

Genesis of technical advertising in Spain. The case of El Bazar Murciano (1892-1929)

Génesis de la publicidad técnica en España. El caso de El Bazar Murciano (1892-1929)

Gênese da publicidade técnica na Espanha. O caso do El Bazar Murciano (1892-1929)

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ABSTRACT | Technical advertising began to take shape in Spain in the first third of the 20th century, promoted by Pedro Prat Gaballí, follower of the scientific advertising that Claude Hopkins developed in the United States. In that context, this article deals with the advertising activity of a merchant who, in the late 19th and early 20th centuries, developed modern advertising strategies, still unnamed. The discovery of branded content in *El Bazar Murciano*, a house organ of the trade of the same name, proposes the study from an unprecedented advertising perspective in the economic, social and cultural context of the moment. The methodology used starts from the newspaper review of *El Bazar Murciano* from its foundation in 1892 to its cessation in 1929. In total there are 38 copies, digitized in the Municipal Archive of Murcia. We have selected six representative texts from the cast of collaborations for the sample, to which we applied a content analysis to show that it is a house organ that responds to the branded content advertising strategy. The results reveal that the founder of *El Bazar Murciano* created one of the first house organs published in Spain, a pioneering newspaper in applying branded content optimizing the rise of literary, customary and humorous journalism in the first third of the 20th century.

KEYWORDS: *El Bazar Murciano*; house organ; branded content; history; advertising; Spain; 19th century; 20th century.

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RESUMEN | *La publicidad técnica comienza a gestarse en España en el primer tercio del siglo XX, impulsada por Pedro Prat Gaballí, seguidor de la publicidad científica que Claude Hopkins desarrollaba en Estados Unidos. En ese contexto, este artículo aborda la actividad publicitaria de un comerciante que a finales del siglo XIX y principios del XX lleva a cabo estrategias publicitarias modernas, todavía innominadas. El descubrimiento de contenido de marca en El Bazar Murciano, órgano de prensa (house organ) del comercio del mismo nombre, plantea el estudio desde la inédita perspectiva publicitaria en el contexto económico, social y cultural del momento. La metodología utilizada en este trabajo consiste en la revisión hemerográfica del periódico anual El Bazar Murciano desde su fundación en 1892 hasta su cese en 1929. En total son 38 ejemplares, que se encuentran digitalizados en el Archivo Municipal de Murcia. Para la muestra se han seleccionado seis textos representativos del elenco de colaboraciones, a los que se les ha aplicado un análisis de contenido para evidenciar que se trata de un órgano de prensa que responde a la estrategia publicitaria de información de marca. Los resultados revelan que el fundador de El Bazar Murciano creó uno de los primeros house organs que se editaron en España, un periódico pionero en aplicar el contenido de marca optimizando el auge del periodismo literario, costumbrista y humorístico del primer tercio del siglo XX.*

PALABRAS CLAVE: *El Bazar Murciano; house organ; contenido de marca; historia; publicidad; España; siglo XIX; siglo XX.*

RESUMO | *A publicidade técnica começa a ser gestada na Espanha na primeira metade do século XX fomentada por Pedro Prat Gaballí, adepto da publicidade científica que Claude Hopkins desenvolvia nos Estados Unidos. Este artigo aborda a atividade publicitária de um comerciante, que para finais do século XIX e início do século XX, desenvolveu estratégias publicitárias modernas, ainda inominadas. O descobrimento de conteúdo de marca no El Bazar Murciano, órgão de imprensa (house organ) do comércio do mesmo nome, plantea o estudo desde a inédita perspectiva publicitária no contexto econômico, social e cultural do momento. A metodologia utilizada parte da revisão hemerográfica do El Bazar Murciano, desde sua fundação em 1892 até seu fechamento em 1929. No total são 38 exemplares que se encontram digitalizados no Arquivo Municipal de Murcia. Para a mostra foram selecionados seis textos representativos do conjunto de colaborações, aos quais se aplicaram uma análise de conteúdo para evidenciar que se trata de um órgão de imprensa que responde à estratégia publicitária de informação de marca. Os resultados revelam que o fundador do El Bazar Murciano criou um dos primeiros house organs que foram editados na Espanha, um periódico pioneiro na aplicação do conteúdo de marca otimizando o auge do jornalismo literário, de costumes e humorístico da primeira metade do século XX.*

PALAVRAS-CHAVE: *El Bazar Murciano; house organ; conteúdo de marca; história; publicidade; Espanha; século XIX; século XX.*

INTRODUCTION

Technical advertising began to take shape in Spain in the first third of the 20th century, promoted by Pedro Prat Gaballí (1885-1962), a follower of the scientific research on advertising that Claude Hopkins (1867-1932) was developing in the United States. Quintas Froufe (2011) has shown how Prat Gaballí aspired to equate Spanish advertising with that of the United States by disseminating his enormous legacy: his books *Publicidad científica* (Scientific Advertising) (1917), *Publicidad racional* (Rational Advertising) (1934), and *Publicidad combativa* (Combative Advertising) (1957), among other contributions, make it an essential reference in the history of Spanish advertising.

On the other hand, Prat Gaballí deserves the merit of infusing stability and professionalism into Spanish advertising and, as Eguizábal Maza (1998) recalls, the first magazine that addresses advertising issues is his work; likewise, his book *Publicidad científica* (1917) is a pioneer in this field throughout the world, since Claude Hopkins' *Scientific Advertising* (1923) appeared six years later.

Prat Gaballí (1934) was referring to the *Fama* agency when he said that 1919 would be the year when in Spain “the mixed-technical agency that, in addition to acting as an intermediary between the advertiser and the newspaper, offers a real technical service” (p. 250) will be born. The technical agency was not limited to a mediating role between advertisers and the press but provided advice and customer service through the following departments: a) Market analysis, research, and statistics, b) Study and creation of brands and presentations, c) Ideas, technical preparation of campaigns, and writing, d) Direct advertising, and e) Administration (budgets, rates) (Prat Gaballí, 1934).

Therefore, the process of technification of Spanish advertising is due to Prat Gaballí, considered the father of modern advertising and the best representative in that country of the so-called *scientific advertising*. His findings in experimental psychology applied to the advertising industry and his defense of the “specific advantage” determine his activity as a publicist (Checa Godoy, 2007).

Nonetheless, it is fair to also mention the perfumery sector entrepreneurs, who transformed the manufacture of products into a brand industry; among them is Echeandía, founder of Gal and “forerunner of the application of Prat Gaballí's modern advertising techniques” (Apuntes sobre la publicidad..., 1950). Prat himself (1934, pp. 7-8) acknowledges the merit of the owner of Gal, who in 1919 created a technical advertising department non-existent in Spain until then. However, he was not the only one: other entrepreneurs in the sector, such as Alejandro Berenguer and Pascual Flaubel, owners of Floralia perfumery, Esteve Monegal

and Prat de Mirurgia, and Joan Parera, of Parera perfumery, did the same in the first decades of the last century.

However, not only did the perfumery sector stand out, but also the owners of department stores, such as El Siglo, from 1883, in Barcelona or El Bazar Murciano, from 1892, used current advertising strategies still unnamed at the time, such as house organs and brand content. Brand information or branded content is understood as:

Content produced, co-produced, or sponsored by the brand that, without being advertising, transmits its values and positioning by entertaining, educating, or training the target audience. The key is that it is relevant and interesting content. That adds value, connects, and encourages the public's participation, generating community around the brand. It is not, therefore, advertising content, but valuable content that has a brand behind it whose essence legitimizes it to provide that content. It is not intrusive marketing, but content that is freely and proactively consumed by the audience (Asociación de Empresas Consultoras en Relaciones Públicas y Comunicación, 2018, p. 7).

Incidentally, one of the earliest known instances of branded content is a Royal¹ brand cookbook from 1888 (Rudmani, 1888). Thus, Spanish advertising was not very far from that of Western countries. Julián Bravo (1978) equates the Spanish advertisers' activities to the one being developed in the United States and Europe.

Several authors agree in underlining the companies' role in the modernization of advertising. Pérez Ruiz (2001) points out that it was the private initiative of advertisers that launched "a certain orderly exercise of advertising" (p. 94). And Bravo (1978) warns that it was not the agencies, but the advertising companies and the owners who were concerned with learning about and developing the new advertising technique. Jesús Reina (2015) assures that

The first house organs published in Spain were not conceived or designed by communication professionals, but by the company's own management, to cover communication needs, mainly contact and promotion of the public (p. 101).

One of these organs is the annual newspaper *El Bazar Murciano*, at the service of a department store in Murcia, which, due to its literary quality, constitutes a milestone in the history of local journalism.

1. The baking powder company.

El Bazar Murciano has been studied from the field of journalism and literature (Ballester, 1971; Barceló Jiménez, 1980; Crespo, 1984, 2000; Díez de Revenga & De Paco, 1989; Moreno Requena, 2007; Ayuso & García, 2011), among others, undoubtedly due to its powerful poetic and narrative content along with the prestige of its writers, but ignoring, however, its advertising communicative dimension. Nevertheless, *El Bazar Murciano* belongs to the corporate magazines, instruments used by companies to present themselves to their stakeholders as a social actor, more profitable than as a merely economic subject (Capriotti, 2007). In this regard, the founder of *El Bazar Murciano* was one of the first to trust in advertising, creating a house organ that additionally uses the brand content strategy to provide reputation to the business and retain users with literary content created by relevant writers of the time, optimizing the rise of literary, costumbrist, and humorous journalism of the first third of the 20th century.

THEORETICAL FRAMEWORK

The modernization of Spain

At the beginning of the last century, Spain entered modernity with a promising economic and social transformation; for García Delgado (2002), this turnover would be consolidated throughout the reign of Alfonso XIII and would place the country at the height of its time. The growth of the productive sector and the technological renewal in the countryside and the industry, the return of capital from overseas colonies, and the arrival of European investors, plus the benefits of neutrality in the WWI, are some of the factors that contributed to the economic development of the country.

The activation of the economy favored the birth of an urban social class from industrial or professional sectors, with enough purchasing power to buy consumer goods reserved until then for a higher social class. Advertising could not remain oblivious to this phenomenon, which opened a broader field of action, and aimed at conquering its new audience of “rich and poor” (Montero, 2011, p. 353).

As a result, the interwar period saw the appearance of an emerging consumption model that gave rise to the first mass society, although it would not be consolidated in Spain until the sixties (Alonso & Conde, 1994). It is a form of Fordist consumption, which coexisted during the first decades of the 20th century with the already established pre-Fordist and exclusivist model. Both respond to a different advertising style: while the latter associates the products with elegance and distinction, values attached to the aristocracy and landowners, the former links them, instead, to modernity, comfort, and practicality, characteristics of the urban bourgeoisie. Little by little, this type of consumption gained ground

in the cities, with the proliferation of shops and bazaars, shops that, according to Arribas Macho (1994), facilitate purchases through credit and installment sales, allowing the working class to acquire consumer goods, something unthinkable two decades before².

Simultaneously, there is a demographic growth, a process of urbanization of cities, and the undertaking of educational reforms, which improve teachers' salaries and reduce illiteracy rates; likewise, measures are adopted to support scientific research, circumstances —all of them— that influence subsequent social changes.

At the same time, there is a glimpse of a cultural and customs change, manifested in literature —with the 14 and 27 generations —, the irruption of intellectuals of the stature of Ortega y Gasset, the opening of universities, or the renewal of the plastic arts, among other artistic expressions. A cultural awakening that, as Fusi (2007) states, “is not accidental nor the result of isolated figures, but a social fact of considerable quantitative and qualitative entity” (p. 537).

In addition, Spain —like other neighboring countries— incorporates the advances of modern life such as gas, electricity, the tram, the automobile, the cinema, shows, sports, or fashion (Folguera, 1987).

However, this modernization does not only occur in the capital, but also in other cities, like Murcia, where the agri-food and canning industry is transformed, a policy of building reservoirs is adopted, agricultural and mining exports increase, and there is a flow of foreign capital, all of which stimulate the regional economy (Rodríguez Llopis, 1998). Likewise, the city undergoes a necessary urban reform at the same time that the big banks open branches there (Rodríguez Llopis, 1998).

Economic prosperity comes in hand with an increase in population, which, as Rodríguez Llopis (1998) says, is one of the region's most significant achievements during the first three decades of the 20th century. This period is also one of cultural growth, associated with the creation in 1915 of the Universidad de Murcia, the rise of literary magazines in the 1920s and 1930s, and the presence in Murcia of the poet Jorge Guillén, who gathers around his figure a group of intellectuals “who raised literature to interesting heights of modernity” (Díez de Revenga & De Paco, 1989, p. 316).

In addition, Murcian journalism evolves, leaving behind the artisanal newspaper —with the disappearance of five newspapers born in the 19th century— and

2. To delve into the social, economic, and cultural causes that favored the consumer society, see Eguizábal, 2006.

moving towards the business journalism represented by *El Liberal de Murcia*, which belongs to a journalistic chain also established in other cities; new headlines appear: *El Liberal de Murcia* in 1902, *La Verdad* in 1903, and *El Tiempo* in 1908 (Arroyo Cabello, 1997).

All of the above lean Murcia into modernity with the implementation of a new lifestyle, especially in the 1920s, reflected in the artistic avant-garde (painting, sculpture, and drawing), graphic and sports magazines, gatherings, cafes, and the cinema (Arroyo Cabello, 1994), without losing its traditional character.

Consequently, the country's gradual transformation in this period opens up an unprecedented panorama for Spanish advertising: the range of products is significantly expanded, merchants become advertisers, some brands have an advertising department, even a *captive* agency (Veritas, created by Gal in 1927, is the first Spanish agency dependent on an advertiser), the agencies begin technical functions in the preparation of advertisements (Fernández Poyatos, 2010), and Pedro Prat Gaballí's teachings give a scientific basis to the profession.

***El Bazar Murciano* shop, an institution in Murcia**

In the mid-nineteenth century, cities saw the emergence of a new form of sale: warehouses and bazaars, which differ from shops because they offered all kinds of merchandise in the same establishment, affordable prices, and flexible hours. Popular classes and the bourgeoisie coincided in the department stores, practicing the same form of consumption. Faciabén (2003) observes that "these businesses were not only aimed at meeting the needs of the middle and upper classes, but also intended to reach the entire population" (p. 2).

One of the first stores that opened in Barcelona in 1878 was *El Siglo*, located in the central *Rambla de los Estudiantes* 5 and in *Xuclé*, 10 and 12, which had 250 employees and was an exponent of the Catalan commercial potential. But it was not the only one, as reported in the press at the time: between 1880 and 1915, the department stores *El Principal*, *Old England*, *La Tropical*, *El Día*, *El Barato*, *El Globo*, and *El Águila* were installed in Spanish cities.

In 1897, *El Diario de Murcia* cited several stores in the city downtown, namely, *Los Muchachos*, located at the *Cuatro Esquinas*, at the confluence of *Platería* and *Trapería* streets, *Las Maravillas*, at number 88 *Platería*, or *El Gran Barato de la Villa de París* on *Trapería* street.

The journalist José Martínez Tornel defines Platería street as the city's main artery, the most central, the one with the greatest movement, in which the establishments were renewed the most and filled with mercantile cosmopolitanism (1906, p. 1) ³.

On March 10, 1890, on its third page, *El Diario de Murcia* reported a breakthrough for the city: the opening of a shop dedicated to the sale of ironware, costume jewelry, perfumery and parcels, which opened at 6:30 a.m. and closed at 11:45 p.m. or later, as long as there were customers.

The owner, Ricardo Blázquez, a native of La Rioja, was the one who –with the help of an uncle– opened a two-story bazaar in the city's best spot, Platería 66 and 68, corner with Joufré square, with two entrances, one for Platería and another for Plaça Joufré. Two signs referred to the shop and its owner: one on the first floor with the sign *El Bazar Murciano* and an iconography of the items on display, and another on the ground floor, above the entrance door and of equal size, dedicated to Ricardo Blázquez. Apparently, the brand image of the business was equally constituted by its owner and the business itself.

El Bazar Murciano was somewhat a Noah's Ark, where everything was sold: gifts, stationery, fans, umbrellas, walking sticks, lamps, oil lamps, vases, damascened weapons, tin soldiers, textiles, costume jewelry, wines, and charcuterie... But what stood out among all of them were the perfumery items, the toys and the precious Meneses silver cutlery, exclusive to the bazaar, engraved with the brand's name. These pieces, which were sold for 2 pesetas, were requested from everywhere.

The business was such a success that in 1902 Mr. Blázquez opened a branch at number 33 Calle Mayor in Cartagena, very similar to the Platería store in Murcia (Ferrández García, 2017). The inauguration was a social event attended by the most distinguished people of the departmental city, according to Valcárcel's chronicle (1902).

El Bazar Murciano would soon become famous, first, because no similar store could compete with it in variety, quality, novelty, and price. Ricardo Blázquez was a proactive person who frequently traveled to Paris, Berlin, or London to bring market news to Murcia, and he visited Madrid regularly to see the latest catalogs that the brands were showing to merchants in the capital. Secondly, he would gain fame because the former employee of the Puxmarina Bazaar was endowed with innate qualities to sell: for example, he anticipated the consumers' needs, and at the beginning of the academic year he announced that he had school supplies

3. Platería Street owes its name to the guild of silversmiths and jewelers, who chose this place to settle during the Arab occupation; other streets with trade names are Trapería (fabrics), Jabonerías (soaps) and Frenería (brakes for carriages).

(pens, paper, pens, ink); on the eve of All Souls' Day he announced in the press his collection of funeral wreaths (Rubio Román, 2012).

Added to this willingness to sell was his discreet, jovial, good conversationalist character, and the kind and respectful treatment he dispensed to customers. He also had the advantage to well relate to all kinds of public, from middle class and wealthy people to popular classes, intellectuals, liberal professionals, local civil, military, and religious authorities. The director of *El Diario de Murcia*, Martínez Tornel, thought that these qualities were the secret of *his commercial magic*, which gave him popularity and turned *El Bazar Murciano* into an institution in Murcia.

METHODOLOGICAL FRAMEWORK

This article seeks to value the advertising activity of a merchant who, at the end of the 19th century and the first third of the 20th, developed modern advertising strategies, still unnamed at the time, at the dawn of technical advertising in Spain.

Given the lack of previous studies, the discovery of brand content in *El Bazar Murciano*, the press organ of the business of the same name, poses the investigation from the unprecedented advertising perspective in the economic, social, and cultural context of the moment.

The methodology used is based on the hemerographic review of the annual newspaper *El Bazar Murciano* from its foundation in 1892 until its disappearance in 1929. In total there are 38 copies, which are digitalized in the Municipal Archive of Murcia, and contain 819 collaborations, of which 540 are written in verse and 279, in prose, with 135 collaborators (Crespo, 1984).

We have also studied the month of September, from 1890 to 1903, of *El Diario de Murcia* and, from 1902 to 1929, of *El Liberal de Murcia*, contemporary newspapers of the one under study, for the potential references made to the analyzed newspaper.

This article has two objectives: on the one hand, to show that *El Bazar Murciano* is a company organ and, on the other, that it responds to the brand content advertising strategy. Since at this point all the collaborations are similar and the results of the study can be extrapolated to the whole, we have considered it sufficient to select six texts for the sample: two in verse and four in prose, by regional and national authors, distinctive of the collaborators' staff. The selected texts are shown in table 1.

Author	Article title	Year	Number	Page	Brief author's biography
Pedro Jara Carrillo	<i>Septiembre</i> (September)	1906	18	4	(1876-1927). Poet, journalist and director of <i>El Liberal de Murcia</i> between 1911 and 1927. He has an extensive poetic production collected in seven books. He wrote fourteen short stories and three novels. He won numerous poetic contests in the <i>Juegos Florales</i> of Murcia and other nearby cities.
Gabriel Miró	<i>De los juguetes del Bazar Murciano</i> (El Bazar Murciano's toys)	1908	15	2-3	(1879-1930). Spanish writer belonging to the so-called literary generation of 14, official chronicler of <i>Alicante</i> , author of more than 20 novels, a large part set in the <i>Alicante</i> town of Orihuela. He collaborated in numerous Spanish and American newspapers and magazines, among them <i>Los Lunes del Imparcial</i> , <i>ABC</i> , <i>El Sol de Madrid</i> and <i>La Nación</i> (Buenos Aires). In 1925 he won the <i>ABC Mariano de Cavia</i> journalism award.
José Martínez Tornel	<i>Preámbulo</i> (Foreword)	1907	14	1	(1845-1916). Journalist, writer, poet, historian, founder and director of <i>El Diario de Murcia</i> , archivist of the Municipal Archive of Murcia, president of the Press Association, and official chronicler of the city. His numerous literary, historical, and anthropological production on the traditions and customs of his land, for which he received awards and tributes, make him a relevant personality in the society of Murcia between two centuries.
Andrés Bolarín	<i>A mí, una muñeca</i> (A doll for me)	1916	23	3	(1890-1974). Poet and journalist, director of <i>Levante Agrario</i> , regular contributor to <i>ABC</i> , official chronicler of <i>Murcia</i> and 1935 National Journalism Prize. Author of several books of poems, he won 48 literary prizes.
José Ortega Munilla	<i>El bazar es un periódico</i> (The bazaar is a newspaper)	1921	28	1	(1856-1922). Writer, journalist, director of <i>El Imparcial</i> , member of the Royal Spanish Academy, and father of José Ortega y Gasset. As a novelist he cultivated literary realism.
Ricardo Sánchez Madrigal	<i>El Bazar Murciano</i>	1922	29	4	(1845-1925). Poet, journalist, and director of <i>La Verdad de Murcia</i> . He cultivated lyrical poetry, romance, and theater. In 1877 he won the first prize at the <i>Juegos florales</i> of Murcia with the play <i>La Dolorosa de Salzillo</i> .

Table 1. Selected texts from *El Bazar Murciano*

Source: Own elaboration.

This research has followed a procedure consisting of confirming that, based on the definitions of authors of the time and today, *El Bazar Murciano* is a house organ; secondly, it aims to show that the selected texts meet the conditions to be considered brand information. With this objective, we have resorted, on the one hand, to definitions of the term and, on the other, to the qualitative content analysis of the six texts that constitute the sample; to do so, we have determined three items, namely, if the product is the center of the story, if the narrative is linked to the brand, and if the value of the brand information is clearly detected. Finally, it seeks to find out the typology of the contents according to their nature, purpose, and authorship.

RESULTS

El Bazar Murciano, company newspaper

If we consider the definitions of the authors of the time, *El Bazar Murciano* (1892-1929), founded and directed by Ricardo Blázquez, owner of a large business in Murcia, is a house organ. Prat Gaballí (1917) refers to the house organ as another way of doing written advertising that, in 1917, when he wrote *La publicidad científica*, was already highly popular in some countries. He describes it as follows:

The private organ of a house consists of a small magazine that publishes periodically, every month, every quarter, or every season, announcing its articles in different ways. This magazine, as a rule, is sent free to actual or potential clients, and to all people who request it, its appearance thus being reported in press advertisements (p. 72).

In line with that definition, *El Bazar Murciano* is an annual publication, house organ of the stores of the same name, whose first issue came out on September 1, 1892, coinciding with the September Fair, and was published continuously until 1929, except in the years of the death of the owner's brother and wife, 1898 and 1904, respectively. It was distributed free of charge at the point of sale, was given away to friends and acquaintances, and was sent to local and national newspapers for maximum circulation. On September 4, 1927, *El Liberal de Murcia* announced the appearance of a new issue:

Coinciding with the Fair's first day, number 35 of *El Bazar Murciano*, an annual newspaper with a distinctly Murcian flavor, run by Ricardo Blázquez with the same initial enthusiasm over the years as when he decided to appear in the local press. Its format is the same as always, and its collaborators constitute a brilliant set of Murcian regional literature, endorsed by the illustrious writers from Madrid (*El Liberal de Murcia*, 1927, p. 1)

Prat Gaballí (1917) goes on to say that the house organ can present various aspects:

Some novelty stores, for example, will take advantage of their house organ, if they give it the appearance of a fashion and curiosity magazine; it will not hurt to insert some literature, stories, comics, poetry, etc. Said matters will be part of the general text, presented in a disinterested way (p. 72).

Indeed, the contents of *El Bazar Murciano* were literary and poetry articles, presented in an entertaining way, and of an informative nature to interest its audiences.

Bori and Gardó (1928) understand by house organ:

Newspaper that is edited by a merchant, industrialist, or banker, whose purpose is none other than to make it serve as a private and exclusive medium for advertising their businesses.

It is nothing more than a prospectus, a brochure, or a small catalog, disguised as a magazine and completed, to remove the monotony of a current propaganda form, with informative articles on matters that have some relationship, or at least consequence, with the advertised item (p. 24).

If we look closely, it amounts to the same thing that Ricardo Blázquez expressed on the first issue's editorial (image 1):

Gentlemen: This prospectus-newspaper is aimed at recommending my store, to make the article, with the series of precious articles with which my good friends and parishioners have favored me, and to offer you my establishment again. I do not know how to write literary; I do not understand other letters than exchange bills; but since I am so obliged to the public of Murcia, for how it favors and distinguishes me, I believe it is my duty to correspond to these attentions, making them public through these lines, and having in Bazar Murciano the best fabrics in the world, at the cheapest prices.

Come, ladies and gentlemen, to honor my house in this fair and you will be convinced of the accuracy of what I say (1892, p. 1)

In short, *El Bazar Murciano* belongs to those first press organs that were published in Spain by decision of the companies themselves to establish contacts with the public. From the same period is *Pompas de Jabón*, the house organ of the Gal Perfumery and, according to Prat Gaballí (1934), director of the brand's advertising department, it emerged because "it was one of the missing links in the chain of our advertising campaigns" (p. 68). For Reina (2015), these early 20th century magazines can be considered a precedent of public relations in Spain.

EL BAZAR MURCIANO

ECO DEL ESTABLECIMIENTO DE SU NOMBRE

DIRECTOR, DON RICARDO BLAZQUEZ

SE PUBLICARÁ TODAS LAS FÉRIAS.

SEÑORES: Mi propósito al publicar este periódico-prospecto, es recomendar mi casa, hacer el artículo, con la serie de artículos preciosos con que me han favorecido mis buenos amigos y parroquianos y ofrecerles á Vds. nuevamente mi establecimiento. Yo no sé escribir literariamente; no entiendo de otras letras que de las letras de cambio; pero como estoy tan obligado con el público de Murcia, por lo que me favorece y me distingue; creo de mi deber corresponder á estas atenciones, haciéndolas públicas por las presentes líneas, y teniendo en mi establecimiento del Bazar Murciano, los mejores géneros del mundo, á los precios más económicos.

Vengan Vdes., señoras y señores. á honrar mi casa en la presente feria y se convencerán de la exactitud de lo que digo.

RICARDO BLAZQUEZ.

BIOGRAFIA.

Ricardo Blazquez

Este popular comerciante nació en el pueblo donde le dió á luz su buena madre, en el día y hora que consta en la fe de bautismo.

Desde los más tiernos meses demostró gran afición á los cuartos... de luna, afición que conserva hasta el presente momento histórico.

Cuando le apuntaron los primeros dientes, prefería una peseta á los amuletos de marfil y á los pedacitos de suela que le colgaban para que se rascara las hinchadas encías.

Sus padres adivinando la vocación de Ricardito, le dedicaron al comercio, embalándolo y facturándolo para Murcia á la orden del Bazar de la Puxmarina, en donde soltó pronto los andadores. El niño no corría, volaba hasta perderse de vista.

No está averiguado si eso que tiene en la pierna derecha es de algún mal paso; pero lo que está fuera de toda duda es que cojea. En

esto convienen todos los autores que hemos consultado.

De noche, cuando se retiraba del mostrador y se dejaba caer en el catre, en vez de dormir, pensaba y pensó que un dependiente podría llegar á principal, y eso de principal le gustó mucho.

Le escribió á un su tío y su tío le contestó. Y dicho y hecho, se estableció en la Platería con vistas á la Plaza de Jufre, donde está el kiosko.

Ricardito se dió tan buena maña que en pocos días llegó á donde no han llegado acreditados comerciantes.

Su carácter jovial y discreto; su amabilidad nunca exagerada, con las señoras; alguno que otro rasgo de esplendidez (siempre con oportunidad) y su buen gusto en la elección de los géneros lograron que su establecimiento se viera constantemente concurrido, y que el cajón del mostrador le diera sorpresas agradabilísimas.

Los que se encuentran en el terrible apuro de hacer un regalo de bodas; los que tienen el compromiso de obsequiar á un amigo en el día de su santo; el novio que tiene que dar á la novia una prueba palpable de su amor, y los papás que tienen que feriar á sus nenés de ambos sexos, necesitan recurrir al Bazar Murciano y entenderse con Ricardo, que adivina de lo que se trata y les pone delante de los ojos aquellos objetos que por el gusto y el precio llenan los deseos de la víctima.

La colección de muñecas que ha recibido para la presente feria le entra á uno en deseos de ser niña. ¡Qué bonitas y qué baratas son! Esto de baratas lo dice Ricardo; quizá los que tengan que comprarlas dirán otra cosa.

Si hemos de creer lo que dicen por ahí, en lo que no tiene rival el Bazar Murciano es en los cubiertos de metal blanco y en el ramo de perfumería. Dicen que no hoy ya señorita de buen gusto que no tenga en su tocador las esencias que por poco dinero les facilita nuestro biografiado.

Image 1. First issue of El Bazar Murciano (1892)

Source: Digital newspaper library. Municipal Archive of Murcia.

Cebrián (2012) considers that company magazines have a fixed header, numbering, regular periodicity, are free of charge, have their own writing staff, and are aimed at internal and external audiences. *El Bazar Murciano* complies with all of these features, although it is aimed at external audiences. Regarding edition, Cebrián (2012) points out that company magazines are not published by a company in the sector, but by a communication company, a requirement met by *El Bazar Murciano*, since it was first published by *El Diario de Murcia*, from number 12 it was printed in the workshops of the newspaper *La Verdad*, and from then on, in the press of the newspaper *El Tiempo*.

El Bazar Murciano came out every year for the September Fair, Murcia's longest tradition commercial fair, dating back to 1226, when Alfonso X granted this privilege to the city (Miralles González-Conde, 2016). Puig (1996) points out that the fairs, of medieval origin, made possible "a kind of collective advertising still preserved in most of our urban fairs" (p. 94). Mister Blázquez knew how to take advantage of this festive and crowded occasion to promote his bazaar by putting into practice the famous John E. Kennedy's (1864-1928) –one of the great advertising copywriters of the late 19th century– phrase *Advertising is salesmanship in print*.

***El Bazar Murciano*, brand content**

Second, the texts analysis –based on the definition of branded content– results confirm that it is brand information. According to the Association of Consulting Companies in Public Relations and Communication (Asociación de Empresas Consultoras en Relaciones Públicas y Comunicación, 2018), branded content is:

...content produced, co-produced, or sponsored by the brand that, without being advertising, transmits its values and posture by entertaining, educating, or training the target audience. The key is that it is relevant and interesting content. That adds value, connects and encourages the public's participation, generating community around the brand. It is not, therefore, advertising content, but valuable content with a brand behind it whose essence is legitimate to provide that content. It is not intrusive marketing, but content that is freely and proactively consumed by the audience (p. 7).

Although the importance of the collaborations in the texts of *El Bazar Murciano* is marked by the writers' status, it is also important that the poems and articles published do not detract from other works by their authors. Although the argument seems banal, such as talking about the objects of a bazaar, the contents are of value: literary, ingenious, and inspired.

In accordance with the definition, the texts of *El Bazar Murciano* connect with the public of Murcia and establish a relationship between the brand and

the citizens that stimulates consumption. For example, the costumbrist story by Ricardo Sánchez Madrigal exalts the Murcianism of Mr. Blázquez, who through his empathy has managed to make Murcians identify with the bazaar. Likewise, Pedro Jara Carrillo's poem, *Septiembre*, is correct in associating the beginning of the long-awaited September Fair with the publication of the newspaper.

On the other hand, all collaborations conform to the definition in that they are not advertising content, but value content, which legitimizes the brand to provide literary content in each issue of the publication. In this regard, José Martínez Tornel, in his article *Preámbulo* (see image 2) confesses: "I don't know what these brief pages of *El Bazar Murciano* have that make us, who write daily all year long, when we dedicate ourselves to it, willing to offer the finest of our talent" (1907, p.1).

Finally, although the number of copies that were published is unknown, we know, from the testimonies of journalists, writers, and contemporary newspapers, that they were distributed to local and national newspapers, cultural and social institutions, and friends. Therefore, we infer that it would be "consumed freely and proactively by the audience", as indicated by the definition of the Association of Public Relations and Communication Consulting Companies (Asociación de Empresas Consultoras de Relaciones Públicas y Comunicación, p. 7).

As for Horrigan's (2009) definition, for whom brand content is a symbiosis of advertising and entertainment, part of the brand's strategy to be distributed as quality entertainment content, we can observe that *El Bazar Murciano* is a tactic used by Ricardo Blázquez to promote his stores and relate to his audiences through poems and narrative.

Some examples are the article *De los juguetes* (On toys) by Gabriel Miró relates the owner to culture, with phrases such as, "Blázquez, cultured spirit of artistic ideals" or "toys from Blazque, who participate in the spirituality of your lofty lord" (1908, pp. 2-3), or Bolarín's poem *A mí, una muñeca* (A doll for me), which associates the bazaar with the world of illusions, in stanzas such as "kingdom of wonder, and of the palace illusion, it is the shop of Blázquez, called Bazar Murciano" (1916, p.3). Martínez Tornel does the same in his aforementioned *Preámbulo* when he says "I begin to write this article thinking of Ricardo Blázquez, in the Bazar Murciano, in the writers who have honored this newspaper with their signatures, and in the good public that will read us all" (1907, p. 1): he certainly speaks of the newspaper, the collaborators, the business, the owner, and the public as a unit that has worked in Murcia because it has managed to integrate into the city.

Septiembre
Abre el Bazar á las 9:30 m.
Ciérrase á las 11:15 n. ó después si
lleva gente.

MURCIA. 1907

ARROYO CABELLO, M.

NÚMERO 14

1.º
DOMINGO

1892.—Se publica el primer número
de este periódico.

Para los forasteros, S. Bienvenido

EN MURCIA: Platería, 66 y 68. CASA EN CARTAGENA: Mayor, 33.

ECO DE LOS ESTABLECIMIENTOS DE SU NOMBRE

DIRECTOR PROPIETARIO: Ricardo Blázquez

Preámbulo

Empiezo á escribir este artículo pensando en Ricardo Blázquez, en el BAZAR MURCIANO, en los escritos que han honrado con sus firmas este periódico y en el buen público que nos ha de leer á todos.

A Ricardo lo veo en mi imaginación, no risueño como siempre, sino con la boca cerrada, con la mirada fija en mí y con esta pregunta muda en toda su cara: «¿Qué vá V. á decir?». El BAZAR, periódico, y el BAZAR, establecimiento, creo que me interrogan del mismo modo. Mis compañeros de redacción, los insignes colaboradores, no me preguntan nada; soy yo el que me digo, qué puedo yo poner aquí que sea digno de preceder á sus ingeniosos escritos, á la autoridad de su nombre. Últimamente el buen público, que favorece al BAZAR y forma la escogida y amable clientela de Ricardo, no me preocupa por exigente, pero sí por benévolo.

Pues bien, á todos les digo alborozado que hemos entrado en el año décimo cuarto de la publicación de este periódico, y que parece que ni por él, ni por Ricardo, ni por los que lo escriben, ni por el público, han pasado años. Somos lo que queda enhiesto de nuestra feria, lo que no decae, el festejo culto, práctico, murciano por excelencia; certámen sin premios, y Juegos Florales con una reina, este año, como la soberana del Arte María Guerrero.

No sé lo que tienen estas breves páginas del BAZAR MURCIANO, que aun los que escribimos á diario todo el año, cuando nos dedicamos á él, quisiéramos ofrecerle lo más exquisito de nuestro ingenio; tiramos como á santificar las fiestas. Y por eso, aquí, en ligera y fácil prosa, en graciosos ó sentidos versos, se encuentra el lector, la murciañera andante y cantante, la trova guitarrasca, el himno á la Torre, la pirruña resiquetadora, la malaqueña melancólica de la madrugada, el rumor soñoliento y pavoroso de los conjuros, el voluptuoso perfume de los jazmines y los nardos y las inspiraciones místicas del inmortal gémino de Salzillo.

Esto, y leer estas páginas, es como venir de la Sierra de la Fuensanta, haberse arrodillado delante de la Virgen, haber cogido tomillo, romero y tallos de olivo, haber llenado el ánfora mística de nuestra fé en el manantial ruidoroso que nace bajo aquellos pinos, y haber entre suaves y sanos aromas el agua incomparable, castillica, de la Fuente de la Luz. Yo la bebo, á la salud de todos, en la jarra murciaña, que la trasmata fresca y rebosante, colgada en la esquina de la barraca humilde que se esconde feliz y di-

chosa entre el bosque de moreras de nuestra huerta.

Y ahí vá EL BAZAR MURCIANO de este año, con un murciano más y un murciano menos. El murciano que ha venido nuevo és Benavente; el que se nos ha ido para siempre es Albacete.

Con un saludo de bien venida al uno y con un recuerdo del alma al otro, termino estas líneas. Son las flores y lo primero que reciben al abrirse son las lágrimas de rocío. ¿Cómo había de faltar la nota triste de la realidad cruel en este ramillete de alegrías?

José Martínez Tormel.

CONTESTACIÓN

—+—

(Invitados los insignes artistas María Guerrero y Fernando Díaz de Mendoza, murcianos de nacimiento el y de crianza ella, cuando la última vez estuvieron en esta población, á honrar las columnas de EL BAZAR MURCIANO, contestaron con las siguientes hermosas frases que con mucho gusto reproducimos.)

Un pensamiento.... imposible. En Murcia no se me ocurren.... Claveles, rosas, azahar, eso sí; pensamientos no.

María Guerrero

Fernando Díaz de Mendoza

DESPEDIDA

—+—

Del lujoso escaparate al rincón donde dormitan los muñecos invendibles ha bajado el buen Pierrot. Por lo añejo desagrada su inocencia y su ropaje. Ya Pierrot pasó de moda y envejece como yo.

Sus pueriles travessuras á los niños no interesan, que en los años que corremos es la infancia muy precoz. Como nadie escuchar quiere sus canciones á la luna solo á mí me las recita, ¡pobre loco soñador!

Es muy triste, pero es justo; nuevos tiempos, nuevas cosas: todo sufre los rigores del Progreso: ¿cómo no? A la estrofa legendaria sucedió la modernista y el minúsculo automóvil al caballo de cartón.

Muy bien hecho, señor Blázquez, si retira de la venta los muñecos anticuado; pero diga por favor: ¿por qué quiere que otros viejos que pasamos ya de mola abusemos, importunos, de la pública atención?

Sus caprichos como leyes acatá; pero al encanto de otras voces juveniles apagar debo mi voz. Acabóse la comedia; pardone sus muchas faltas. Ya Pierrot por señas diga que me espera en su rincón.

Santa Pola 19 Agosto 1907.

RICARDO GIL

UNA Y NO MÁS

—+—

Tiene por tener Mariano de todo como en botica, bolsa pobre, novia rica y un tío que es arcediano.

La novia no admite loa, pues es más fea que Picio y no tiene desperdicio para mascarón de proa.

Como á estatura menguada une el pesar kilos cien, afirman cuantos la ven que es una fea apaisada.

Sin ser para nadie arcano que tiene una calva tal, que está su cabeza igual que la palma de la mano.

Mas, como tiene un millón,

el novio, por bien tan pingüe, la lana, y no es *lapsus lingue*, la tabla de salvación.

Es rico el tío también y, por presumir de mozo, no falta quien sin rebozo, le achaque más de un beñen.

Bueno, pues siendo llegada la fiesta de San Ventura, cuyo nombre es el del cura y el nombre de la adorada;

para obsequiarles puntual, por ser cosa de cajón, á ella, en prenda de pasión, á él de respeto en señal,

á un Bazar corrió Mariano y, después de revolverlo y verlo todo y cogerlo sin darle paz á la mano, dió término á sus fatigas

comprándole al sacerdote de Petróleo Gal un bote y á ella unas preciosas ligas.

Pagó y al dueño rogó que mandara con premura á su adorada y al cura lo que á una y á otro compró;

dándole de cada cual, del buen éxito en auxilio; las señas del domicilio, como era lo natural.

Mas ¡oh dolor! á las pocas horas de enviar los regalos, en lugar de gracias, palos recibió á tontas y á locas.

El cura en ira montó y desheredó á Mariano; ella cortó por lo sano y á paseo le mandó.

Pues por su maldita estrella, armando el Bazar un lío, mandó las ligas al tío y el Petróleo Gal á ella.

Por eso á Mariano agobia la pena y aún hoy murmura: —¡Regalar ligas á un cura! ¡Mandar petróleo á una novia!—

Desde aquel lance Mariano, para otro lío evitar, cuando quiere regalar acude al BAZAR MURCIANO.

Porque la fama pregona que su dueño, hombre muy largo, es para cualquier encargo la exactitud en persona.

CARLOS CANO

MIS JUGUETES

—+—

Sr. D. Ricardo Blázquez:

Simpático señor y amigo: En visperas de pisar el estríbo del tren, es decir, con la cabeza á pájaros y el corazón como una Giralda echada á vuelo, recibo la amable carta de V. pidiéndome el saludo de siempre á los bellísimos juguetes del Bazar Murciano, á cual, por una excepción jamás vista en España, ni creo que en el mundo, vienen cantando anualmente los espíritus más altos de la literatura española. ¿Se ha visto cosa más singular? ¿Se concibe que un haz de plumas gloriosas, las plumas de oro de toda una época, se pongan cada año á enaltecer un rico comercio murciano? ¿Por qué ese caso rarísimo? ¿Por qué *les da la real gana* á esos hombres que componen el Estado Mayor de las Letras, de ensalzar los objetos de un bazar que hay en nuestra adorada Murcia, y que se denomina Bazar Murciano? ¿No se prestan más á la fantasía los bazares de Oriente donde hay originalidades, telas llamativas, cacharras exóticas, objetos sorprendentes, elaboraciones del cosmopolitismo? Si, se prestan más á la fantasía los bazares de universal renombre para pintar con la palabra

Image 2. No. 14 of El Bazar Murciano (1907)

Source: Digital newspaper library. Municipal Archive of Murcia.

The results of the brand content analysis from the three proposed items show, first, that the brand is the center of the story in the six collaborations, i.e., that *El Bazar Murciano* newspaper, the establishment of the same name, and Ricardo Blázquez appear cited in all the texts: four times in Jara Carrillo's poem, three in Gabriel Miró's article, thirteen in Martínez Tornel's, eight in Bolarín's, four in Ortega Munilla's, and seven in Sánchez Madrigal's.

Second, it is verified that the narrative axis is linked to the brand and is part of the storytelling. For example, the narrative text by Gabriel Miró is, on the one hand, a compliment to the owner, who makes the little ones happy because deep down he is a big boy, and, on the other, a precise description of the toys, which are present throughout the article.

Regarding José Ortega Munilla's collaboration, *El bazar es un periódico* (The bazaar is a newspaper) (image 3), it is a very favorable story about the bazaars' owner, whom he congratulates for his ability to sell and for the publication he directs. In the article by Ricardo Sánchez Madrigal, the story revolves around the owner, who does not hesitate to describe his establishment as Murcian.

The identification with the territory is a constant in the local writers of the time, impregnated with the then prevailing regionalist literary movement. Thus, many of the articles describe the singularity of the city: the streets, the landscape, the customs, the intellectual and provincial life, and highlight the status of Murcia as a commercial city.

Thirdly, we can see that brand content awareness is clearly perceived in all six collaborations; for example, in Pedro Jara Carrillo's poem, the reader immediately notices that in the midst of so many baroque words, the author is referring to the newspaper *El Bazar Murciano*, in the same way that in Andrés Bolarín's poem dedicated to toys; it is evident that all those wonders are sold in Mister Blázquez's shop.

Who reads the article by José Martínez Tornel has no doubt that the commentary on the fourteenth anniversary of the newspaper, which many writers have honored with their signatures, is none other than the newspaper under study.

Septiembre
Abrese el Bazar á las 8 mañana,
Ciérrase á las 19:00 noche.

MURCIA 1921

NÚMERO 28

El Bazar Murciano

1.º

JUEVES

1892.—Se publica el primer número de este periódico.

Para los forasteros. S. Bienvenido.

EN MURCIA: Platería, 66 y 68 — CASA EN CARTAGENA: Mayor, 33 —

ECO DE LOS ESTABLECIMIENTOS DE SU NOMBRE

DIRECTOR PROPIETARIO: Ricardo Blázquez

El bazar es un periódico

Ricardo Blázquez ha adquirido el derecho a la simpatía de los periodistas, porque ha convertido su reputado establecimiento en la redacción de un periódico. Eso ocurre solo una vez al año, pero basta a la estima de los que manejamos la pluma.

Y no hay en ello cosa contraria a la lógica. ¿Por qué? No es el periódico un bazar? En sus columnas aparecen distribuidos en estanterías y vitrinas, que llamamos secciones, los diversos géneros de nuestra industria. Aquí el artículo de fondo, serio y entonado, lleno de doctrinas y de enseñanzas. Allí la información que encierra el vivir del último día. Más allá la alta biutería de la colaboración anónima. Chispa en una página el ingenio, el chiste, la galana invención. Más lejos las revelaciones sensacionales acerca del suceso que ha emocionado al público... Y así en lo demás.

Feliz el periodista que con el talento de Ricardo Blázquez acierta a ordenar sus mercaderías, de suerte que el cliente se sienta inducido a comprar. Dichoso el que consigue que sus escritos, dejados en el ánimo del lector el interés y el ímpetu de conservar en la memoria las ideas que se le han transmitido por medio de la letra de molde.

Periódico hay que no halla compradores. Es como el comerciante cuya tienda se halla siempre vacía. Los hay en los que el desánimo de una torpe confección quita mérito a lo dicho y a lo narrado. Blázquez sabría hacer una publicación excelsa, porque con el esmero con las cuartillas de sus colaboradores lo que realiza con sus géneros, habría conseguido el triunfo.

Por eso yo saludo a Blázquez como a un colega que aún no se ha dignado tocar sus ricos depósitos, admirablemente distribuidos, en páginas, columnas y párrafos.

Que siga en la fortuna y que sus desvelos le acrezcan el aplauso de su numerosa clientela.

J. ORTEGA MUNILLA

Incongruencias veraniegas

Con los calores pasan horas terribles
sus los que más blasfeman
de incombustibles.
¡Bion dice Ulpiano
que no hay Bazar ninguno
como el Murciano!

Hay muchos animales
que en el estío
candao el calor aprieta
no tienen frío.
Y sírnas Pomas
que a la tienda de Blázquez
van buenas mozas.

En verano tenemos
ricos melones,
que se crían a fuerza
de insolaciones.
Blázquez en tanto
vende de Gal perfumes
que es un encanto.

Hay quien andando el quilo
vá por la Corte,

mientras otros respiran
aires del Norte.
Y Blázquez cuenta
que un millón de juguetes
tiene a la venta.

Hay quien tomando banos
recorre Epaña,
y hasta en aguas de rosas
hay quien se baña.
Y el propio Allende
gasta el *Parfums Galia*
que Blázquez vende.

En verano hay tormentas,
y algunos ríos
causan daños atroces
en los plantíos.
¡Del mal el menos,
que de Gal vende Blázquez
jabones buenos!

Mientras corta el gallego
la mies dorada,
cantan los ruiseñores
en la orramada.
No es mala suerte
que Ricardo Blázquez
siga tan fuerte!

Los tomates, las bravas
y los pimientos
en verano perturban
los intestinos.
Y las de Pardo
le compran muchas cosas
a don Ricardo.

Terminado el estío
vendrá el otoño,
tanto en Ceuta y en Murcia
como en Logroño.
(¡Quántas sandeas
decimos los copleros
algunas veces!)

JUAN PEREZ ZUÑIGA

SEMBRANDO

De aquel rincón bañado
por los fulgores
del sol que nuestro cielo
tristemente llena,
de la florida tierra
donde entró flores
se desligó mi infancia
dulce y serena;
envuelto en los recuerdos
de mi pasado,
borroso cual los tejidos
del horizonte,
guardo el extraño ejemplo,
nunca olvidado,
del sembrador mas raro
que hubo en el monte.

Aun no sé si era sabio,
loco o prudente
aquel hombre que humilde
traje vestido;
solo sé que, al mirarle,
toda la gente
con profundo respeto
se descubría.
Y es que acaso su gesto
severo y noble
a todos asombraba
por arrogante
¡hasta los leñadores
mirando al robbe
sienten las majestades
de lo gigante!

Una tarde de otoño
subí a la sierra
y al sembrador, sembrando,
miré risueño,
¡desde que existió hombres
sobre la tierra

nunca se ha trabajado
con tanto empeño!

—Quise saber, curioso,
lo que el demonio
seabraba en la montaña
sola y bravío;
el infeliz oyóme
benignamente
y me dijo con honda
melancolía:
—¡Siempre robles y pinos
y sicomoros;
quiere llenar de frondas
esta ladera,
quiere que otros disfruten
de los tesoros
quedarán esas plantas
cuando yo muera.

—¿Por qué tantos afanes
en la jornada
sin buscar recompensa?
—¡Dije.

Y el loco
murmuró con las manos
sobre la azada:
—¡Acáse id ímagineos
que me equivoque;
acése, por ser niño,
le asombre mucho
el soberano impulso
que mi alma enciende:
por los que no trabajan,
trabajo y lacho,
si el mundo no lo sabe...
¡Dioses no comprendel!

Hoy es el egoísmo
torpe maestro
a quien pedimos culto
de varios modos:
si rezamos, pedimos
solo el *pan nuestro*
¡nunca al cielo pedimos
pan para todos!

En la propia miseria
los ojos hijos,
buscamos las riquezas
que nos convienen,
y todo lo arrostramos
por nuestros hijos,
que los dosos padres
hijos no tienen?
Virtudes siendo hermanos
sólo en el nombre,
y, en las guerras brutales,
con sed de robo,
hay siempre un fratricida
dentro del hombre,
y el hombre para el hombre
siempre es un lobo.
Por eso cuando al mundo,
triste contemplo,
yo me afano y me impougo
ruda tarea,
y sé que vale mucho
mi pobre ejemplo,
aunque pobre y humilde
pacífico y soa.

¡Hay que luchar por todos
los que no luchan!
¡Hay que pedir por todos
los que no imploran!
¡Hay que hacer que nos oigan
los que no escuchan!
¡Hay que llorar por todos
los que no lloran!
Hay que ser cual abejas,
que en la colmena
fabrican para todos
dulces panes,
hay que ser como el agua,
que va serena
brindando al mundo entero
frescos raudales.
Hay que imitar al viento,
que siembra flores
lo mismo en la montaña
que en la llanura;
y hay que vivir la vida

sombrando amores
con la vista y el alma
siempre en la altura.

Dijo el loco, y con noble
me ancolía
por las branas del monte
sigilo trépando,
y, al perdarse en las sombras,
aun repetía:
—¡Hay que vivir sembrando!
¡Siempre sembrando!

M. R. BLANCO-BELMONTE

LA MUÑEQUITA DE MI NENA

Al morir aquella tarde
lloviosa, fría y obscura,
mariré mi nena querida,
buena guapa, alegre y única...
Era rubia como el sol
y blanca como la luna.
Junto a su lecho de muerte
y entre las sombras ocultas,
quedó triste su mueteca,
raigadas las vestiduras,
saltados los blancos ojos,
despedida la peluca...

Fue al Campo Santo la niña,
llena de flores. Su cuna
desde aquel día de luto
su muñequita la ocupa,
y como es como ella blanca,
y como es como ella rubia,
cada vez que yo la miro
mi alma se llena de angustia,
porque me parece ver
todavía a mi nena...
¡¡¡aquella nena querida,
buena guapa, alegre y única
que era rubia como el sol
y blanca como la luna!

MARCIANO ZURITA

En la puerta del Bazar

PSICOLOGÍA DEL SALUDO UMNINO

Si os fijáis en las formas mímicas del salido femenino, veréis que pueden reducirse a tres: la sonrisa, un reverente movimiento de cabeza o un gesto despectivo que pone de relieve la mandíbula inferior.

Por la sonrisa, la gracia de la mujer nos encanta y embriaga o su desgracia nos desilusiona para siempre. En la sonrisa va lo mejor de su alma y como su alma, la sonrisa es ingenua, es maliciosa, es apasionada, es fría o es... gris.

El movimiento reverencioso de doblar hacia adelante la cabeza es algo sensorial y patético. El cuello ímemente doblado y patético, se pliega con el grácil encanto del cuello aristocrático de los cisnes.

Y queda el gesto. El gesto en sí es admirable. La vida moderna ha impreso al gesto un valor considerable. En su mecanismo de actividad y de ahorro, el gesto representa la síntesis. Ese gesto femenino que para saludar ocha alris violentamente la cabeza y avanza la mandíbula, sobre ser grotesco, es antipático: nos habla de sufrimiento, de esterilidad, de ser *blás*, de cosas esencialmente antifemeninas.

Aparto su descortesía despectiva, ese gesto tiene un doloroso valor simbólico; es el triunfo de la mandíbula. No se olvide que la función más noble de la mandíbula es la masticación y habremos de concluir que por mucho que diviniésemos a la mujer, no podremos llegar hasta la idea de que la mandíbula es sublime.

Hegel sostenía que en el rostro humano hay una parte noble: la frente; y otra inmunda; la mandíbula; la boca es ambigua; la nariz puede ser un signo evidente de super

Image 3. No. 28 of El Bazar Murciano (1921)

Source: Digital newspaper library. Municipal Archive of Murcia.

As for the contents' nature, all the articles are literary, a genre on the rise at that time in the newspapers, as highlighted by the high number of writers and poets who wrote for the press and attended the Floral Games, poetic contests and literary gatherings that proliferated in different cities. As Seoane and Dolores Sáiz (1998) have stated,

Spanish journalism [from the first third of the 20th century] —deficient in terms of information, especially when compared to the Anglo-Saxon or Germanic— shines extraordinarily in the intellectual and literary aspect, because it draws heavily on measure of the pens of writers and intellectuals, in an exceptional time of Spanish culture (p. 62).

Regarding authorship, *El Bazar Murciano* is a quality cultural magazine, with collaborations of the poets, writers, journalists, and cartoonists of the time: the director of *El Diario de Murcia* and teacher of journalists Martínez Tornel, the director of *El Liberal* and poet Jara Carrillo, the director of *El Tiempo* Nicolás Ortega, other local journalists such as Mariano Perní and Bautista Montserrat, as well as poets—for example, Ricardo Gil, Frutos Baeza, Vicente Medina, José Selgas, Vicente Llovera, Francisco Flores, Carlos Cano, Frutos Baeza...—, painters, such as Gil de Vicario, and great national artists, among which are the poet Salvador Rueda, the writers Gabriel Miró, Azorín, Jacinto Benavente, José Echegaray, and in the twenties José Ortega Munilla, Torcuato Luca de Tena, and Wenceslao Fernández Flórez.

As mentioned at the beginning of this work, Crespo (1984) has counted 135 collaborators and a total of 819 collaborations: 540 in verse and 279 in prose. This seems logical, because since the end of the 19th century, brands used to go to prestigious cartoonists and writers to promote themselves, taking advantage of their prestige and popularity among readers of the wealthy bourgeoisie. In Spain, there are several cases: the fortnightly magazine *El Siglo*, since 1883 the organ of the Barcelona department store of the same name, had excellent collaborators, who represented the best of the Modernism artistic and literary movement, with editors who had worked for the magazine *Vida Nueva* and renowned cartoonists such as Pellicer and Apeles Mestres. Likewise, since 1917 the Floralia perfumery had been publishing a brand information page in the best graphic magazines made by magnificent cartoonists and caricaturists in a period of splendor of graphic illustration in Spain (Arroyo Cabello, 2018).

CONCLUSIONS

Technical advertising in Spain was born in the first third of the 20th century linked country's economic and social transformation. In this process, the figure of

Pedro Prat Gaballí stands out, considered the father of modern Spanish advertising, whose enormous legacy places him on a par with other countries. However, it is worth highlighting the role of entrepreneurs who, without theoretical background, were ahead of their time using still unnamed forms of commercial communication.⁴

The latter applies to Ricardo Bázquez, founder and director of the newspaper *El Bazar Murciano*, organ of a department store and one of the first house organs published in Spain. Authors of the time, such as Pedro Prat Gaballí, Rafael Bori, and José Gardó, define features of private newspapers that can be found in *El Bazar Murciano*.

It is an annual publication, whose first number came out on September 1, 1892, coinciding with the September Fair, and the last was published in 1929; due to its literary quality, it constitutes a benchmark in the history of local journalism.

In addition, this company newspaper is a pioneer in brand content, an instrument to build customer loyalty and induce consumption with valuable content; a hybrid of advertising and entertainment, as David Horrigan (2009) would say, that responds to the brand's global strategy.

Its particularity lies in the poetic and narrative content, which was booming in the press at the time, and in the prestige of the writers that collaborated in it.

Its 38 copies contain more than 800 literary collaborations by the best writers and poets of the time, both from the local and national spheres, which adhere to the peculiarities of the brand content.

In short, *El Bazar Murciano* is part of the history of local journalism and, from now on, of the history of advertising, and in the event of other findings, we consider it appropriate to continue this line of research, in which the memory of the advertising profession is recovered.

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