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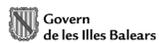
The human being is measured against the sublime and the sentiment of grandeur in different viewpoints, from the large-scale panorama to vertiginous frames (he was a passionate enthusiast of mountaineering) that position the characters between mystery and contemplation. In them, we find abyss and verticality, horizon and phantasmagorical lights with certain connections to the Romanticism artists of the 19th century like Caspar David Friedrich, for whom landscape and figure are relevant.

Jean-Charles Davillier and Gustave Doré

In 1862, the Hispanist and writer Jean-Charles Davillier (Rouen, France, 1823-Paris, 1883) and the painter, sculptor and illustrator Doré (Strasbourg, France, 1832-Paris, 1883) embarked on the project which gave rise to an edition that was distributed in serialised form between 1862 and 1873 in the travel magazine *Le Tour du Monde*, and was later published in book form under the title *Viaje por España*.

Their journeys came to an end in the Balearic Islands, a destination rarely frequented by travellers of the time. Whereas Davillier was a researcher and *connoisseur*, who stood out for his attentive, perceptive outlook on the country's art and evolution, who observed his surroundings with knowledge and erudition, at his side Doré revealed revealed himself as a graphic reporter who skilfully reproduced architecture, landscapes, customs and situations. The versatile creator Gustave Doré was already very well-known for his mastery of drawing and their application in the interpretation of classics like Edgar Allen Poe's *The Raven* (1853), *The Divine Comedy* by Dante Alighieri (1861), *Don Quixote* (1863), *The Bible* (1865) or *Paradise Lost* by John Milton (1866).

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