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César Manrique: phenomenology of the landscape

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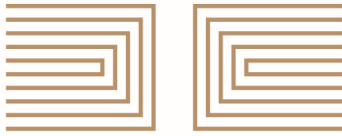
Lanzarote's volcanic landscape has now become an object of aesthetic contemplation. This has created the perfect conditions for more structured urban development of the island, saving it in the process from irreparable environmental damage. This conservationist approach has given the island and its volcanic orography 'added value'. The Cabildo, as the island's political council is known, was quite right to entrust the development to César Manrique – thanks to this wise choice, aesthetic and ecological criteria were given precedence over economic interests as the tourist industry started to grow on the island. The battle fought by environmental groups on the island from the 1980s onwards was helped greatly by the social awareness campaign which Manrique had undertaken twenty years before in order to improve education on environmental issues.¹

César Manrique was a painter who, after graduating from the Madrid School of Fine Arts (1945-1950), would develop his art towards more material abstraction, incorporating symbolic references to the volcanic orography of the island of his birth. "All my painting is volcanology and geology in its basic foundation," he once said.² His island *genius loci* has always played a part in his creative process, something which is plain to see in the murals he painted on the former *Parador de Turismo de Arrecife* (1950), a work he produced when just a young artist but which already demonstrated his appreciation for the landscape. Years later he would state that the model which inspired his plunge from representing space into creating it – and from a representation of nature to nature reconstructed in accordance with aesthetic criteria – was Claude Monet, the painter who had converted his garden in Giverny into a work of art.

His attempt to establish a nexus between aesthetics and tourism was the heteronymous purpose which governed his evolution as an artist. Looking back over various texts from the time published in local newspapers, César Manrique outlined his project giving it a socio-economic angle. He would say that Lanzarote was the poorest of the islands on the archipelago and that the lack of water had had an effect on its inhabitants throughout the whole of history. And he was right. We should not forget that the agricultural landscape of the island – which nowadays evoke a pleasant aesthetic experience with its sand banks and volcanic ash used for so-called *enarenado*, or 'dry farming' – is the result of a long and difficult functional process of adaptation. The island is

1. César Manrique's landscape work can only be understood against the backdrop of his profound commitment to the environment. In 1978, the German Federation of Journalists awarded him the World Ecology and Tourism Award (*Weltpreis für Ökologie und Tourismus*). In 1981 he received the Goslarer Mönchehaus-Preis für Kunst und Umwelt in the German city of Goslar. In 1987 he was awarded the Europa Nostra Prize for his artistic and environmental work on Lanzarote. One year later he received the Fritz Schumacher Prize for Architecture from the University of Hannover for his space and urban work. It would be the first time ever that the prize was awarded to a living artist.

2. MANRIQUE 1995, p. 88.



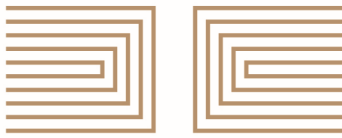
now dotted with landscapes formed of small sand 'craters' like little 'volcanic gardens'. These miniature copies of other, much larger, craters which cover the island create in modern spectators a symbolic analogy based on the principle of fractal geometry. Yet we should know that this is nothing more than the farmers planting their vines, generation after generation, below the volcanic sand in order to protect their harvests from the wind and destructive heat of the nearby desert. Originally, this landscape had no aesthetic significance, but took one on once tourists started to look at it with a "selfless motive," to paraphrase the words of Immanuel Kant. While the sole source of income for the island's inhabitants was still agriculture and fishing, basic needs reigned in all facets of their lives. But as the islanders continued to live harsh lives, chained to simple farm labour and waiting for the rains that seemed to never arrive, César Manrique decided that his fellow *lanzaroteños* should not live a helpless existence. His aesthetic dream also had a clear social dimension.

Yet tourism without water would, of course, have a very limited future as an economic motor for the island— however everything changed once a treatment plant was built. Unfortunately, not even this new construction was enough: the volcanic landscape itself would have to become an object for aesthetic contemplation. [...]

The framing of a fragment of nature constitutes the basis of painting landscapes from their origins. All landscapes— whether painted, contemplated or constructed— are an artificial selection which behave like a visual 'cut-out' of nature. This aesthetic view establishes a symbolic boundary of the images from the natural world, a boundary which we refer to as landscape. This is the aesthetic relationship that the "eye and the spirit" established with nature, as affirmed by Maurice Merleau-Ponty. Manrique followed the same procedure when painting a picture of a fragment of the island's volcanic nature and when taking action in its natural landscape. He did nothing more than limit the image. The symbolic significance of the volcanic landscape is reduced in his art to just textures and the chromatic scale. In reality, his pictures are bidimensional fragments of nature, not landscapes. His painting is a fragmented vision of volcanic nature based on the rhetorical device of metonymy (the substitution of the whole by the component), not on metaphor. When developing his environmental and architectural view of the landscape, he opted for a form of aesthetic experience which dispensed with both symbolic/metaphorical mediation and description of the landscape in favour of selecting the correct location. Once the position was fixed, it was simply a matter of framing it. This was the aesthetic operation that was truly significant for him. Architect Eduardo Cáceres, who worked together with the artist on the *Mirador del Río*, said that when the two walked around the countryside visiting the unique landscapes and examples of local architecture, Manrique confessed to his friends and co-workers that he was worried that what he was planning would change the spirit of the place.³ He used to say that all Lanzarote's volcanic landscape needed was a *passe-partout* around it. Architect Juan Manuel Palerm Salazar affirmed the value of César Manrique's photos posing in the doorways, as if the real content of his own entity would only emerge when selecting a significant architectural frame for it.⁴ It is a phenomenological interpretation of the act of viewing. By showing the subject in a doorway, this emphasises the importance of his gaze and of the one looking at the photo. This is the experience you get when approaching one of his large picture windows— without cutting or framing— which constitute the essential elements of his magnificent lookouts. It would seem that the most important thing here is not the panorama viewed through it nor the opinion we have on the beauty of the landscape we see, but instead it is the exact framing of the exact position. This is what gives sense and value to the selection of the location. This is the foundation of the leap from painting as a three-dimensional space to architectural and landscape intervention. Yet this movement from the painted space to the constructed space should never mean we abandon the pictorial work, but instead should be the opposite: developing painting into a three-dimensional form.

3. CÁCERES 2002.

4. Also view Juan Manuel Palerm Salazar's approach to this topic.



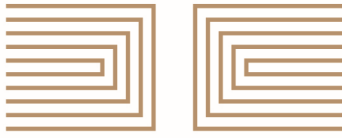
In 1966, César Manrique ended his stay in New York (although he would still remain linked to its artistic world until 1968 as he had already committed to a series of separate exhibitions). The moment which changed the artist's destiny was when he accepted a job proposed to him by his friend Juan Ramírez Cerdá, who at that time was the President of the Cabildo of Lanzarote, involving an ambitious project which would transform the image of the island without betraying its spirit. In an entry from his diary dated 24th January 1966 in New York, he states the following: "this morning I was very excited to receive a telegram [...] informing me of the inauguration of the *Jameo Chico* [the first phase of the *Jameos del Agua*]. I felt a terrible grief at not being able to be there. It was a moment that I had dreamt of since I was a little boy [...]. Never before have I found myself thinking so intensely about the island. I believe it is where I will find my TRUTH."

The challenge did not scare him. He felt fully capable of facing the difficulties awaiting him as part of the project that he had been entrusted with and was aware that he would face great deals of criticism: he had no qualifications in architecture and no accredited professional experience. But in a great display of confidence in himself, he preempted anyone who may have doubted his skills: "In other aspects of human knowledge, I may indeed be considered illiterate. However, in aesthetics, in architecture and in urban design, I consider myself an authority, because they are subjects that I have been studying since birth and that I carry in my blood."⁵ He had often thought about the overall design of the land on Lanzarote, but the execution itself would require technical conditions which were difficult to attain. The huge gap between an idea and bringing it into reality is always complicated. As there were no private companies on the island that had the technical skills to develop a project on this scale and of this complexity, the Cabildo had to create a construction company using public capital (*Vías y Obras*). As a result, *Los Jameos del Agua*, the *El Diablo* restaurant in Timanfaya National Park, the *Monumento al Campesino*, the *Mirador del Río*, the *Museo Internacional de Arte Contemporáneo* (MIAC, *Castillo de San José*) and the *Jardín de Cactus* were all built. I am not including the *Cueva de los Verdes* in this list as it was constructed while César Manrique was in New York. Manrique himself said that it was the work of Jesús Soto, who would go on later to work in close partnership with the artist. [...] Two more of his private architectural projects which are worth a mention are the Tahíche (1968) and Haría (1988) houses which became part of his Foundation after his death, meaning they are spaces which are now open to the public. The total of eight open centres run like chakras through the island.

The artist surrounded himself by a team of workers (builders, carpenters, stonemasons, gardeners and so on) and a number of highly qualified professionals (surveyors, architects and engineers) when required. His work was akin to that of an orchestra conductor, interpreting the score and selecting the musicians who should play at each given moment. During the ceremonies commemorating the 10th anniversary of the death of the artist, Eduardo Cáceres talked to a local newspaper and praised his skills in creating a friendly atmosphere between the professionals and the workmen, and atmosphere based on the importance that he gave to ethical values such as "humanity and commitment to the site". The level of involvement that everyone involved in the project showed was the direct result of the close relationship that the artist established with each and every one of them. At the same time, he was also forcefully strict with the finishing of any construction project in the treatment of the materials involved, so much so in fact that a lot of the craftspeople were forced on occasion to bear his wrath if they did something wrong. I remember seeing once with my own eyes the attack he unleashed upon one of his carpenters because the wood that he was using was not sufficiently cured. Cáceres recalls the walks Manrique always used to take across the fields on the island once his work was completed at the building sites; during these walks, he was always accompanied by his closest colleagues (Luis Morales, Jesús Soto and Cáceres himself). The title of the commemorative sketch published by Cáceres, and which we have referred to several times now, says it all: "Education as an attitude."⁶ Indeed,

5. "Entrevista a César Manrique" [Interview with César Manrique], *El Eco de Canarias*, 27th October 1966.

6. CÁ CERES 2002.



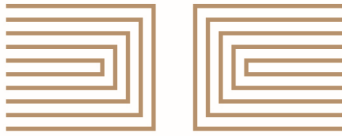
César Manrique was always enlightening people and thanks to his enormous charisma– a quality rarely found in an artist– he always managed to infect the rest of the population with his enthusiasm. Producing art or architecture was his passion, but he also understood that the self-satisfaction gained from a piece of work well done was not enough. He wanted to create an aesthetic conscience among his fellow islanders, and a real feeling of commitment among his workmen. He was merciless when having to deal with corrupt politicians who were more interested in lining their own pockets by building along the coastline than by conserving the island's landscape. He would act like the profit and visionary that he was and– making full use of the charisma that would guarantee him media interest– would ruthlessly attack corrupt politicians who would be publicly humiliated as their greedy intentions were displayed to all and their behaviour was condemned. But it was the importance of teaching and learning which was always at the forefront.

The current landscape of Lanzarote also has an anthropogenic dimension due to the farming techniques and local rural households found on the island. This area would also be a source of inspiration for César Manrique when developing his ideas about the landscape. Before tourism arrived, the farming culture on the island was of vital importance– something which we can see from the wonderful examples of rural architecture which survive to this day (although the number is declining). These humble buildings differ significantly from other types of local architecture which can be seen on the other islands in the archipelago. The most obvious is the use of lime in masonry and roofs, and the absence of 'rich' materials such as the noble hardwood teak which can be found in *mudéjar* roofs and on balconies designed in the local style on Tenerife, Gran Canaria and La Palma. Well aware that the arrival of tourism could endanger the conservation of these examples of local architecture on the island, César Manrique decided that they needed to be logged for future generations. This love for the local, which was always part of the artist, led him to carry out a historical, artistic and anthropological task which has never been seen before or since in the Spanish architectural landscape. In 1971, he started to oversee the collation of images taken by photographers in the field. These photos were finally published as a book entitled *Lanzarote, arquitectura inédita* (1974) which was worked on by Fachico Rojas (photographer) and Juan Ramírez de Lucas (ethnographer and writer) who both appear alongside César Manrique as co-authors, however the initiative for the book itself is the work of the artist alone.⁷ [...]

The observations of the natural space that brought the artist to contemplate the aesthetic connotations of the volcanic orography also inspired in him some original construction solutions such as walkways made up of a puzzle of volcanic rocks. He was also inspired by Japanese gardens and in the aesthetics of German architectural expressionism with its romantic roots. What I am referring to here is both the dry gardens found in the Shintō shrines in Japan and the concept of the cavernous dome as understood by Bruno Taut, the great visionary architect of German expressionism, in his book *Alpine Architektur* (1919). However, in order to understand the work of César Manrique it is not so useful to seek references in contemporary art; it is much more fruitful to look back to the prehistoric ages of the islands.⁸ In one of his works from his younger days– the murals on the *Parador de Turismo*, at Lanzarote (1950) – Manrique proposed a vision of the island landscape consisting of the particular nature it enjoyed such as volcanic eruptions and climatological conditions (wind and sun), as well as the effect they have on the lives of the inhabitants of the island. In addition to images of nature, which have

7. See MANRIQUE 1974. The artist's friends Fernando Higuera (architect) and Manolo Millares (painter) also participated in the fieldwork before the book was published. His relationship with the latter, a huge figure in Spanish informalist abstraction, was difficult, even though they had known each other since childhood. As for his friendship with the former, the two met originally in Madrid where Higuera was building Camorritos de la Sierra; years later, the two would work on the Hotel Las Salinas, at Lanzarote (1977), a building designed by the architect from Madrid in which Manrique designed the gardens and created various stone murals.

8. It is absurd to attempt to explain his creative process within the conceptual framework of the strategies of land art as some critics have insinuated, citing the influence of Robert Smithson and Richard Long without much thinking or without any documentation to support their ideas.



a clear landscape dimension, it also reflected aspects of the material culture of the ancient inhabitants of the island, their customs and myths. It was an archaeologist from Las Palmas, Sebastián Jiménez Sánchez, who had links to the Canary Island Museum who put together the iconographic programme of the murals. It is well-known that the original inhabitants of the Canary Islands did not build many constructions due to the fact they did not have any tools made of iron. Instead, they made use of natural caves or protected areas found on the slopes of the mountains to create their dwellings. The architectural and landscape conception of the modern viewer is an interesting reminiscence on the habitat of the first inhabitants of the islands.

The most important of these buildings excavated from the rock is the *Mirador del Río* (concluded in 1973). The lookout is a clear example of this double influence: on the one hand expressionism, and on the other the habitat of the prehistoric inhabitants of the islands. The *jameos*, which are relics of the collapsed lava tubes of ancient eruptions, have also left the inside open to visitors, even forming caves in which the sediments have provided optimum growing conditions for some shrubs. It was the image of a fig tree growing in one of these hollows that gave Manrique the idea that he could use one of these lava tubes in the village of Tahíche to build his own home. And this is how the story of his subterranean architecture began. The cavities constituted a sort of grandiose inner courtyard which would provide natural light for the entire house. In some cases, such as the *Jameos del Agua*, the size of these hollows even enabled him to construct gardens and pools which would produce the effect of an oasis in the middle of the *malpaís*. These islands within an island are paradisiacal refuges which offer protection from the wind and the burning sun.

The two projects we just looked at – the lava tube and the lookout – fulfilled two different purposes: to be able to live below the ground and to view the landscape from the top of the mountains, respectively. In each of these cases, it is the openings to the outside which are the most important feature. We know that in the past the *jameos* and lava tubes acted as a refuge for the inhabitants of the island to hide in when Barbary pirates periodically invaded the island. However, the uses of these natural spaces are now very different. At the end of some of these tubes there is a sort of courtyard opening out to the sky: these are the *jameos*. As night falls, they become observatories for viewing the night sky full of stars, “sky landscapes,” in the Atlantic nights. The artist’s home in Tahíche, as we already mentioned, had originally been lava tube. César Manrique used to look out at the stars through his telescope and to the “loving dust” which he believed his body would be part of after his death. It was during one of these moments that he felt gripped by a deep pantheistic religious feeling. He was not a very cultured man, but he had read Teilhard de Chardin. Just like him, Manrique was fascinated by palaeontology, leaving us images of fossils buried in volcanic materials in some of his paintings.

In his lookouts, the concept of ‘apertura,’ or ‘openness,’ constitutes the axis around the contemplative experience of the landscape revolves. The eye opens up to three different panoramic views or extensions responding to the aesthetic of the sublime in his lookout: the sky, the lava and the ocean. Yet at the same time, the landscape being viewed in turn ‘opens up’ to the subject viewing it. By showing itself, nature offers itself as a donation. The subject/object relationship is reflective, with nature acting as though it were the subject. In no other space that he designed is this reflective relationship so eloquent as in the *Mirador del Río*: the phenomenological focus acquires a paradigmatic significance. Yet there are also other variations on this contemplative experience. The restaurant at the *Montaña del Fuego* opens up to the sea of petrified lava in Timanfaya National Park. It is like an island lookout in the middle of a volcanic lava flow.

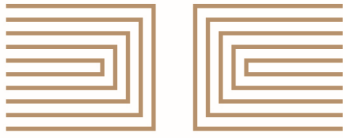
From the terrace of the cafeteria at the *Jardín de Cactus* (1990) – which is an interior lookout – let us take a look at the wide range of cacti and succulents Manrique brought back from different parts of the world and which now, arranged on different terraces, remind us of actors on a stage. This space contains a clear symbolic reference to the aesthetics of the avant-garde; it is with good reason that succulents and cacti were one of the most recurring iconographic motifs in photography and figurative arts in the 1920s in Europe. And this was not because of their naturalist connotations: instead it was for their exact geometric structure which conferred an appearance of being an artifact upon them, thereby constituting a symbolic link to the world of machines. Stone walls on



terraces adapt to the irregularities of the ground creating a sort of *perpetuum mobile* which is structured according to a rigorous geometric plan. The undulating wall does not attempt to create a natural aesthetic illusion. The organic does not exclude an aspect of immanent truth which provides the viewer with a plausible explanation of the construction techniques applied by the Canarian farmers to adapt the harsh island orography to agricultural tasks. The agricultural technology employed by the wall builders constitutes an anthropogenic and cultural phenomenon which the imagination of the artist interprets and exhibits in a space which functions like a natural amphitheater with its tiers and boxes. But not everything is fiction in the architectural image of this unique 'theatre garden'. For César Manrique, art was both a game and something serious at the same time; his work consists of both the fun and the cognitive. The century-old practice of growing plants on terraces is shown as both a game and at the same time a phenomenon of whose functional beauty the island's inhabitants were not fully conscious. Beauty does not arise from the artificial; it comes from reflection and functional adaptation to the orography. The vertical image of the windmill stands over the region as though it was the tower of a cathedral (see the symbolic significance of village houses in architecture in German expressionism in which the tower with its clock, which governs working shifts, functions like an element of social cohesion, just like the towers in mediaeval churches). In this case, the symbol of the windmill acts as a symbolic element praising Mother Nature, an element which also guarantees sustenance for the inhabitants of the island as it is the place where our daily bread is baked and which reminds us of the relationship between humans and the nature upon which they depend and to which they belong. This allegory becomes manifest in a society such as that of Lanzarote, where the locals were forgetting their farmland origins as they switched over from agriculture to tourism.

Sometimes a new use for something can come about purely as the result of a chance discovery. In 1976, César Manrique sensed that there was a huge cavity located behind some of the basalt walls in the *Jameos del Agua*. He was right. The space he discovered is now a monumental auditorium. The cavity turned out to be what is known on the Canary Islands as an *alumbramiento*, an underground area containing tunnels and pools storing water in them. This *alumbramiento*, discovered purely by accident, allows a hidden natural truth to show itself. This is how nature unfolds before us like an essential phenomenon, whether it be the sky full of stars from the inside of a *jameo*, vegetation growing on terraces or the island of La Graciosa floating on the ocean as though it was the phantom island that remains in popular local culture under the name of Saint Brendan's Isle (a version of the mediaeval legend of St Brendan and his travels).

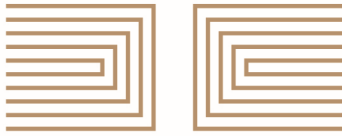
[...] Talking about the symbolic importance of transition in his architecture, I would like to go back once more and mention again the enigmatic character of his photographic portraits posing in a doorway. What is a door if not a symbol of knowledge in movement, changing from one state to another or from one space to another? Here we can see that the design of the island obeys an intent which does not fit with the hedonistic and frivolous image the artist himself often projected in his public appearances. This initiatic dimension is clearly visible when we look at one of his final works: *Los Juguetes del Viento*, mobiles installed in the middle of roundabouts across the island. If Manrique was no great fan of interrupting the horizontal panorama of the island with façades or monuments, what was it that made him decide that he wanted to erect these ostentatious milestones that could be seen from far away? It is impossible to believe the argument that they are necessary for a road traffic. It is much more common than that: although they do serve a purpose at the centre of roundabouts, their meaning is symbolic. The central piece of the *Monumento al Campesino*, which the artist originally gave the name *Fecundidad*, could be said to be the start of this network of milestones or totem poles spread across the island, even though it itself does not move. It is not accidental that this monument to fecundity is situated at the geographic centre of the island. Even though it refers to man that ploughs the land, it is still dedicated to the goddess of water – a goddess who is responsible for a resource which, thanks to its scarcity on the island, determines the life of its inhabitants. Due to their mechanism consisting of hinges and vanes, they are also associated with another element of nature: wind, as important to Lanzarote as water.



The island is whipped by the trade winds, and, as there are no mountains of a certain altitude in its orography, the wind can blow with impressive force the whole year round. But similar to the way in which the islanders have managed to achieve benefit for their harvests from the destruction caused by fire, they have also been able to harness the power of the wind. One might even say they've managed to 'domesticate' both fire and wind, as they have invented a way of channelling the wind which blows across the island by installing small stockades. The locals refers to this as *el río*, and in fact it is a little bit like a river as the wind that flows through it carries the nutrients which ensure the fertility of the harvests. When referring to the meaning of the *Juguetes del Viento*, some historians and art critics look no further than the morphological relationship with the mobiles created by Alexander Calder. However, the real content in these images can only provide a thorough approach to symbolic anthropology. What we need to be talking about is totem poles which are dedicated to the god of wind, although I am actually only mentioning this anthropological concept in an analogue fashion. The poetry of the elements developed by Manrique was inspired by the material world and created images of a powerful symbolic breath. I am not saying that César Manrique believed in animism and worshipped the wind or fire; I am merely stating that I would like to recognise the symbolic meaning of these elements which are part of the natural world in his environmental projects. This is why I talk of totem poles, which act as a kind of signal or reminder of a reality that has shaped the life of the inhabitants of the island all the way from prehistory and up to the present day.

Ernst Haeckel, who coined the term 'ecology' and was the founder of this branch of science, travelled to Lanzarote in 1867 and stayed there for three months to study the marine fauna of the island. The scholar also had a marked artistic sensibility and always carried an easel and box of pencils, brushes and watercolours on his travels, just like Alexander von Humboldt, who he admired greatly, and who also made the Canary Islands the first port of call on his travels to the equatorial region.⁹ Both men believed there was an inextricable relationship between art and nature. Haeckel was a monist, not distinguishing between spirit and matter or between the organic and inorganic world. We also know that his depictions of jellyfish had a huge influence on Art Nouveau. César Manrique also believed in this relationship, but whereas Haeckel the scientist arrived at art via knowledge of nature, Manrique the artist came to the same conclusion but from the other side: he discovered the secrets of the natural world via the world of art. All of his work derives from this analogue meaning. The texts he left behind make his monist understanding of nature clear – just like with Haeckel and Teilhard de Chardin. As we have seen, the latter firmly believed that matter was not destroyed, but merely transformed. Manrique shared these ideas and upheld them with the same conviction with which he rejected a materialistic world view which understood nature as a supply of resources meant to be exploited and which makes the 'wealth of nations' (like the title of the famous book written by Adam Smith which is the bible of economic liberalism) depend on the exploitation of natural resources. This terrible relationship between wealth and nature was thoroughly rejected by César Manrique, just as it had been by John Ruskin who, back in the 19th century, coined a phrase which could have been Manrique's: "There is no wealth but life." I do not know if Manrique read *The Seven Lamps of Architecture*, Ruskin's great work, however I am sure that he would have maintained that the "Lamp of Life" – the most important – should always remain lit. Did Manrique maybe fear that the flame of this lamp was being extinguished on Lanzarote? I believe so. The cause of this 'darkening,' in his opinion, were the attacks on the integrity of nature which were being committed at that time, and which he considered to be profane. And, as the notion of the profane automatically also implies the notion of the sacred, it is evident that he attributed this value to the island. Proof of this was the wrath anyone who ever dared desecrate the temple dedicated to nature – in which the artist felt he was the priest – felt. This also explains the importance he attached to the selection of the location for any

⁹. See HUMBOLDT 1995.



of these locations for tourists or when he was deciding on which roundabouts his mobile structures should be installed. The selection of the location has been of transcendental importance in religious architecture for all of history. As a result, it would not be reckless to say that these tourist spots form part of a network of sites given a sacred value by Manrique; these sites make up a sort of esoteric map of the natural areas of the island, the exact reverse of the exoteric map which the touristic use of these spaces gives them. His pantheistic beliefs dictated what his plan should be. Toward the end of his life, he felt that this plan could be interpreted as identitary, so to refute this accusation he created some large murals which he called *Banderas del Cosmos* (1985) and which were unveiled as part of the inauguration of the astronomical observatory on the island of La Palma, which is part of one of the most important astronomical research networks in the world. He was declaring unequivocally that his religion was cosmic, and that Lanzarote was just the location where he worshipped the creator– whether you want to call that God or any other name– of the secret order which reigns in the universe and of which beauty is nothing more than the way in which this order reveals itself to us.

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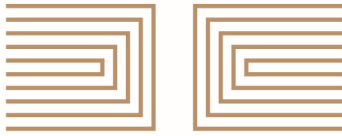
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