEMONT, E. (1998). “La pedagogía estética en Pestalozzi”, in RUIZ, J., MARTÍNEZ, A., GARCÍA J.A., RABAZAS, T. (eds.). *La recepción de la pedagogía pestalozziana en las sociedades latinas* (pp. 60-64). Madrid: Endymion.

COSSÍO, M.B. (1906). *El maestro, la escuela y el material de enseñanza*. Madrid: R. Rojas.

ESTEVA MARATA, J.S.A. (1914). *Catálogo general ilustrado de material instructivo moderno para escuelas elementales, superiores, normales*. Barcelona: Bazar Ibérico de Barcelona (revision 1925).

GOERLICH, D.B. (2006). *Arena numerosa: Coleccion de fotografia historica de la Universidad de Valencia*. Valencia: Universitat de Valencia, Fundacio General de la Universitat de València.

GUERIN, P. (2015). Les collections de vues pour projection MAZO. Histoire des Porjections Lumineuses. 26 janvier 2015. From <http://diaprojection.unblog.fr/2015/01/26/les-collections-de-vues-pour-projection-mazo/>

OTERO, E. (1998). “Excursionismo, lecciones de cosas y trabajos manuales: algunos influjos de Pestalozzi en la Institución Libre de Enseñanza”, in RUIZ, J., MARTÍNEZ, A., GARCÍA, J.A., RABAZAS, T. (eds.). *La recepción de la pedagogía pestalozziana en las sociedades latinas* (pp. 211-219). Madrid: Endymion.

PADRÓS, N. (2018). “L’ experiència de l’ escola en temps de la pedagogia intuïtiva a Espanya. Anàlisi d’imatges i documentals amb les lliçons de coses com a referència”, in *Temps d’Educació*, 55, pp 71-95.

PESTALOZZI, J. (1993). *Como Gertrudis educa a sus hijos* [translation by Lorenzo Luzuriaga]. Madrid: La Lectura.

RADIGUET & MASSIOT (2018). *Catalogue No. 104: Vues de voyages et explorations en projections lumineuses, 1900*. From <https://archive.org/details/RadiguetEtMassiotCatalogueNo104Images>

TARRÓS, R. (1999.) “Escola d’Arts i Oficis de Mataró. Els inicis (s. XIX) i algunes fites de la seva història (s. XX)” in Ajuntament de Mataró (ed.). *La formació professional i les transformacions socials i econòmiques. Actes de les XIV Jornades d’Història de l’Educació als Països Catalans* (pp. 351-362). Mataró: Mataró Town Hall and Societat d’Història de l’Educació als Països Catalans.

ZWEIG, S. (2017). *La desintoxicación moral de Europa*. Barcelona: Plataforma Editorial.

**Annexes**

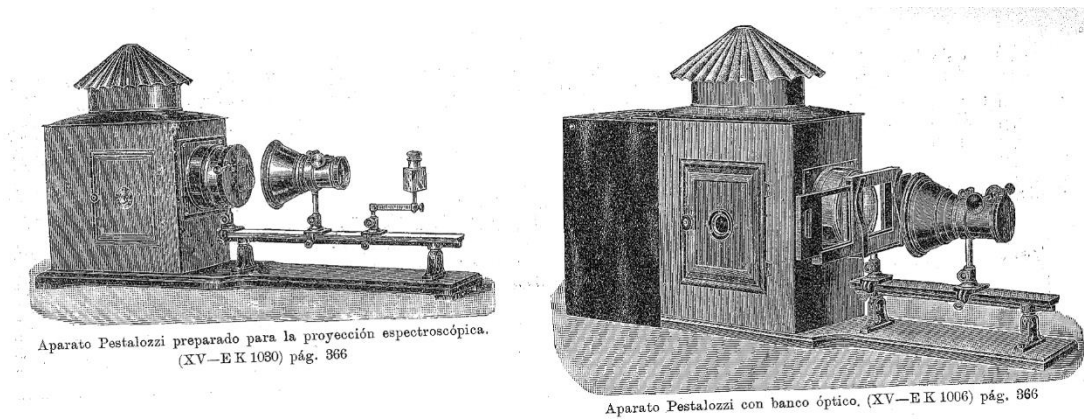


Illustration 1: Pestalozzi projectors advertised by the company Esteve Marata.



Illustration 2: Photograph by Joan Benejam.



Illustration 3: Map of Europe by Josep Paluzie Lucena (1905).



Illustration 4: Comparison between the geographic focal points of the catalogue from the Parisian company Mazo de Paris (1910 edition) and the slides in the Serrat Bonastre Collection.



Illustration 5: Photographs of a projector from the Serrat Bonastre Collection, MUVIP.



Illustrations 6 and 7: Photographs of the box of slides, MUVIP.



FLORENCE  
'Signora Square and Old Palace'

Ref. Cont.: 98, no. 7

On the back: J. ESTEVA MARATA. Barcelona

LOURDES AND THE PYRENEES  
'Erizo waterfall. The great leap'



Ref. Cont.: 12, no. 5, 57  
SECCIÓN B. ALQUILER. J. ESTEVA MARATA.  
Barcelona





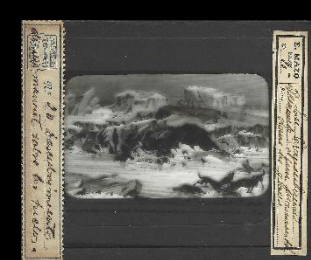

Illustrations 8

Slide Illustration	Reference	Slide Illustration	Reference
	<p>EUROPEAN CITIES Monte Carlo (Italy), 1907: Casino</p> <p>Ref. no. 852-E1 PHOTOGRAPHIC STUDIO. A. MAS. Barcelona</p>		<p>EUROPEAN CITIES Calais (France), 1907: Steamship from Calais to Dover</p> <p>Ref. no. 882-E1 PHOTOGRAPHIC STUDIO. A. MAS. Barcelona</p>
	<p>EUROPEAN CITIES Surrey (England), 1907. Trade plaques Badet de Neally</p> <p>Ref. no. 895-E PHOTOGRAPHIC STUDIO. A. MAS. Barcelona</p>		<p>EUROPEAN CITIES Milan, 1909: Square</p> <p>Ref. no. 956-E1 PHOTOGRAPHIC STUDIO. A. MAS. Barcelona</p>

Illustrations 9



	<p>ROME Rome. 'Trajan Forum'</p> <p>Ref. no. 1118</p>
<p>PARKS OF PARIS 'Bois de Boulogne. Path around the lake'</p> <p>Ref. Lecture 209. No. 12, 18 J. Esteva Marata. BARCELONA</p>	

Illustrations 10


Slide Illustration	Reference	Slide Illustration	Reference
	<p>LOURDES AND THE PYRENEES 'Bellegarde Viaduct'</p> <p>Ref. Lecture 12, no. 8, 57 Secció B. Alquiler. J. Esteva Marata.</p>		<p>LOURDES AND THE PYRENEES 'Argenterie peak and glacier'</p> <p>Ref. Lecture 12, no. 4, 57 Secció B. Alquiler. J. Esteva Marata</p>
	<p>TRANSIBERIA Du Transibirenen Descoberte d'un Mamut dans les Glaces 'Discovery of a mammoth under the ice'</p> <p>Ref. E. MAZO. Paris no. 20 CUYAS. 11 – Ptal. de l'Àngel-13 BARCELONA. N. 20</p>		<p>EXPEDITIONS L'expédition d'Andrée 'The Andrée expedition'</p> <p>Ref. E. MAZO. Paris. No. 620. Series: 91. no. 17 CUYAS S. C. 11- Ptal. de l'Àngel-13 Barcelona. no. 17 (Colour) [The slide reads 'Andrée, Frænkel and Strindberg'. The expedition was in 1897.]</p>

Illustrations 11

EUROPEAN CITIES	<p>Marsella (França), 1908: Port vaixell Macedònia</p> <p>Ref. no. 1528-E1. PHOTOGRAPHIC STUDIO. A. MAS. Barcelona (cracked)</p>	
	<p>Calais (France), 1907: Calais steamship. Dover</p> <p>Ref: no. 882-E1. PHOTOGRAPHIC STUDIO. A. MAS. Barcelona</p>	
	<p>Cette (France). Fishermen, 3</p> <p>Ref: no. 949-E1. PHOTOGRAPHIC STUDIO. A. MAS. Barcelona</p>	
RUSSIA	<p>Kronstadt</p> <p>Ref. Lecture 10, no. 30 On the back: J. ESTEVA MARATA. Barcelona</p>	
	<p>'Odessa Bridge'</p> <p>Ref. Lecture 10, no. 25. On the back: J. ESTEVA MARATA. Barcelona</p>	

<p>TRANSIBERIA</p>	<p>Du Transibieren. La porte de l'Océan. "The ocean port"                  Ref. no. 14. E. MAZO. Paris / CUYAS. 11 – Ptal. de l'Àngel-13. BARCELONA</p>	
<p>EXPEDITIONS</p>	<p>Le Pourquoi Pas. "The ship "Pouquoi pas"                  Ref.: series: 90, 12. E. MAZO. Paris. No. 568. / CUYAS S. C. 11 - Ptal. de l'Àngel-13. Barcelona (Colour)</p>	

Illustrations 12

	<p>FLORENCE                  City of Florence. 'Old Palace'                  s. xiii                  Ref. Lecture 101. no. 1119</p>
<p>RUSSIA                  'Hermitage Palace'                  Ref. Lecture 101. no. 14                  On the back: J. ESTEVA MARATA. Barcelona</p>	

Illustrations 13



Slide Illustration	Reference	Slide Illustration	Reference
	<p>WINTER IN THE ALPS Winter. Official skiers</p> <p>Ref. CUYAS. 11 - Ptal. de l'Àngel-13. BARCELONA. no. 16</p>		<p>TRANSSIBERIA Types Chamans Sibériens. 'Types of Siberian shamans'</p> <p>Ref. E. MAZO. Paris no. 15. CUYAS 11 - Ptal. de l'Àngel-13. BARCELONA. No. 15</p>
	<p>EXPEDITIONS Le docteur Charcot en Ski / 'Doctor Charcot on "skis"'</p> <p>Ref. E. MAZO. Paris. Series no.: 14 CUYAS S. C. 11 - Ptal. de l'Àngel-13. Barcelona no. 14 (Colour)</p>		<p>LOURDES AND THE PYRENEES Pedro-Simon Marquise of Laplace (1749-1827)</p> <p>Ref. Cont.: 12, no. 21, Secció B. Alquiler. J. Esteva Marata</p>

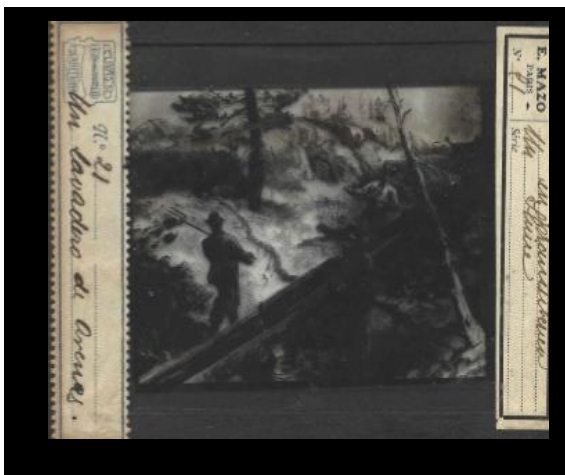
Illustrations 14

	<p>FLORENCE 'The cathedral and the belltower'</p> <p>Ref. Lecture 98 no. 4 Back: J. ESTEVA MARATA BARCELONA</p>
	<p>PARKS OF PARIS Luxembourg: 'View of the palace complex'</p> <p>Ref. Lecture 209. No. 13, 18 J. Esteva Marata. Barcelona</p>

Illustrations 15



Illustration 16



TRANSIBERIA  
Du Transibieren. Un Alure 'A sand washer'

Ref. E. MAZO. Paris no. 21. CUYAS. 11 - Ptal. de l'Angel-13.  
BARCELONA. NO. 21



Illustrations 17

Slide Illustration	Reference	Slide Illustration	Reference
	<p>WINTER IN THE ALPS Winter. A luge ride.</p> <p>Ref. CUYAS. 11 - Ptal. de l'Àngel-13. BARCELONA. no. 29. n.29</p>		<p>WINTER IN THE ALPS Winter. Skiers ascending a mountain.</p> <p>Ref. CUYAS. 11 - Ptal. de l'Àngel-13 BARCELONA. no. 20</p>
	<p>WINTER IN THE ALPS Winter. Skating rink.</p> <p>Ref. CUYAS. 11 - Ptal. de l'Àngel-13. BARCELONA. no. 31</p>		<p>EXPEDITIONS Nansen en Kayak 'Nansen in kayak'</p> <p>Ref. E. MAZO. Paris. Series no. 16. CUYAS S. C. 11 - Ptal. de l'Àngel-13 Barcelona. no. 16 (Colour)</p>

Illustrations 18



Illustration 19

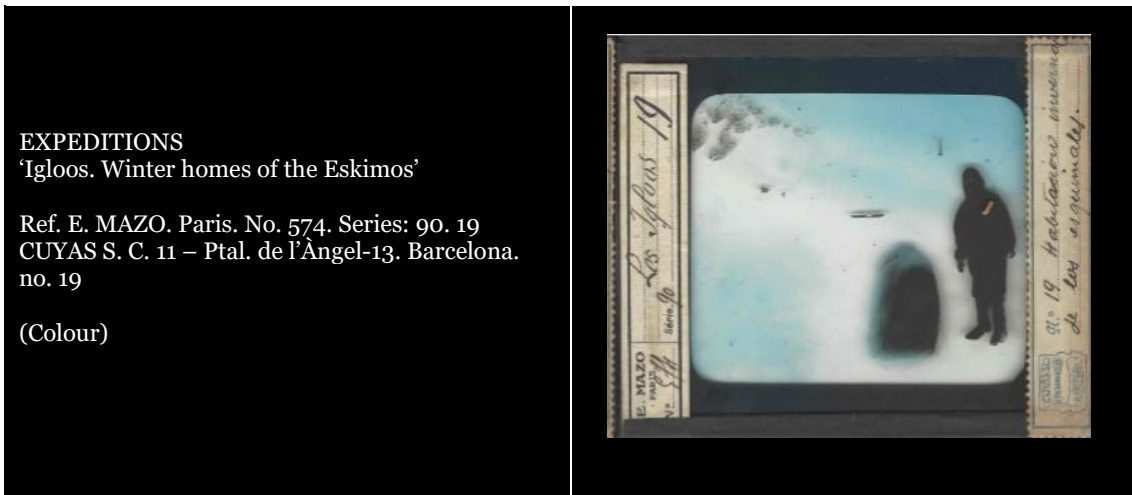


Illustration 20



TRANSSIBERIA  
La tente de soie 'Silk tent'



Ref. E. MAZO. Paris. No. 569. Series: 90, 13  
CUYAS S. C. 11 - Ptal. de l'Àngel-13. Barcelona. no. 13



Illustrations 21

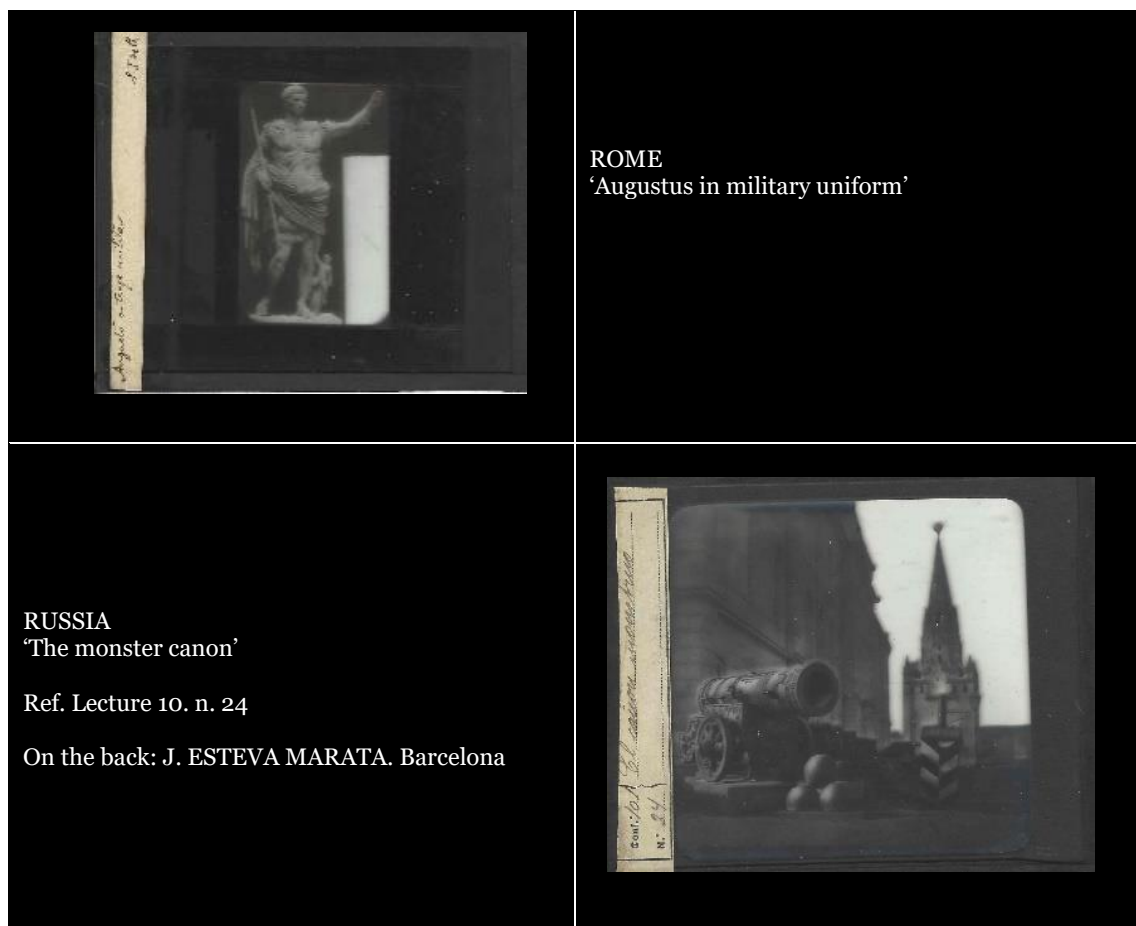


Illustrations 22





Slide Illustration	Reference	Slide Illustration	Reference
	<p><b>FONTAINEBLEAU</b>                  'View of the castle complex'</p> <p>Ref. CUYAS S. C. 11 – Ptal. de l'Àngel-13                  BARCELONA. No. 1</p>		<p><b>FONTAINEBLEAU</b>                  'Office of Napoleon I'</p> <p>Ref. CUYAS S. C. 11 – Ptal. de l'Àngel-13.                  BARCELONA. No. 16</p>





Illustrations 23

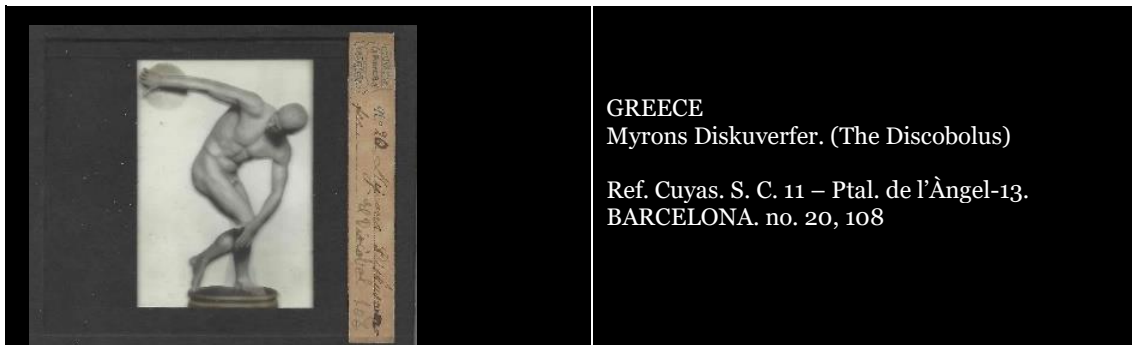


Illustrations 24

Slide Illustration	Reference	Slide Illustration	Reference
	ROME Paestum. 'Temple of Neptune'. Sixth century AD.  Ref. no. 1121		FONTAINEBLEAU 'Huntsman's Cross'  Ref. CUYAS S. C. 11 – Ptal. de l'Àngel-13 BARCELONA No. 46
	CITY OF FLORENCE 'The cloister'  Ref. Lecture 98, n. 24 Back: Secció B. Alquiler.		RUSSIA 'The queen of bells'  Ref. Lecture 10. no. 23 On the back: J. ESTEVA MARATA. Barcelona

Illustrations 25

Slide Illustration	Reference
	CITY OF FLORENCE Michelangelo's 'Pietà'  Ref. Lecture 98, no. 18 Back: Secció B. Alquiler. J. Esteva Marata. Barcelona
FONTAINEBLEAU 'Portraits by Rousseau and Millet'  Ref. CUYAS S. C. 11 – Ptal. de l'Àngel-13. BARCELONA. No. 30	



Illustrations 26

Slide Illustration	Reference
	<p>ITALY 'Phryne in Eleusis: Painting by H.de Siemiradski'</p> <p>Back: PHOTOGRAPHIC STUDIO A. MAS Barcelona</p>
	<p>ITALY 'Room decorations: Illusionist style'. Pompeii</p> <p>Ref. CUYAS 11 – Ptal. de l'Àngel-13. BARCELONA. no. 31</p>
	<p>GREECE Amphorae</p> <p>Ref. PHOTOGRAPHIC STUDIO A. MAS. - Barcelona</p>

Illustrations 27



Illustrations 28



Illustration 29