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*April, 1879.*

# THE INDUSTRIAL ARTS IN SPAIN.

BY **JUAN F. RIAÑO.** WITH NUMEROUS WOODCUTS  
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*The Department of Science and Art is indebted to Mr. John Murray for the use of the Woodcuts Nos. 19, 20, 30, and 31. No. 50 is from a Spanish Woodcut.*

## **SPANISH INDUSTRIAL ART.**

### **GOLD AND SILVER WORK.**

THE Greek and Latin authors who have described the Spanish Peninsula, state that the quantity of gold and silver ore found there was very great, and that hence the district became an important centre of commercial activity of Phœnicians, Carthaginians, Greeks, and Romans. Some authors have gone so far as to assert that the Phœnicians made the anchors of their ships of gold and silver, and that the Carthaginians were astonished to find in Andalusia, that the mangers and vases for holding wine and oil were made of the same materials. These references have been constantly mentioned in ancient Spanish authors. Ambrosio de Morales, in his "Antiguedades de España," Alcala 1577, enters into every detail on this subject.

I have seen a specimen of this period, a bowl of an earlier and different style to Roman silversmiths' work, which belongs to a collector in the province of Cordova. This bowl is of a conical shape: it is perfectly plain, and has an inscription in Iberian characters engraved on one of its sides: there are signs outside and at the bottom which indicate that this bowl was made on the wheel. Velazquez in his "Ensayo sobre las letras desconocidas," Madrid, 1752, describes a silver bowl of a similar kind, which was found in

Andalusia in 1618 full of Iberian coins: this bowl weighed ten ounces. Several ornaments, chiefly consisting of necklaces and earrings, may be studied at the Academy of History, and private collections, in Madrid; they have been classified by antiquarians as belonging to this uncertain period, and are similar in style to others which have been frequently found in England and the north of Europe. The most interesting objects of this kind which I have seen in Spain, are gold ornaments proceeding from Galicia; they were found there by Sr. Villaamil, who gave a description of them in the "Museo Español de Antigüedades," vol. iii. p. 545.

The information and remains which have reached us illustrating silver and gold work of the Roman domination are more important; we find, however, in this and similar artistic industries that, as a general rule, the Romans imposed their style and system on the inhabitants of the countries which they conquered, and it is not easy to point out any one example which can be given as an exception to this general rule. It is, undoubtedly, a fact that objects of all kinds in gold and silver were used in Spain to a very great extent—for, notwithstanding the destruction of ages, we still possess inscriptions which allude to silver statues, and a large number of objects in the precious metals exist in museums and private collections. See "Inscrip. Hisp. lat.," by Dr. Emile Hübner, Berlin, 1869. Of these it will be sufficient to mention one of the most important. It is known in the province of Santander by the name of the dish of Otañez; and belongs to a gentleman who lives in that locality. It was found at Otañez at the end of the last century, buried in a stone quarry. This dish is made of silver, it weighs thirty-three ounces, and is covered with an ornamentation of figures in relief, some of which are gilt, representing an allegorical subject of the source of medicinal waters. In the upper part is a nymph who pours water from an urn over rocks; a youth collects it in a vessel; another gives a cup of it to a sick man; another fills with it a barrel which is placed in a four-wheeled car to which are yoked two mules. On each side of the fountain are altars on which sacrifices and libations are offered. Round it is the

inscription: SALVS. VMERITANA, and at the back is engraved, in confused characters, the words: L. P. CORNELIANI. PIII....

Another very interesting silver dish may be seen at the Academia de la Historia, Madrid. Although not of Spanish manufacture, it deserves special notice in a description of works of this style. This dish was found in 1847, buried in a field at Almendralejo, province of Estremadura: it is 28-6/8 English inches in diameter, and weighs 533 ounces. It is ornamented with fine figures in relief, representing the Emperor Theodosius appointing a magistrate. The emperor is seated on his throne in the centre, at the sides are his sons Arcadius and Honorius, with four soldiers of the guard, and the magistrate, who receives the volume. In the lower part there is an allegorical representation of a nymph holding the horn of abundance, winged angels, and ears of wheat, probably alluding to the abundance and plenty of the empire. Round the rim is the following inscription:—

D. N. THEODOSIVS PERPET.  
AVG OB DIEM FELI CISSIMVM.

At the back, in points, are the following Greek words.

πoc ↑N MεT

We can form a very good idea of the jewel work of the Visigothic period from the discovery of the treasure of Guarrazar. These jewels were found in 1858 at the village of this name, six miles from Toledo, on the spot where, in the Visigothic period, a Christian sanctuary had existed. The objects found, which may be seen at the Museum of Cluny, Paris, and Armeria Real, Madrid, constitute the most important collection in Europe of the jewel work of that period. No less than eleven votive crowns, some of extraordinary magnificence; two crosses with inscriptions, and a large number of fragments of all kinds, of gold and precious stones, were found at Guarrazar. Unfortunately a great part of the treasure has been lost, for the labourers, who were the first to find it, sold several objects to the silversmiths at Toledo, who melted and destroyed specimens of the highest artistic interest. Those that



remain in Spain are—

At the Royal Armoury of Madrid: A gold crown of Swinthila inlaid with precious stones, with pendent cross, and inscriptions of letters hanging from it: SVINTHILANVS REX. OFFERET. See woodcut on p. 7. A similar crown of Theodosius, with the inscription: OFFERET MVNVSCVLVM. SCO STEFANO ETHODOSIVS. ABBA. The cross of Lucetius with the following inscription: + IN NOMINE DNI. IN NOMINE SCI OFFERET LVCETIVS: E. Fragments of another crown and of large crosses: several stones and fragments, and an emerald, on which is engraved *en creux* the Annunciation of the Virgin.

At the Archæological Museum, and in several private collections in Spain, may be seen a large number of stones and pearls which were found at Guarrazar.

Among the objects at the Archæological Museum at Madrid, a small section, which proceed from a different locality, have also been classified as Visigothic. They consist of necklaces, earrings, and rings, and are less important in workmanship than those found at Guarrazar. The student will find further details in "Museo Español de Antigüedades," vol. vi., p. 137.

The objects forming part of the treasure of Guarrazar now in the Museum of Cluny, Paris are: Crown of Recesvinthus, with pendent cross and inscription: + RECESVINTHVS REX OFFERET. A similar crown, without inscription. Four crowns formed to imitate basket work, with crosses hanging from the centres. Three crowns, the rims of which are formed of *repoussé* work, only one of which is ornamented with precious stones, and without pendent crosses. The cross of Sonnicus with the following inscription: IN D̄I NOMINE OFFERET SONNICA ŠĀĒ MARIE IN SORBACES.

Swinthila reigned from 624 to 631, A.D.; Recesvinthus from 650 to 672 A.D.; hence these crowns belong to the 7th century, and the remaining objects are certainly of the same period.

Much has been written on these Visigothic jewels by French and Spanish authors, the most interesting and valuable studies are:—

"Descrip. du Trésor de Guarrazar, par M. Lasteyrie. Paris. 1860."  
"El arte Latino Bizantino en España y las Coronas de Guarrazar,"  
by Señor Rios, Madrid, 1861. Consult also his article in  
"Monumentos Arq. de España." "Coronas de Guarrazar que se  
conservan en la Armeria Real de Madrid," by Señor Rada. Museo  
Español, vol. iii. Madrid, 1874.

The importance of this goldsmith's work has led these authors to discuss several archaeological and artistic points which deserve attention. I will also give my opinions on this subject, which in some respects differ from those hitherto advanced. In the Middle Ages the name of crown was equally applied to those worn on the head, to the votive crowns hung before altars, and to the pendent lamps which were also of this circular form. The "Etimologies" of San Isidoro help us, unfortunately, but little on this subject; but Du Cange, in his "Glossarium Mediæ et infimæ Latinitatis" gives us sufficient details to understand the differences between them. I refer the student to two works on this subject, which treat especially of crowns of light, which none of the authors who have written on Guarrazar have consulted: "Tratado de la Sagrada Luminaria," by Gonzalez Villar, Madrid, 1798. "De Lucernis Pensilibus," by Fanceulli, Maceratae, 1802.

The crowns found at Guarrazar were undoubtedly votive offerings, for they all have chains by which they were suspended in the sanctuary in which they were found. Their size and the structure of their rims lead us to suppose that they may have been worn on the head. The same observation applies to a similar crown at the Cluny Museum; if so, the chains, cross, and pendent letters were added when the crown was offered to the sanctuary.

Although details which appear in the handwork of these jewels betray a certain rudeness, not uncommon in the time they were made, their beauty and richness are truly surprising. These crowns are decorated round their rims with rosettes of pearls and sapphires, and a delicate ornamentation of *cloisonné* work, which encloses a substance resembling red glass. From the upper part are

attached four chains formed of leaves *percées à jour*, these are united to a double gold rosette with pendent sapphires, in the centre of which is set a piece of rock crystal. In the cross of Recesvinthus the pendant is in the form of a capital, and from it hangs a small cross of the same style of work: from the lower rim of the crown are suspended the letters, which are ornamented with the same vitreous paste, *cloisonné*, and from each hang large single pearls and sapphires.

The border of some of these crowns is formed of a net-work of small gold massive balustrades; having between them square spaces in which pearls and sapphires are set. Others are made simply of *repoussé* gold, their chief interest consisting in the ornamentation which has been so artistically carried out. Some of them have inscriptions and a few stones set at intervals. The pendants from these crowns are inferior in richness to the others already described. The pendent crosses are ornamented in the same style, either with *cloisonné* work or *repoussé* inscriptions.

#### **VOTIVE CROWN OF KING SWINTHILA, MADRID.**

One of the most interesting results produced by the study of the treasure of Guarrazar has been to show us the immense luxury which it represents, if we remember the period of decay and poverty of the Visigothic monarchy. We find this magnificence frequently alluded to by ancient writers. The Arabs when they took possession of Toledo in the 8th century, mention in different works the immense quantity of jewels of all kinds which they found and carried away. The gold and silversmith's work of this period was everywhere in a very high state of development. We find it constantly alluded to in the works of Paul Silentiarium and other writers of the time of Justinian, and in the inventories and references given by Du Sommerard of the jewel work anterior to the Carolingian period in Italy and France. The Visigothic kings, who copied from the Eastern emperors even their legal forms, followed this rule to a great extent in everything which bore

relation to their daily life.

The most important question is to determine the origin and locality where these jewels were made. M. de Lasteyrie considers that jewellery ornamented with red glass *cloisonné* work was only made by nations of the Germanic race. To prove this he presents, among other arguments, the comparison of a fragment of the ornamentation which appears on the crown of Recesvinthus, with a similar one on the Evangelistarium of Theodolinda in the treasure of Monza, which he considers to be of German workmanship. These theories are untenable. Sr. Rios is of a different opinion, and considers these jewels to have been made in Spain, owing to the similarity of ornamentation with different specimens which occur in Spain in architectural remains of the Roman and Visigothic periods.

Both these writers give in my opinion the decorative elements of the crowns of Guarrazar an importance which they do not possess. The ornamentation which most frequently occurs consists of a combination of circles, imbrication, and palms of such an elementary kind that it would be difficult to ascertain its origin; it appears equally in mosaic work of the later Roman period, in vases and other objects of the best times of Greek art, and in Asiatic and archaic works. It may be affirmed that the ornamentation of the goldsmith's work of the north and south of Europe are derived from a common origin; from the oriental civilization which in the first centuries of the Middle Ages penetrated into Europe; it may also be affirmed that its manufacture and technical proceedings are precisely similar. Later on, the ornamentation and manufacture of these jewels received from the western nations some slight modifications; but this artistic industry by no means proceeded from them.

One example will be enough to prove this. Setting apart the famous *cloisonné pectorale* at the Boulac Museum, Cairo, and other jewels of the queen, Aah-Hotep, 17th century B.C.; the hawk of a similar period, Louvre Museum (Paris), and a number of analogous

objects in the British Museum, we have enough specimens of this kind to show that *cloisonné* work was known in the east from the very earliest period. I will draw especial attention to the *plaque* in the Museum of Wiesbaden, found at Wolfsheim in 1870. It is formed of gold, with a circular and triangular ornamentation and squares, *découpés à jour*, set with jacinths, or red glass paste. At the back may be read an inscription in Persian characters, which gives the name of a Sassanide king, Artachshaber, of the 3rd century of our era. (See A. von Cohausen, "Roemischer Schmelzenschmuck," Wiesbaden, 1873). I know no more ancient specimen in the north of Europe of these jewels with coloured stones, nor can I give a better example of their oriental origin. Those who may wish to make a more profound study on this subject, can also examine the interesting jewels with stones found at Petrossa, Wallachia, in 1835, now in the Museum of Bucharest. They are attributed to the Visigothic King Athanaric, who lived towards the middle of the 4th century of our era, and are considered in the present day of undoubted Sassanide origin.

The artistic and technical origin of the jewels of Guarrazar must be looked for in the East; their manufacture was most probably Spanish. On part of these jewels, inscriptions of the names of the *donatarios* appear, and it is highly improbable that they were made in another country. We cannot imagine the extraordinary magnificence of the Visigothic court, so similar to that of Constantinople and other contemporary ones, without the presence at each of a group of artists whose task was to satisfy these demands.

The Visigothic style continued to be followed in Spain at the court of the Christian kings, until the 11th century, notwithstanding the Moorish invasion, and the poverty of the kingdom. The specimens at the treasury of the cathedral of Oviedo, and others which will be described farther on, will give a good idea of the manufacture of jewels of this period. Among the relics which are kept in the shrine called the *Camara Santa*, at Oviedo, are two most interesting gold

processional crosses studded with stones, which are known by the names of *Cruz de los Angeles*, and *Cruz de la Victoria* or *de Pelayo*. The *Cruz de los Angeles* is 16½ inches high, by 16 inches wide, it is covered at the back with an ornamentation in fine filigree work, set with different stones. In the front are five medallions, and an inscription in the vacant spaces. Among the gems there is a good cameo, and seven engraved stones in the Gnostic style. (Consult "Monumentos Arquitectonicos de España, Camara Santa"). The inscription on this cross shows us that it was made, A.D. 808.

"Susceptum placide maneat hoc in honore Dei  
Offeret Adefonsus humilis servus Xpi  
Hoc signo tuetur pius  
Hoc signo vincitur inimicus  
Quisquis auferre presumpserit mihi  
Fulmine divino intereat ipse  
Nisi libens ubi voluntas dederit mea  
Hoc opus perfectum est in Era DCCCXLVI."

The cross of Victory is supposed to have been the same wooden one borne by Don Pelayo when he began, early in the 8th century, his struggles against the Mahomedan invasion, it was decorated in the next century with gold platings and precious stones. It is 36 inches high by 28½ inches wide; the ornamentation is similar to the former one, and in the vacant spaces at the back appears the following inscription, by which we learn it was made at the Castle of Gauzon, Asturias, A.D. 828.

"Susceptum placide maneat hoc in honore Dei, quod offerent  
Famuli Christi Adefonsus princeps et Scemæna Regina  
Quisquis auferre hoc donoria nostra presumpserit  
Fulmine divino intereat ipse  
Hoc opus perfectum et concessum est  
Santo Salvatori Oventense sedis  
Hoc signo tuetur pius, hoc vincitur inimicus  
Et opera us est in castello Gauzon anno regni nostri.

XLII. discurrente Era DCCCLXVI."

Another most interesting object at this shrine is Don Fruela's casket, which is ornamented with agates set in gold, and is similar in style. The inscription, which appears outside, gives the date A.D. 910.

"Operatum est Era DCCCCXLVIII."

A diptych which belongs to the same shrine may also be mentioned. It was given by Bishop Don Gonzalo, who was bishop of Oviedo from A.D. 1162 to 1175. Round it are the words—*Gundisalvus Episcopus me jussit fieri*. This diptych is 5 inches long by 7 wide: it is ornamented with ivory figures, stones, crystals and engraved gems. Although I do not consider it to be of Spanish workmanship, it is necessary to mention the splendid *Arca Santa*, in which it is believed many of the relics were taken to Oviedo. It is covered with silver plates, with *repoussé* and chiselled work representing different religious subjects: the Crucifixion, Our Lord surrounded by the attributes of the Evangelists, saints, apostles, angels, and a fine ornamental border with letters, imitating Cufic inscriptions. This splendid casket is 3 feet 9½ inches long, by 3 and 3½ wide, and 28½ inches high, and appears to have been made between the 10th and 12th centuries. The figures are similar in style to the paintings and sculpture of this period, and it is highly probable that it may have been the work of Italian artists. The Cufic inscription is illegible, and is interrupted in the angles by the symbols of the Evangelists. This style of simulated inscriptions was frequently used by Italian artists.

A cross of the same style as those already described exists at the cathedral of Santiago. It is made of wood covered with gold platings and precious stones; some of these are old intagli, which are set in delicate filigree work. Round it runs a long inscription, from which it appears that it was a present from *Adefonsus Princeps cum conjuge Scemena Regina*, and that it was made in Era DCCCCA. Duodecima; A.D. 874. The number of gems which have reached us, after so many centuries of ruin, the similarity of

the different specimens, and the statement which appears on the cross of King Pelayo, that it was made at the castle of Gauzon, prove that the goldsmith's industry had attained great importance in Spain during this period.

By studying the different objects of silver and gold work which still exist in Spanish churches, we can form a good idea of the historical progress of this industry in the following centuries of the Middle Ages; but before we do so, it is well to make some observations upon objects of *orfèvrerie*, the work of the Moors. There is a constant connection between these objects and those made of ivory: the same characteristics exist which I shall hereafter point out as appearing in Moorish ivory carvings. The art of ivory carving was imported from the East, the subjects are much alike in ivory and metal when men and animals are represented, and the inscriptions and bands of ornamentation are similar in style. The main variations consist in the different systems employed in metal work, by which the work differs according to the proceedings adopted, of *repoussé* or chiselling, filigree, niellos or enamels.

A fine Casket belongs to this kind of oriental work which still may be seen on the high altar of the cathedral of Gerona, Spain. This casket is 15 inches long by 9 wide and 10½ high. It is made in the usual manner of wood covered with silver gilt platings with a heavy *repoussé* ornamentation of leaves enclosed within circles of pearls. Round the rim of the cover runs the following Cufic inscription:

"In the name of God. The blessing of God and happiness and prosperity and permanent joy for the servant of God, Alhakem Emir Amumenin Almostanser Billah, because he ordered this casket to be made for Abdul walid Hischem, heir to the throne of the Muslims. It was finished by the hands of Hudzen Ibn Bothla."

Alhakem reigned in Spain from A.D. 961 to 976, in which year he was succeeded by his son Hischem II. This casket belongs, therefore, to this period, and is especially interesting as giving the



artist's name. Two other silver Arabian caskets may be seen at the Archæological Museum, Madrid, which were formerly at the shrine of San Isidoro of Leon, but they possess less artistic interest than the casket at Gerona. One of these is elliptical in form; it is ornamented with a good design of leaves and tendrils, and Cufic inscription; the whole of the casket is enamelled in black. The ornamentation belongs to the 12th century. The inscription only mentions the owner's name, Abdo Shakir. The other casket is silver-gilt, square in form, and rather poorly ornamented. The two Cufic inscriptions which surround it are laudatory. At the cathedral of Oviedo there is another silver casket with a laudatory inscription and medallions with figures, in which from very early times, the remains of S<sup>ta</sup>. Eulalia have been kept. I suspect that this casket and the former one are not of Spanish Arab workmanship, for besides the circumstance that their inscriptions can be applied to any owner, their ornamentation is unlike others of the same kind. In the first casket it is insignificant, but on the shrine of S<sup>ta</sup>. Eulalia the background of the medallions is covered with an imbricated pattern which I have never seen repeated on any Arab or Moorish example in Spain. It is highly probable that they were productions of Oriental industry and were imported commercially.

Several specimens of the 14th and 15th centuries, the last period of the Moorish domination, exist in Spain. They consist of jewels and sword handles. The most interesting trinkets are a bracelet and fragments of a necklace and earrings which are at the Archæological Museum, Madrid. They are made of gold, covered with a geometrical *repoussé* ornamentation, and a delicate filigree pattern. There are specimens also at the Kensington Museum, Nos. 1455 to 1447, 70, consisting of a bracelet, silver-gilt, formed of seven alternate oval and rectangular plaques, with impressed pattern and applied filigree and bossed ornament, and earrings made of gold, formed of clusters of united circles and lozenges with filigree bosses. Other jewels of less importance are known to exist, consisting of bracelets, amulets, earrings, and rings, mostly made of silver niello-work, these are ornamented with geometrical

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