

Zamora



Zamora **the Romanesque Capital**

Zamora Walks along the Duero

Zamora Young explorers

Zamora Cuisine

Zamora Museums



Zamora: the Romanesque Capital

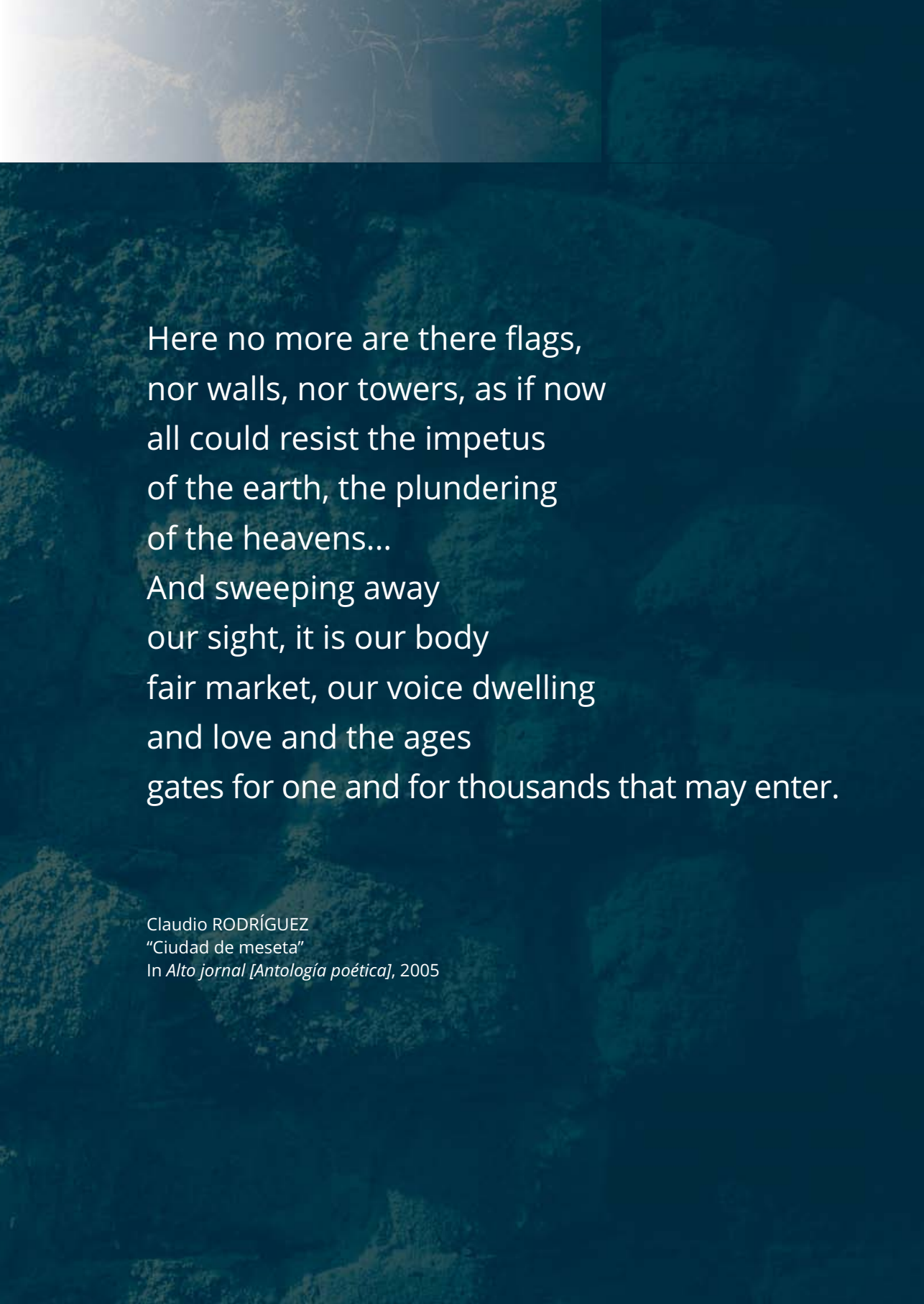
About 7,704 words and 41 photos



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An aerial photograph of a dense, green forest. The top left corner is bright, suggesting a light source like the sun, which fades into a dark teal color across the rest of the image. The text is overlaid in white, centered in the middle of the frame.

Here no more are there flags,
nor walls, nor towers, as if now
all could resist the impetus
of the earth, the plundering
of the heavens...
And sweeping away
our sight, it is our body
fair market, our voice dwelling
and love and the ages
gates for one and for thousands that may enter.

Claudio RODRÍGUEZ
"Ciudad de meseta"
In *Alto jornal [Antología poética]*, 2005

The city of Zamora, estranged from the larger hubs of power, has conserved a unique collection of Romanesque constructions: a perennial rosary of petrified tales impressed upon and caressing the ancient medieval nucleus and its suburbs. Some temples have conserved the hallmarks of this style, as is the case of the hunchback of the scaled saurian which remains fossilized in the Cathedral's dome; others have sustained an enviable youthful liveliness, intangible to their prostheses, which occurs in *Santiago del Burgo* and *San Ildefonso*. Still others serve as coffers to veritable treasures like La Magdalena and its charming sepulchre or *Santiago de los Caballeros* and its disjointed capitals in the interior. And yet, all of them continue to entice viewers with the art of rightful silence and unquestionable seduction. Moreover, we conserve frugal relics of civil engineering and other defensive testimonies in the form of gates which serve to penetrate the seriate walled enclosure.

No one who is remotely sensible can deny its charm: all must kneel before the stones of its pedestals, enchanted with the magic wand of love at first sight and its lingering remembrance. What the blessed never recall is the first time, when wandering the streets, they dared to board the eternal sacred vessels—training ships of great length and deep draught—which, though had hoped to pierce the sweet waters of the Duero, remain anchored to the heights of Santa Marta peak only dreaming of eternal voyages. Their imaginary adventures were inherited by veteran crew members and, with the passage of time, began to form part of the daydreams of newer onlookers, revisiting distant landscapes thanks to the flight of storks which domineer over their robust rigging.

We delight in thinking of these white chattering winged creatures: candid guards of the air and eternal sentries of the horizon, capable of enduring long distances to the four corners of the globe. These long-distance pilots can help to comprehend Zamora's Romanesque. To the east they file, ploughing through great plains along the roads which lead to France and rising above the Pyrenean passes "comme il faut"; to the west, towards Paços de Ferreira, enjoying "del bem que se padeçe y mal de que se gosta"; to the south towards the cathedrals of Ávila and Salamanca, congratulating congregations of saints and knights and soaring to dizzying heights even the Mariquelo himself would not dare to test; and to the north, hurdling the freezing air of the temples of *San Isidoro* and *Santa María de Arbas del Puerto* and taking in the "foramontanos" settlers who repopulated the area ages ago, as well as the inhabitants of Santiago, heavy with saltpetre and tempestuous moisture, "onde chovían touciños", cured next to the "Santo Dos Croques" where weary pilgrims butt heads twice with Master Mateo.



The Romanesque in the City of Zamora

Zamora's Romanesque has been tortured mercilessly by, and yet recovered satisfactorily from, the trauma of wars, expatriations and amputations; has borne unquestionable sages and unpredictable savants; has suffered impassively our importunate conversations and our pretentious remarks, our poster publicity, our automobiles, our outdoor festivals and even our urine.

From the balcony beside Bishop's Gate, we behold the river and the Romanesque that its waters have already fed upon, docile and discretely, without a care in the world: *San Miguel in Gormaz*, *San Baudelio in Berlanga*, *San Miguel in Almazán*, the *del Cristo chapel* in Coruña del Conde and *Santa Cruz* in Maderuelo, Sacramenia, Valbuena, Retuerta, Simancas and Toro, every now and again some more ancient obscure relative like *San Román de Hornija*...a long furrow to plough for such a modest navigator. Further on, very close to the city of Zamora, its serpentine banks brush past *San Pedro de la Nave*, another ancestor, and take in newer subsidiary courses before delving into the steep rocky valleys of los Arribes Natural Park, catching its breath to become more zestful and cheerful to finally plunge towards the ocean and the Islands of Paradise where the sun goes into hiding.

The Romanesque of Zamora lacks the polychromatic granite grandiosity of Santiago's Portal of Glory and its evangelical tympanum of "ordo prophetarum"; it does not try to compete with the sculptors of San Vicente de Ávila, the most select master chefs of Burgandy, nor does it dismantle the royal solemnity of León's Romanesque. However, the stones in Zamora represent the sum total of the aforementioned: a veritable Romanesque flood savoured and cradled... Romanesque of extreme advanced Durii, decorated by its ashlar's cavities and engraved with silvery interstices titivating every course... Romanesque resting near the path, "on the road" for many years... with hopes that you may see it, feel it, remember it and miss it.

The Romanesque of Zamora's capital stuns through its hybrid and synthetic personality—exquisite frontier architecture, with Roman floor-plan chords and exotic Moorish notes—able to make your hair stand on end with its frank arpeggios and military drum rolls. It is a Romanesque on the threshold of Leonese Extremadura which strings together the practiced ingredients from the Esla further upriver, and joins Castilian saps from Ávila de los Caballeros to later—following the "Vía de la Plata" Roman road—impregnate the Salamanca and Mirobricensis nuclei. The chancel of *Santo Tomé*, the Bishop's Gate, the sepulchre of *la Magdalena*, the capitals in the interior of *San Juan de los Caballeros* or the crumbling calendar of *San Claudio* are only a few beats to be heard when auscultating the heart of this unique Romanesque ensemble able to captivate even the most harried traveller.



1 Cathedral

"Ah, prodigious
embroidered stone, fortunate eternity,
faithful wreath which decorates the wheat.
A deep refuge of the colour beauty
adorns and curves your loftiness in movement..."

Jesús HILARIO TUNDIDOR

"A la cúpula de la Catedral de Zamora"
en *Tejedora de azar (poemas exentos)*, 1995





The ashlar of the Cathedral were most probably laid upon the pre-existing temple dedicated to Our Saviour after the restoration of the diocese in Salamanca, with Jerónimo de Périgord (1102-1120) bearing the mitre at that time. The original Romanesque chancel (no longer in existence) was built during the long episcopate of Esteban (1149-1174) and consecrated in 1174. Constructed homogeneously, it consists of three naves of four sections and a transept, a striking umbrella dome squared with squat cylindrical towers. The triangular façades were added at the end of the 12th century and its robust western tower a bit later in the 13th century. The Classicist cloister, which substituted the late-Romanesque original destroyed by fire, was designed by Juan de Ribero Rada (1592) and built by Juan y García de la Vega and Juan y Hernando de Nates (1603). The Bishop's gate, "Óptima" or to Olivares, was traversed by the Roman road which originated in Mérida and crossed the river on the old bridge, climbing to the primordial fortified enclosure of "the well-walled", on the way to the Cathedral and "carral maior", i.e. Main Street (later to be called Market and finally "de los Francos", or Fair), which led to "Puerta Nueva"—the New Gate. Above the exterior arch, an inscription from 1230 is conserved which alludes to the conquest of Cáceres, Montánchez, Badajoz and Mérida by Alfonso IX and his Zamoran troops.

Bishop's door, the opening on the southern arm of the Cathedral's transept, is an exemplary piece of western Spanish Romanesque architecture. The rounded foils of the Poitou style archivolts are similar to those present in the local churches *San Pedro y San Ildefonso* and *Santiago de Burgo* as well as Salamanca's *San Martin* or *Ferreira's São Pedro*. The smooth rounded jambs upon grooved square plinth, concave rosettes with an artichoke-like centre and five smaller semicircular blind arches above the portal are also representative of this style, not to mention the tympana found in the lateral blind windows which emblazon high-relief representations of the apostle Peter and John the Evangelist, a Madonna enthroned among angelic acolytes, the busts of a bearded man and beheaded dragon, reflecting a style derived from the western door of the basilica of *San Vicente* in Ávila. But the corrugated columns which rise to the eaves and the concave fleuron inscribed in a square frame could not be understood were it not for the choir sculpted by the guild of Master Mateo in the Cathedral of Santiago de Compostela; although other theories insist that its antecedent may be found in the entrance to *San Esteban* in Córdoba's mosque. The capitals with smooth leaves smell of Moorish aromas like camphor, cardamom or spearmint, although the corbels crowning the cornice exhale Cistercian rigor among puffs of mastic, lavender and rosemary.



2 Arias Gonzalo Palace HOUSE OF "EL CID"



"Zamora of Urraca the Lady,
Zamora of El Cid the kid,
Zamora of Don Sancho the king,
¡oh Bellido, you traitor!
Zamora of towers with eyes,
Zamora of hardy fantasy,
My Romanesque Zamora,
resting in Castile of the heavens
of heroic legends
of ancient ballads,
Zamora asleep embraced
by the Duero's paternal currents."

Miguel DE UNAMUNO

This civil Romanesque structure shares the first curtain wall—which extended as far as *San Ildefonso*—on one side and stands opposite the apse of the Cathedral. For some it is the house of the legendary warrior El Cid, whilst for others that of the equally influential preceptor Arias Gonzalo. Only the comparatively large rectangular floor-plan and the finely cut masonry of the exterior walls have survived to this day, although it did undergo a rather peculiar renovation in the 1950's and 60's conserving the eastern side with its central semicircular door frame decorated with plaster, sparse foliage ornaments, three arrow-slits and a line of corbels. The southern façade adjacent to Bishop's Gate, or that of Olivares, is much more striking given that it shares the wall of the fortifications and includes two mullioned windows with horseshoe arches that appear to date back to the 11th century, even though the building was greatly transformed throughout the 12th and 13th centuries.



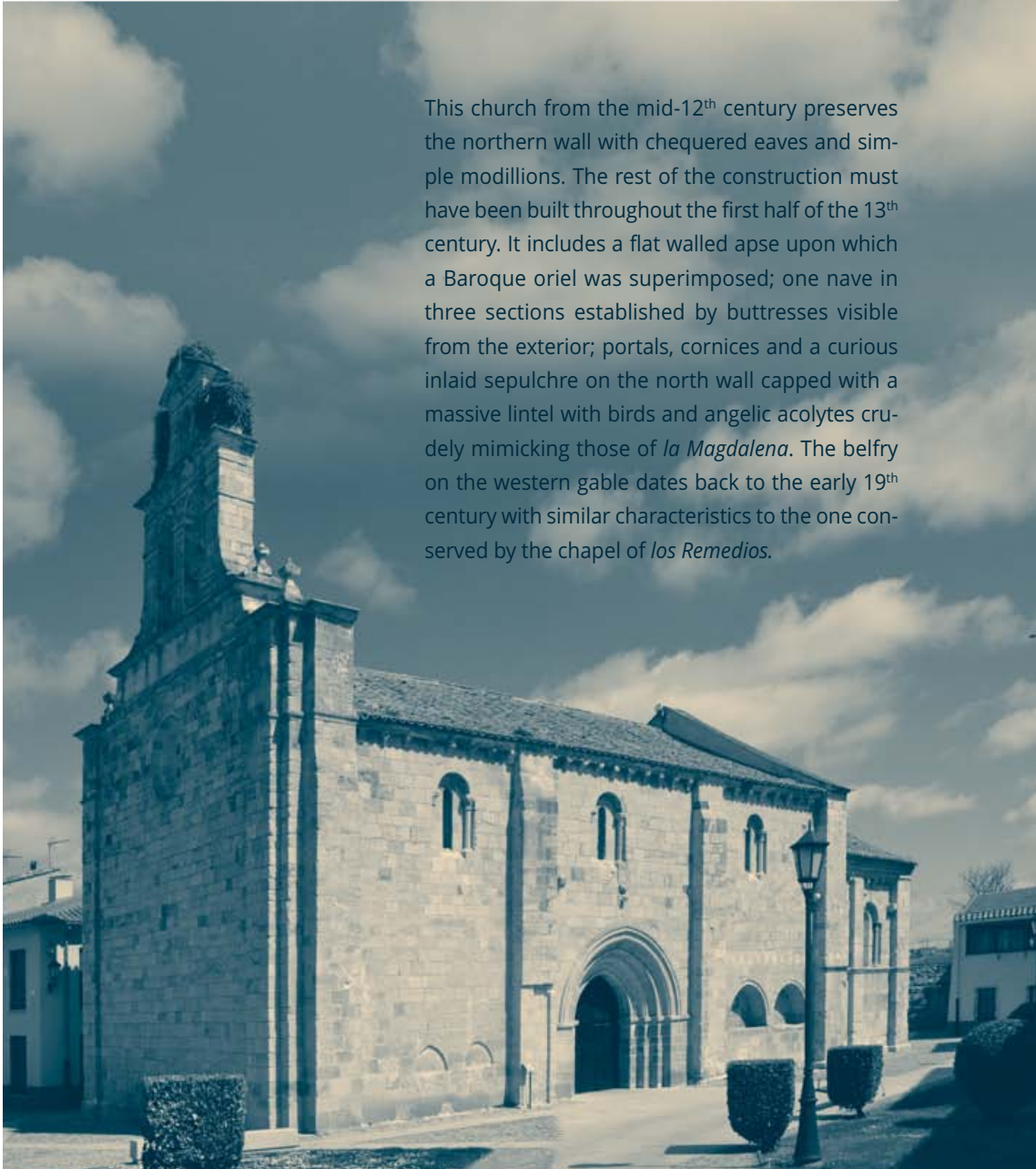
3 *San Isidoro del Carmen*



The well-conserved exterior of the church dedicated to Saint Isidore boasts pairs of windows with sturdy columns on each face of its chapel, two entrances with concentric archivolts, pointed or semicircular, resting upon smooth jambs; the cornice now cyma, now like the Cathedral, now with modillions with leaves like little capitals or corbels, imitating the Cathedral; on the western façade, a rose window with simple tracery.

Manuel GÓMEZ-MORENO *Catálogo Monumental de España Provincia de Zamora (1903-1905), 1927*

This church from the mid-12th century preserves the northern wall with chequered eaves and simple modillions. The rest of the construction must have been built throughout the first half of the 13th century. It includes a flat walled apse upon which a Baroque oriel was superimposed; one nave in three sections established by buttresses visible from the exterior; portals, cornices and a curious inlaid sepulchre on the north wall capped with a massive lintel with birds and angelic acolytes crudely mimicking those of *la Magdalena*. The belfry on the western gable dates back to the early 19th century with similar characteristics to the one conserved by the chapel of *los Remedios*.



4 Traitor's Gate or Loyalty



Another day at dawn
Sancho and Bellido ride,
the good King on his horse
and Bellido by his side:
together they go to see the siege,
alone to see the side door.
the King has circled it, you see
leaving towards the river,
alight he had to do indeed
to calm some of his necessities.
Entrusted with a dart
was Bellido that evil man:
golden it was and small
the King's life now in his hand;
throw at him he did the traitor,
a wound sure to kill him later

Muere don Sancho sobre Zamora a
manos del traidor Bellido Dolfos,
Romancero del Cid

Traitor's Gate (or Arena gate) with its simple rounded arch is an opening in the first curtain wall of the city of Zamora found very near the church of *San Isidoro*. According to legend, Bellido Dolfos assassinated King Sancho II, seizing the opportunity while the King was taking care of his corporal necessities to throw a poisoned dart and commit regicide. El Cid chased after him, but he escaped into the castle through this gate. Though no real documented proof exists of this event, an oral tradition supports this and other prodigious tales spun in the form of ballads which mutated throughout the Romantic era. In 2010, Traitor's Gate came to be known as Loyalty Gate for, while Bellido betrayed a king, he was loyal to his queen, Urraca.



5 *Santa Lucía*



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The storage space of the church of Saint Lucia can be visited on request and houses large pieces like Roman stelai, mosaics, sarcophagi or architectural and heraldic elements, as a lapidarium. There are also plaster reproductions of the decorative friezes from the church of San Pedro de la Nave on display.

Rosario GARCÍA ROZAS *Guía del Museo de Zamora, 1999*

The original temple was constructed at the end of the 12th century or beginning of the 13th in the so-called “Puebla del Valle,” or Settlement of the Valley, near the lower barrios of the city where the Jewish quarter was found and the main artisan activities were carried out (especially tanning and pottery). It may have been composed of three naves, of which only the original north wall remains intact, crowned by eaves with simple corbels. On the west end of the southern aisle, a chapel covered with a Gothic ribbed vault was raised in 1524. During the 17th century, the three original naves were reduced to one, perhaps due to structural issues, and sturdy traverse arches were built to support a gable roof. The flat faced apse was also renovated with a Baroque oriel covered with slate tiles. The simple southern door, with an empty adoration recess, dates back to the 17th century. The bell gable on the west wall was reconstructed in 1746. Currently, the church houses the lapidarium which can be visited at the Museum of Zamora.



6 Stone Bridge

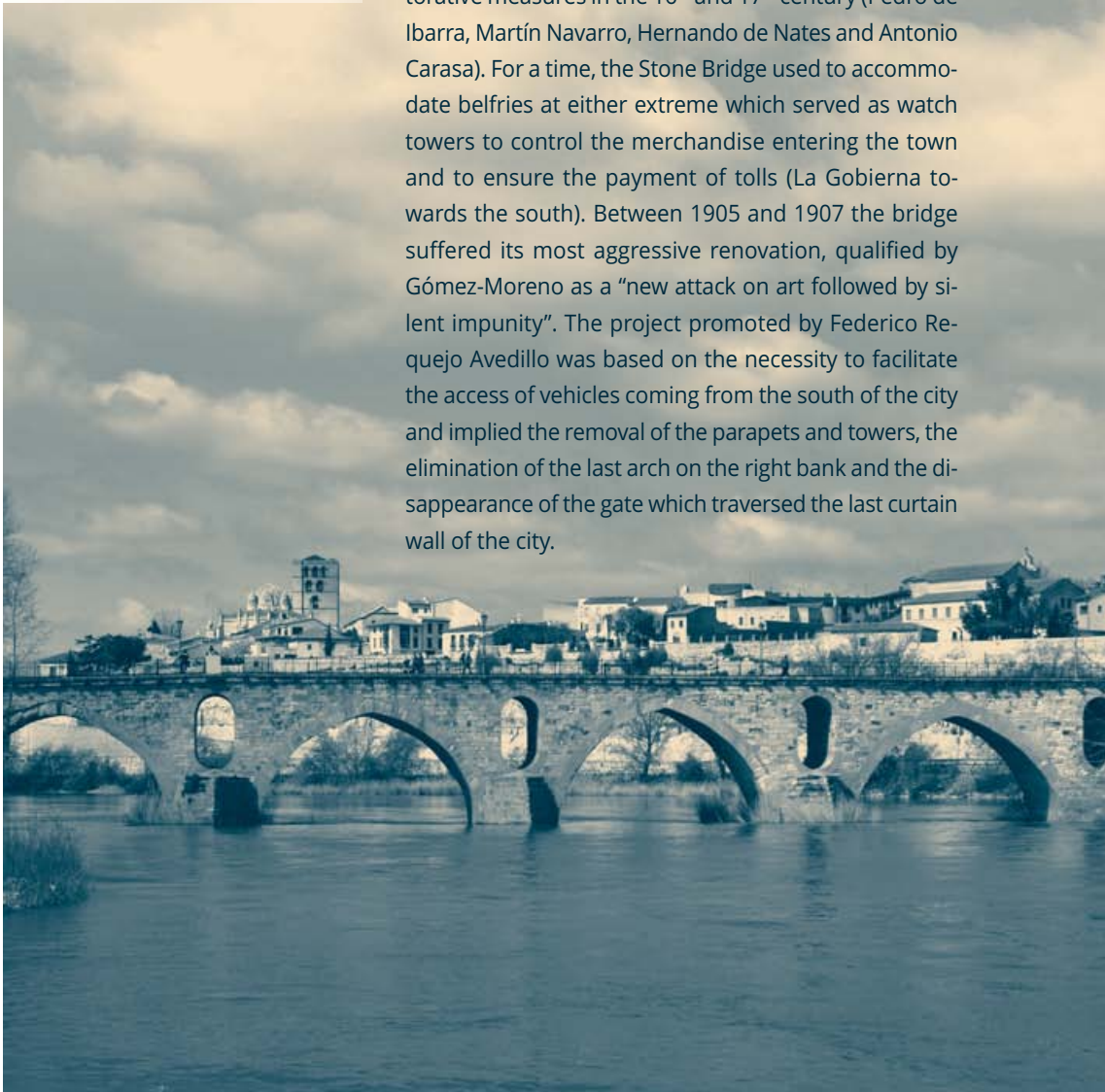


“Along the bridges of Zamora
alone and slow ambled my soul. Not
on the bridge of iron,
the one of stone is the one I adored.
At times looking up to the heavens
at times looking to the water below.
Along the bridges of Zamora
alone and slow ambled my soul.”

Blas DE OTERO

Canción cinco,
Que trata de España, 1964

A document from 1167 denominates the bridge as new—*pontem novum*—and it shared its responsibilities with the “old” one until 1310, when the latter was destroyed by a flood. It contains 16 pointed arches as well as starlings and oculi to domesticate the brave waters of the river which rise after winter’s precipitations and the spring thaw. Its current appearance reflects that of the 13th century, although it did undergo significant restorative measures in the 16th and 17th century (Pedro de Ibarra, Martín Navarro, Hernando de Nates and Antonio Carasa). For a time, the Stone Bridge used to accommodate belfries at either extreme which served as watch towers to control the merchandise entering the town and to ensure the payment of tolls (La Gobierna towards the south). Between 1905 and 1907 the bridge suffered its most aggressive renovation, qualified by Gómez-Moreno as a “new attack on art followed by silent impunity”. The project promoted by Federico Requejo Avedillo was based on the necessity to facilitate the access of vehicles coming from the south of the city and implied the removal of the parapets and towers, the elimination of the last arch on the right bank and the disappearance of the gate which traversed the last curtain wall of the city.





In early October, 1926, the Real Academia de San Fernando became aware of events that had occurred during summer vacation including the forceful removal of the painted murals of San Baudelio [by Berlanga] and, naturally, the denunciation of the planned sale of the façade of San Leonardo [of Zamora], as well as the request for it to be declared an architectural-artistic monument. The report read on October 4th in the offices of calle Alcalá in Madrid was dated July 1st! Given the haste of these transactions it is not surprising that some of the remains of the demolished façade of San Lorenzo are currently located in The Cloisters of the Metropolitan Museum of New York.

M^a José MARTÍNEZ RUIZ

La enajenación del patrimonio en Castilla y León (1900-1936), 2008



Little remains of this old Romanesque temple erected in the lower barrios of the city and whose appellation has clear French connotations. The west façade, with rusticated polychromatic ashlars, resembles the northern wall of *Santiago del Burgo*, or better yet the “transept of the Crusaders” in the church of the Holy Sepulchre in Jerusalem. On the same side there are some epitaphs from the middle of the 13th century. Whilst before we could appreciate a Madonna and an interesting relief which was expatriated to the Metropolitan Museum of New York in 1926, now we see a synthetic Annunciation-Coronation of the Virgin, Saint Leonard liberating prisoners, miniatures imitating the umbrella dome of the Cathedral, a victorious lion and a pair of harpies with entwined necks.



8 *Santa María de la Horta*



In Santa María de la Horta the Romanesque traditions of the Cathedral intermingle with primitive Gothic elements, the inspiration for which may have originated in Ávila. This combination comprises one of the most notable and well-conserved buildings in Zamora from the last third of the 12th century where some notable extraneous Gothic elements built before any other local imitations and scarcely affecting auxiliary parts of the edifice.

Manuel GÓMEZ-MORENO *Catálogo Monumental de España. Provincia de Zamora (1903-1905), 1927*

This great construction belonging to the Hospitaller Order of Saint John of Jerusalem was the main house of worship dedicated to the Virgin in the kingdom of Castile until 1537 when it became a convent occupied by a community of nuns from Fuentelapeña. The archive was safeguarded in the tower until the end of the 19th century. It consists of only one nave from the 12th century, three sections with ogival arches, a square presbytery and semicircular apse. The cornices, with their trefoil arcs and modillions in the form of inverted pyramids, very closely resemble those of the Cathedral and the Collegiate Church in Toro. A sturdy tower was added to the west and several chapels adjoined to the walls on the south side with funerary functionality (one of which is covered with stellar rib vaulting and dates back to 1495, serving as the burial place of Juan de la Vega—servant and standard bearer of the Catholic Monarchs). To the north, where the cloister and the monastic quarters once were, a distillery was erected which was later reconverted into a hotel establishment.

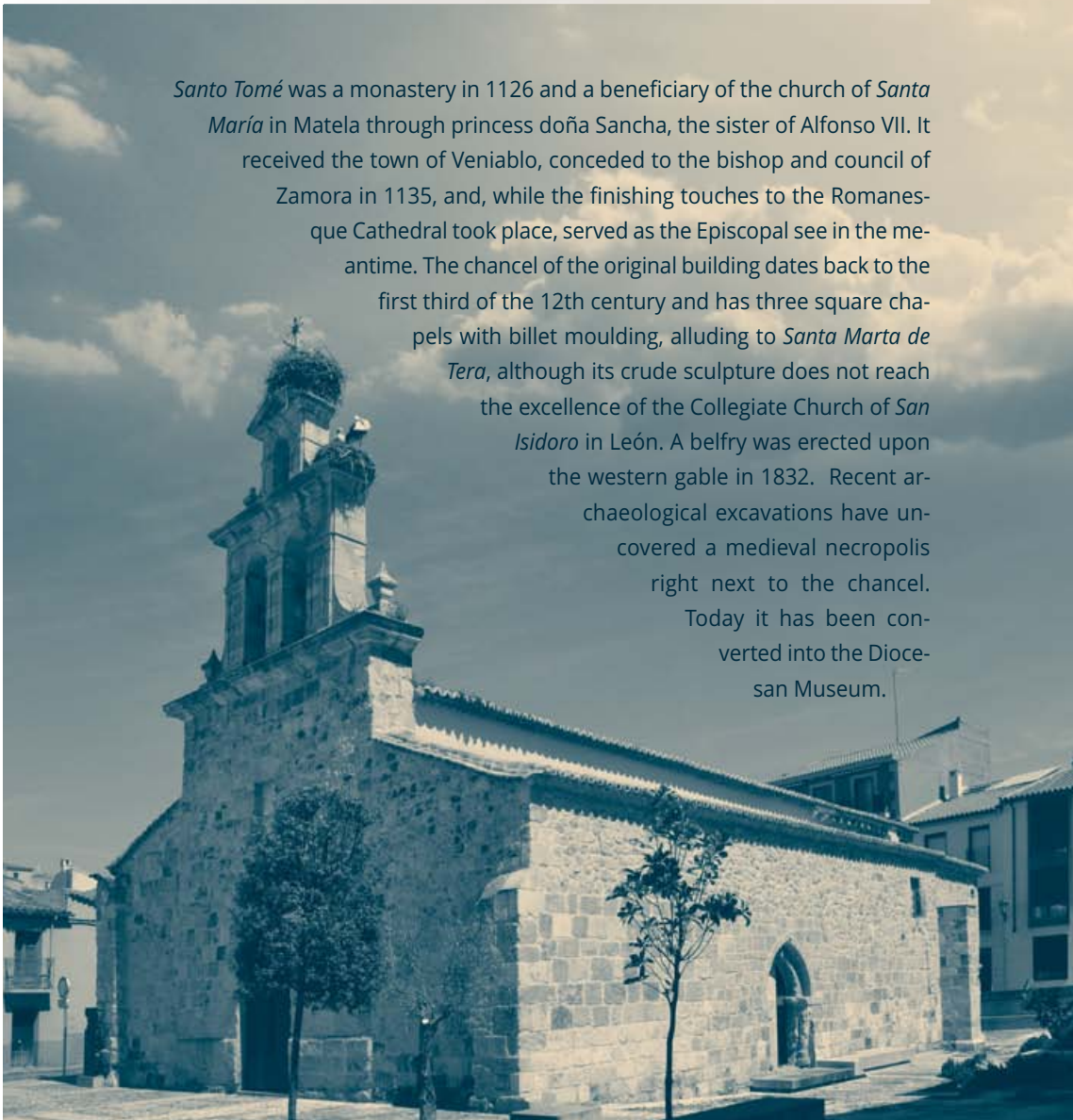




“News about this church upon breaking ground in 1093 attributes the inscription of this work to two master builders, Sancho and Raimundo, and thus it was catalogued under their names. Sadly, no other data supports this theory. However, absolutely no known data exists for five other churches among the oldest in Zamora which must have been erected in the same age with very little time separating one from another; as, while they do conserve much of the variety characteristic of the previous period, investigation reveals some similar elements which constitute a group suggesting influences from *San Isidoro* in León, which probably preceded them, and possibly serving as inspiration to the less archaic and apparently posterior Romanesque works of Ávila, Salamanca and Segovia.”

Manuel GÓMEZ-MORENO *Catálogo Monumental de España. Provincia de Zamora (1903-1905), 1927*

Santo Tomé was a monastery in 1126 and a beneficiary of the church of *Santa María* in Matela through princess doña Sancha, the sister of Alfonso VII. It received the town of Veniablo, conceded to the bishop and council of Zamora in 1135, and, while the finishing touches to the Romanesque Cathedral took place, served as the Episcopal see in the meantime. The chancel of the original building dates back to the first third of the 12th century and has three square chapels with billet moulding, alluding to *Santa Marta de Tera*, although its crude sculpture does not reach the excellence of the Collegiate Church of *San Isidoro* in León. A belfry was erected upon the western gable in 1832. Recent archaeological excavations have uncovered a medieval necropolis right next to the chancel. Today it has been converted into the Diocesan Museum.

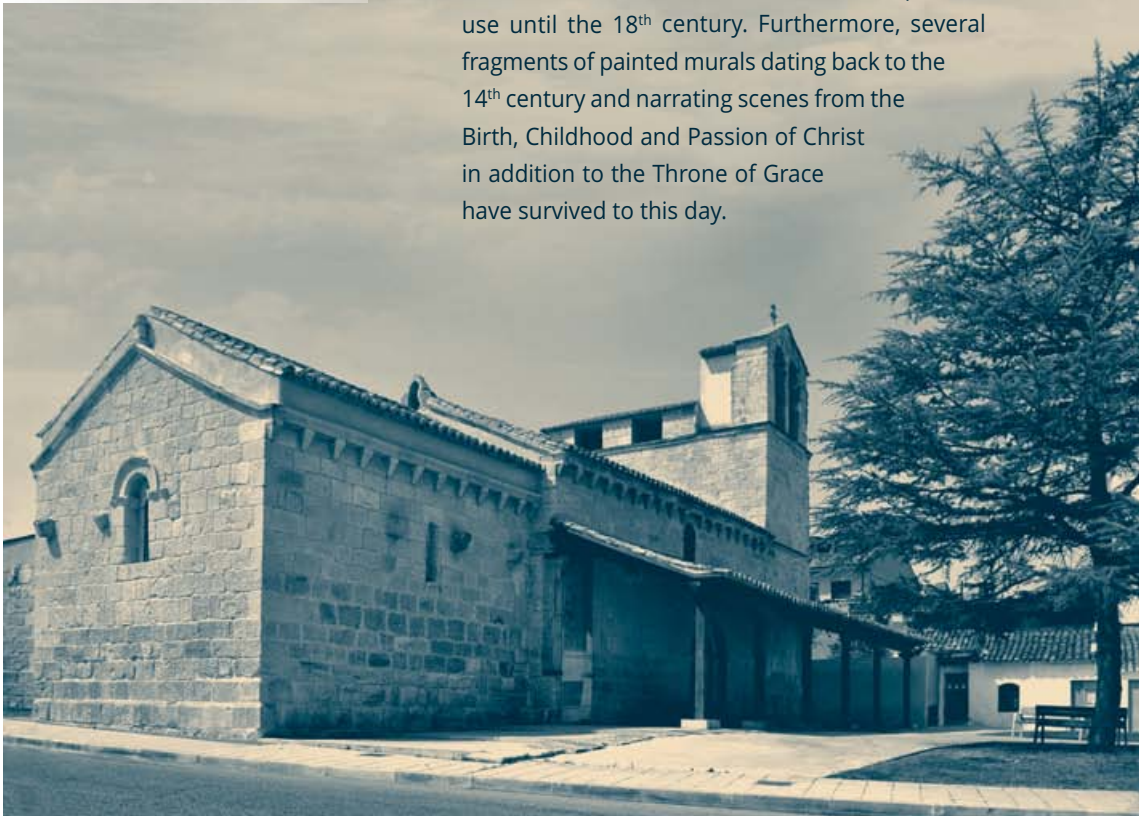




"This church belonged to the Knights of Saint John of Jerusalem, for which the parish priest is known as "the Prior", and continues to possess an extensive jurisdiction which stretches as far as the main bridge and which, in other times, caused dissidence among other priests in the establishment of this jurisdiction's limits. Upon the altar, currently the image of "Nuestra Señora de la Guía" is venerated. Until the middle of the 19th century, this figure was found in a small shrine upon the entrance to the main bridge."

Ursicnio ÁLVAREZ MARTÍNEZ
Zamora Ilustrada, 1882

This temple belonged to the Order of the Holy Sepulchre, mentioned as thus in a papal bull of Honorius II in 1128. It covered the liturgical and medical necessities of the settlers who repopulated the "extra pontem" area across the river and opposite the Cathedral from the 12th century onward. The simple structure includes just one nave covered with timber trusses which conserve elements of the 15th century coffered ceiling. The main sanctuary is covered with a pointed barrel vault which lacks impost blocks at its inception. A ragged oculus perforating the west wall of the sacristy is the only evidence of the previous charge of the tiny adjunct cloister which was renovated by Cristóbal de Parada, Francisco de Bustamante and Cristóbal de Medina en 1603. The excavations carried out here revealed the existence of the usual necropolis, in use until the 18th century. Furthermore, several fragments of painted murals dating back to the 14th century and narrating scenes from the Birth, Childhood and Passion of Christ in addition to the Throne of Grace have survived to this day.





“In the suburbs of San Frontis, the consecrated religious festivity of Saint Anthony the Great, commonly known as San Antón, is celebrated where memorably and customarily there must be great entertainment and many carriages and horsemen that will perform the so-called “laps of Saint Anthony”, with well-adorned horses and, hanging from the manes of many, the doughnut-shaped bread of the Saint that makes the children swoon at the smell of the anisette sweets with which they are kneaded.”

Ursicnio ÁLVAREZ MARTÍNEZ *Zamora Ilustrada*, 1882

This church with one nave and timber roof trusses dates back to the 13th century. Its semi-octagonal apse reinforced by angular buttresses is furnished with crude scotia concave modillions with representations of zoomorphic heads. Recent archaeological surveys have discovered a funerary chapel near the north wall and have demonstrated that, contrary to the traditional hypothesis, the chronology of the atypical main chapel (of Saint Anthony) turns out to be posterior to that of the nave. They also discovered evidence of an ossuary and documented burials from medieval times to the 19th century. In the 16th century, the church was enlarged with the addition of a new nave on the south side, accessible through two great wide arches. Next to the temple of *San Frontis*, in the centre of the homonymous suburb on the left bank of the Duero, celebrating the site where an inn once stood, there exists an epigraph to its founder: Aldovino de Perigord, a canon of the Cathedral of Zamora who passed away in 1215. Distinguished temples of Zamora like *San Leonardo*, *San Antolín*, *la Magdalena* and the Cathedral emerge intertwined among the numerous patent remembrances of its history and devotional-hagiography.



12 *San Claudio de Olivares*



And the Duero flows in hopeful illusion...
You are arriving at such clarity
you cannot even see the spring
sombre in the poplars there before you. But
what have you done to yourself?
but you had in your hands
the truth!
You have not managed to escape the tide
of this miraculous window so certain
that it drowns you and it hangs you.
The erosion of the stone,
is you,
alone and ochre in the apse.

Claudio RODRÍGUEZ

"El robo", en *Casi una leyenda*, 1993

One nave, a square presbytery and a semicircular east end, whose apse is enlivened by blind arches in the interior, comprise this church. Though the first indirect news of *San Claudio de Olivares* dates back to 1176, the interesting zoomorphic capitals allow an incisive Gómez-Moreno to imply a connection to the groups of sculptors from Frómista and Santillana del Mar (1125-50 A.D.), with yet another possible northern inspiration found in *Santa María de Villanueva* in Cazana (Teverga). Above the north entrance—presided over by the lamb which symbolizes Christ the Saviour—a rather eroded yet very interesting liturgical calendar is found. It is a late model yet very richly and distinctly Spanish given the presence of everyday scenes like the threshing season in August and the motives of thirst in July.



13 *Santiago el Viejo* O DE LOS CABALLEROS



THE
ROMANESQUE
CAPITAL

17/33

Away, away Rodrigo,
The arrogant Castillian
Remember you must
That good time past
When you were knighted
On the altar of Santiago,
When the King was your godfather,
You, Rodrigo, the godson;
My father gave you arms,
My mother gave you horse,
I arrayed you with spurs of gold
So that you would be more honoured;
Thinking of marrying you,
My sin would not concede!
You married Jimena,
Daughter of Count Lozano;
With her you had money,
With me you would have had states;
You left the daughter of a King
To take that of a vassal.

Romance XIII en que Doña Urraca recuerda
cuando el Cid se criaba con ella en su
palacio en Zamora

Flor nueva de Romances Viejos, ed. de Ramón
Menéndez Pidal, 1928

This small humble church composed of one nave, square presbytery and semicircular apse covered with a quadrant vault can be found in the shadow of the Cathedral in a field west of the old town known as “la Vega”. Legend has it that El Cid, don Rodrigo Díaz de Vivar, was knighted here. The enigmatic capitals of the double chancel arch along with those configuring the adjacent section of the apse stand out. The stonemasons, that vaguely remind us of those from Santander, sculpted here clutters of appositional birds, felines, snakes, rough bovid and anthropomorphic simian figures tied at the neck and waist, as if it were a jumble of circus acrobats and tightrope walkers that Gómez-Moreno described as “incomprehensible and barbaric”.





Opposite the main entrance of this church we observe a burial niche closed, perpendicularly to the base, by a prostrate statue of bulky proportions which appears to be one of the first abbots of this temple, as above this effigy we can see a rather deteriorated inscription which translates to "Franco de Ribera, abbot of this church of the Holy Spirit commissioned this effigy XXVIII day of March era m ccc and eighty years. [...] The remains of yet another burial niche can be found on the south wall with an inscription translated as "Here lies Alonso García, Abbot of the Holy Spirit and Canon of this Holy Church. Deceased May 20th, 1409.

Ursicino ÁLVAREZ MARTÍNEZ *Zamora Ilustrada*, 1883

This church was erected next to the city on the homonymous settlement whose jurisdiction was conceded by Alfonso IX in 1222. The church was founded by Dean Juan and consecrated by Bishop Martín in 1211. A hospital once existed beside the temple. The flat façade merits special attention as it is pierced by a lovely rose window whose tracery reminds us of *San Juan de Puerta Nueva* and *Santiago del Burgo* and the acroteria in its eaves take us to the Cathedral and *Santiago del Burgo*, as well. The main chapel is covered with a pointed barrel vault and semicircular transverse arches. The roof structure was redone considerably in the 15th century and converted into a collar beam structure. It houses a crucified Christ figure from the 15th century, remains of mural paintings from the end of the 13th century and a tiny isolated cloister where collation readings take place on the day of Saint Isidore.



15 Ermita de los Remedios



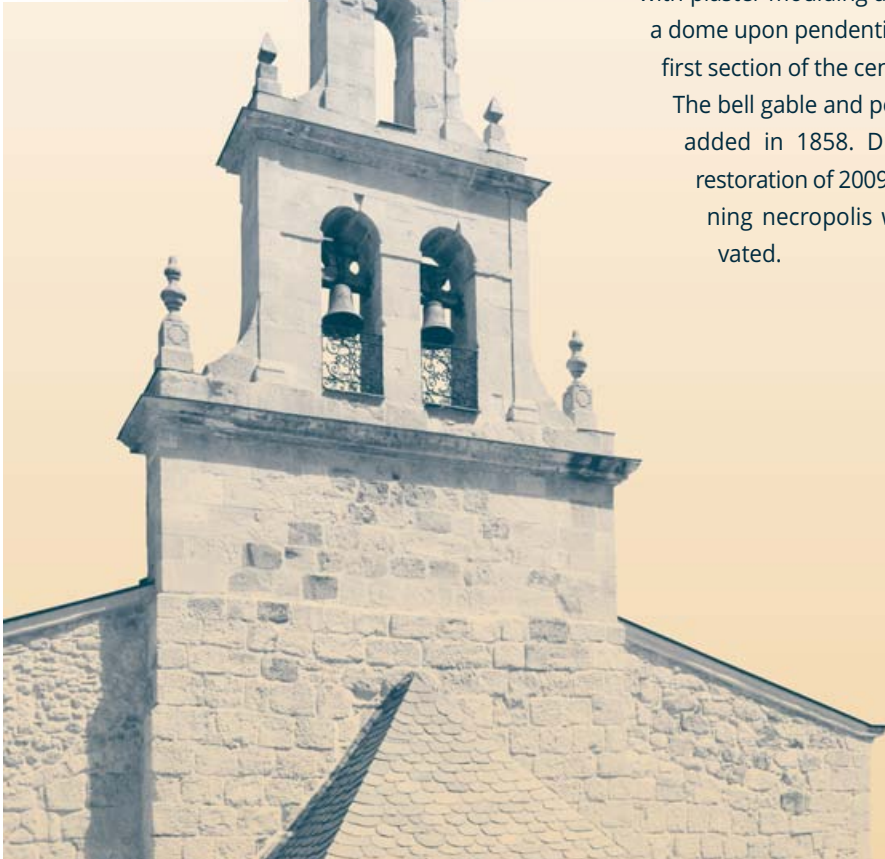
THE
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Located in la Vega, outside the walls, it consists of three spacious naves separated by two and three pairs of double arches, with dubious effectiveness, on short pillars with impost springing similar to those of the Cathedral. The chancel has been reformed but the three vaulted chapels where it ends may be originals.

Manuel GÓMEZ-MORENO

*Catálogo Monumental de España.
Provincia de Zamora
(1903-1905), 1927*

Near the old chapel of *Santa María de los Olleros* or de la Vega, in the settlement which bears the same name, los Remedios finds itself compressed between the walls pertaining to the convent of the Daughters of Charity. The floor plan imitates a basilica with three naves and the remains of cruciform pillars. The south wall exterior with the blinded round arch of its original door and the cornice's unprecedented superiority in corbel design present evident indications of their being constructed in the early 13th century. Throughout the 18th century, many additions were carried out which disguised the original vaults with plaster moulding and traced a dome upon pendentives in the first section of the central nave. The bell gable and porch were added in 1858. During the restoration of 2009, an adjoining necropolis was excavated.



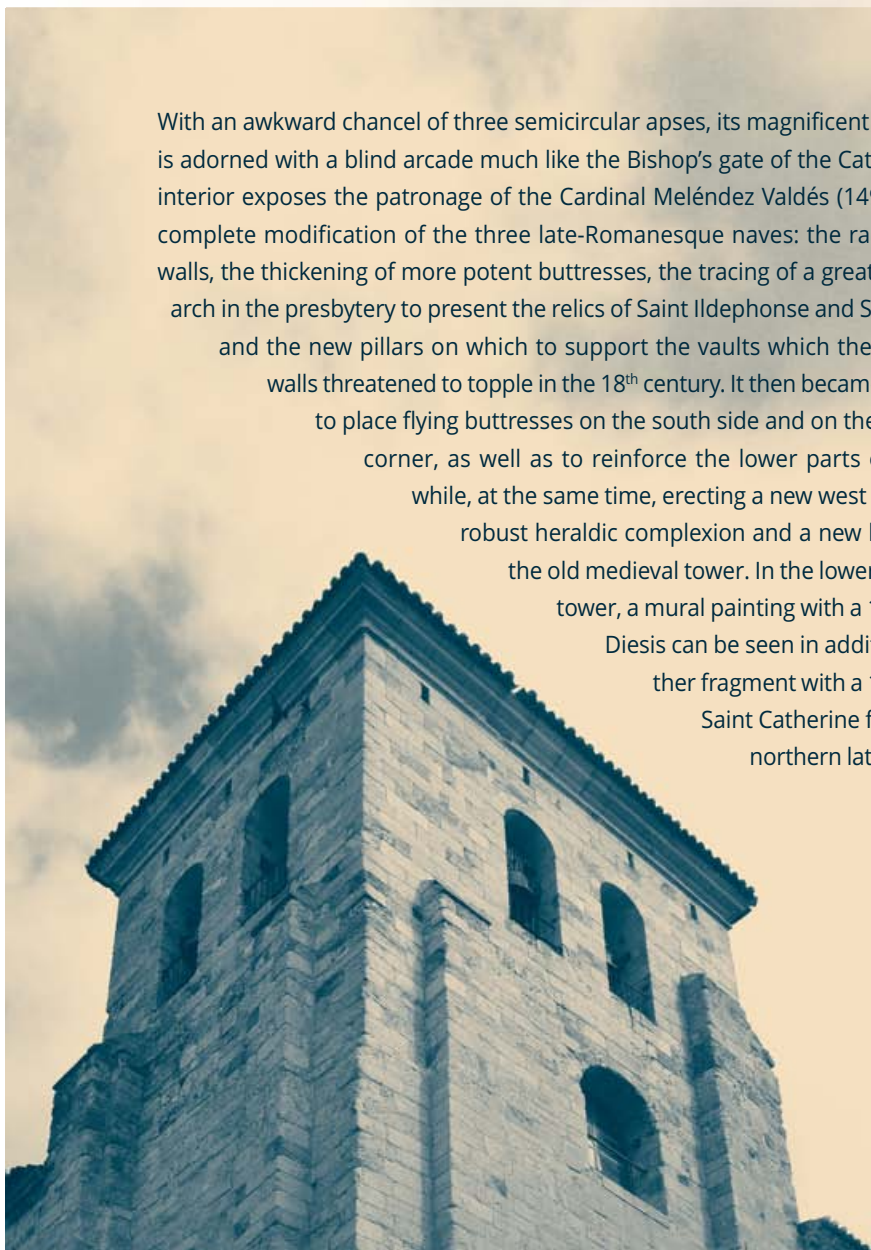
16 *San Pedro y San Ildefonso*



Toledo also attempted to recover the body of its Saint Archbishop [Ildephonse], reclaiming it for justice: yet did not manage to win the dispute; they later obtained a papal brief dated May 4th, 1594 from Clemente VIII demanding the return of those remains; but not even then did they achieve their purpose. The Catholic Monarchs, upon Toledo's request, demanded that at least some relic of the Saint be sent, but the council of Zamora in a heartfelt and discrete response, a copy of which I have and do not insert to keep this article brief, excused itself and Toledo accomplished nothing.

Ursicino ÁLVAREZ MARTÍNEZ *Zamora Ilustrada* (1882)

With an awkward chancel of three semicircular apses, its magnificent south door is adorned with a blind arcade much like the Bishop's gate of the Cathedral. The interior exposes the patronage of the Cardinal Meléndez Valdés (1496) and the complete modification of the three late-Romanesque naves: the raising of the walls, the thickening of more potent buttresses, the tracing of a great segmental arch in the presbytery to present the relics of Saint Ildephonse and Saint Atilano and the new pillars on which to support the vaults which the exhausted walls threatened to topple in the 18th century. It then became necessary to place flying buttresses on the south side and on the northwest corner, as well as to reinforce the lower parts of the wall, while, at the same time, erecting a new west door with a robust heraldic complexion and a new belfry upon the old medieval tower. In the lower part of the tower, a mural painting with a 14th century Diesis can be seen in addition to another fragment with a 16th century Saint Catherine figure in the northern lateral chapel.





This temple's solitary nave, in three sections marked by buttresses, extends eastward to a square presbytery and finishes with a magnificent semicircular apse of lesser height. The exaggerated slenderness of the building may have created problems of stability which provoked the reinforcing buttresses jutting out from the south and north walls. The church conserves three doors, the southern one being the most noteworthy with its five ornate concentric archivolt with floral motifs alternating with the figure of a bishop and sorted masks. The lowest archivolt is most unique due to its multi-foil contour. Above the same south door we find a flowery splayed and foiled rose window. The construction belonged to the Hospitaller Order of Saint John of Jerusalem although it also housed the town council which administered justice before its south door. But the masterpiece of *la Magdalena* is its late-Romanesque sepulchre with an unnamed prostrate feminine figure, whose soul rises towards the eternal heavens. The cenotaph—copying the redemption of celestial Jerusalem—is crowned by miniature ribbed architectural elements and dissuasive imaginary fauna which remind us of Master Mateo's now inexistent sculpted choir in the cathedral of Santiago de Compostela.

“Compacted and tanned by the sun,
like a fruit,
the temple of Mary Magdalene
sensation of permanence
of terra firma and eternal
earth without drought.
The eye of the rose window,
wise from centuries,
the miracle of the portal
the harmonious keel of the apse,
torn by sombre windows.”

Claudio RODRÍGUEZ





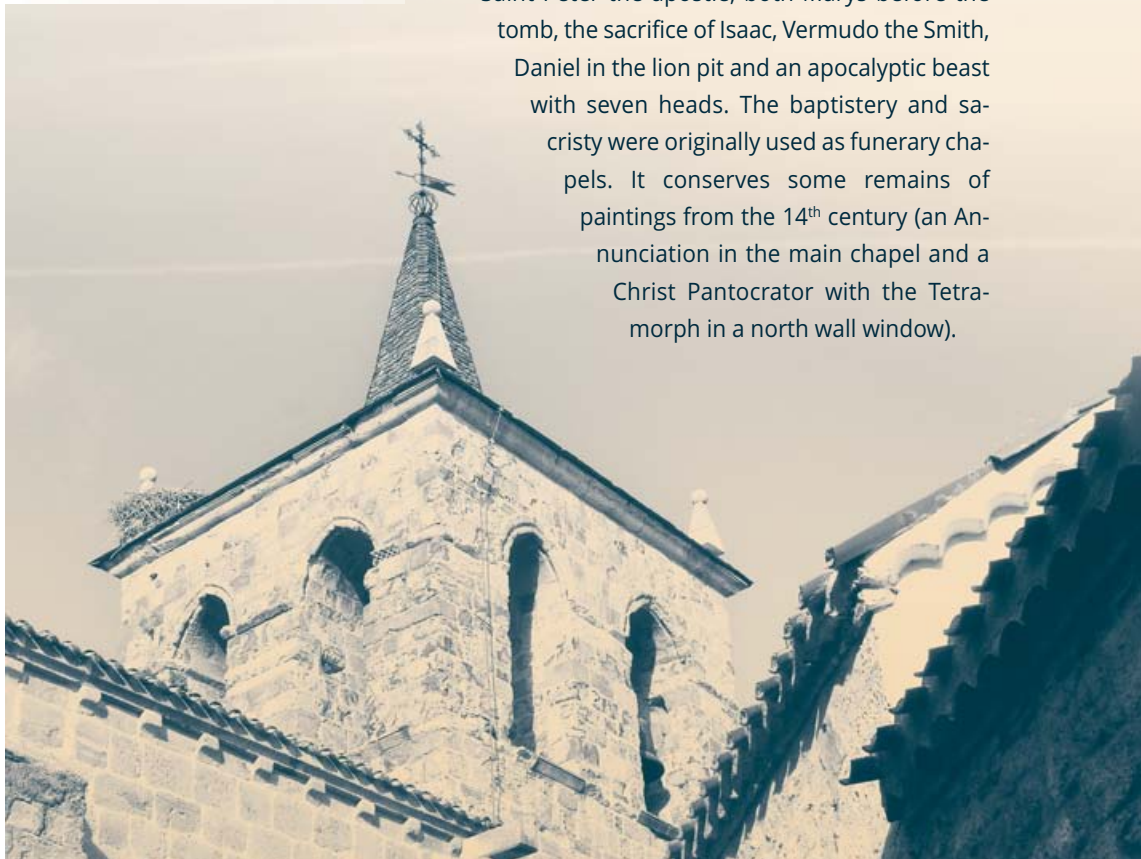
“Soon after completion, perhaps a poor structure or some disaster necessitated some reconstruction using a style that strayed little from the Romanesque. Subsequently, it continued to suffer further disgraces and alterations that left it completely disfigured. Of the original construction, the chancel with three chapels has been conserved, much like that of Santo Tomé, but more dilapidated and without buttresses.”

Manuel GÓMEZ-MORENO

Catálogo Monumental de España.

Provincia de Zamora (1903-1905), 1927

This church from the first half of the 12th century houses a triple, flat-faced chancel covered with barrel vaults. It was erected with three naves of which only one is conserved. Above the southeast corner, a tower stands with a pointed arched niche on one corner, large gaping windows at the top section and a crowning slate spire. An inscription from 1093 alludes to the works of a temple dedicated to Saint Andrew finished by the masters Sancho, Ildefonso and Raimundo with the support of the town council as well as a couple archaic Christ monograms. Not only in the chancel, but also in the south wall, different figures in relief among the most ancient in Zamora’s Romanesque were reutilized from some unknown source: Saint Peter the apostle, both Marys before the tomb, the sacrifice of Isaac, Vermudo the Smith, Daniel in the lion pit and an apocalyptic beast with seven heads. The baptistery and sacristy were originally used as funerary chapels. It conserves some remains of paintings from the 14th century (an Annunciation in the main chapel and a Christ Pantocrator with the Tetramorph in a north wall window).





The baptismal font, which probably dates back to the 13th century [...] is made of Zamoran crude stone and in its perimeter seven segmental arches were engraved upon columns with rather worn figures in relief between them representing the baptism of Christ, with a royal crown and the dove above, an angel incensing Him, three bearded saints, chasuble and book, and two prophets with inscriptions.

Manuel GÓMEZ-MORENO *Catálogo Monumental de España. Provincia de Zamora (1903-1905), 1927).*



We stand before one of the legendary sites of medieval Zamora where in 1168 the infamous “motín de la trucha”, or “trout revolt”, took place: the proletariat rose up against the nobles and set fire to the old church. Consisting of three naves beneath a timber roof, its semicircular apse from the 12th century is sectioned by half a dozen attached columns with vulgar capitals. The other two apses on either side have ceased to exist. The south door with two concentric slightly raised round arches, almost like a horseshoe arch, may be a survivor of the original temple. Above the west entrance we observe an opening with capitals similar to those of the Cathedral. The tower erected on the southwest corner of the building, solidly bonded yet gnarled by the ages, wound up rather stout and snub, though it was later refurbished with a simple steeple. The most recent archaeological survey in 2011 has revealed the tower to be a freestanding structure. The interior of the church conserves two curious cycles of linear Gothic murals with scenes from the life of Christ and the Virgin, as well as a 16th century San Cristobalón.

20 Doña Urraca Palace and Gate



There is little to see in Zamora if you omit the Cathedral and the ruins of the palace of Lady Urraca, a princess who lived in the 12th century and who played an important role in the Ballads of El Cid. Her name is as popular in the country as the Castillian hero's. If we are to believe the legend, five Arabic kings came to present a tribute to the 'Outstanding Warrior', after having been defeated, and they kissed his hands calling him "Sidi" which means "Lord" in Arabic and was transformed by the Spanish into "Cid".

Jean-Charles DAVILLER
Viaje por España, 1862

Once known as Zambranos Gate, or Queen's Gate, the new appellation Urraca is said to come from the crumbling escutcheon above it, but it has eroded so greatly that it appears to come from some indefinite age and merely a bust under a series of arches can be devised. To say that it is the bust of a lady would be too much, as others have insisted in identifying it as the face of the Umayyad prince Ibn al-Quitt, whose head was hung from the gates of the city by Alfonso III after the campaign of 901. The gate is flanked by well-restored towers: burly stone blocks which support the three round arches which date back to the 13th century.





“On an impost of the aforementioned south door on the left, an inscription in 12th century characters appears: ...'marina ferna(n)di filia ferna(n)di capitis et no...des eius pat(er) et mat(er) et vir eius”

Manuel GÓMEZ-MORENO *Catálogo Monumental de España. Provincia de Zamora (1903-1905), 1927).*



This temple erected alongside the east gate of the first curtain wall dates to 1171. The three original naves were reduced to one in 1564 after the building was badly damaged by the collapse of the tower in 1559. Two massive longitudinal arches support a simple coffered ceiling. The three chapels in the chancel are covered with ribbed vaults from the 16th century above which an attractive tower can now be appreciated since the adjunct housing was removed in the 1980's. The weather-vane which stands proudly at the top replicates the original Peromato (a warrior forged in 1642 protected by a suit of armour from the end of the 16th century). The south door presents archivolts decorated with eight-petalled flowers similar to those of San Martín in Salamanca and other simple foliage superimposed on elegant capitals and half-columns which evoke the low crypt of the Portico of Glory in Santiago de Compostela. Above the south door, a gorgeous, exquisitely elaborated rose window peeks through the wall. Towards the east we find another much remodelled Gothic façade with a large gaping tracery window.





“A woman in the queue at Pepe’s greengrocer’s looks at me and without a doubt says: “You are the one who played with the others on Saint Vincent hill.” I was taken aback. And struggling with my fragile memory I can see her there now, so far away, descending through a dark narrow passageway with her mother every afternoon, yes. [...] She has not forgotten at all—therein lies the reason she remembered me instantaneously—and in her final solitude—she is 85 and lives with no company whatsoever—these incidents, now rotten for all others, still give comfort to her [...] At that time I was twelve; and she had not seen me again since then until today.”

Tomás SÁNCHEZ SANTIAGO “De lo que no se ha ido del todo”, en *Música de astillas*. [Libreta 2009-2010]

The current building lies imbedded between the adjacent constructions, but its pilasters and buttresses reveal what once was a temple with three naves and four sections. The gable end and west door conserve their Romanesque style with primitive foliage work hinting at influences from *la Magdalena’s* south portal. The tower used to be the most glamorous of Zamora, although the upper sections present more Gothic designs, like *San Cipriano* or *San Leonardo*, topped with a slate-covered spire skewered with a sharp octagonal steeple. The chancel is modern, containing one nave sectioned by transverse arches dating back to the 16th century and covered with plaster cast vaults.



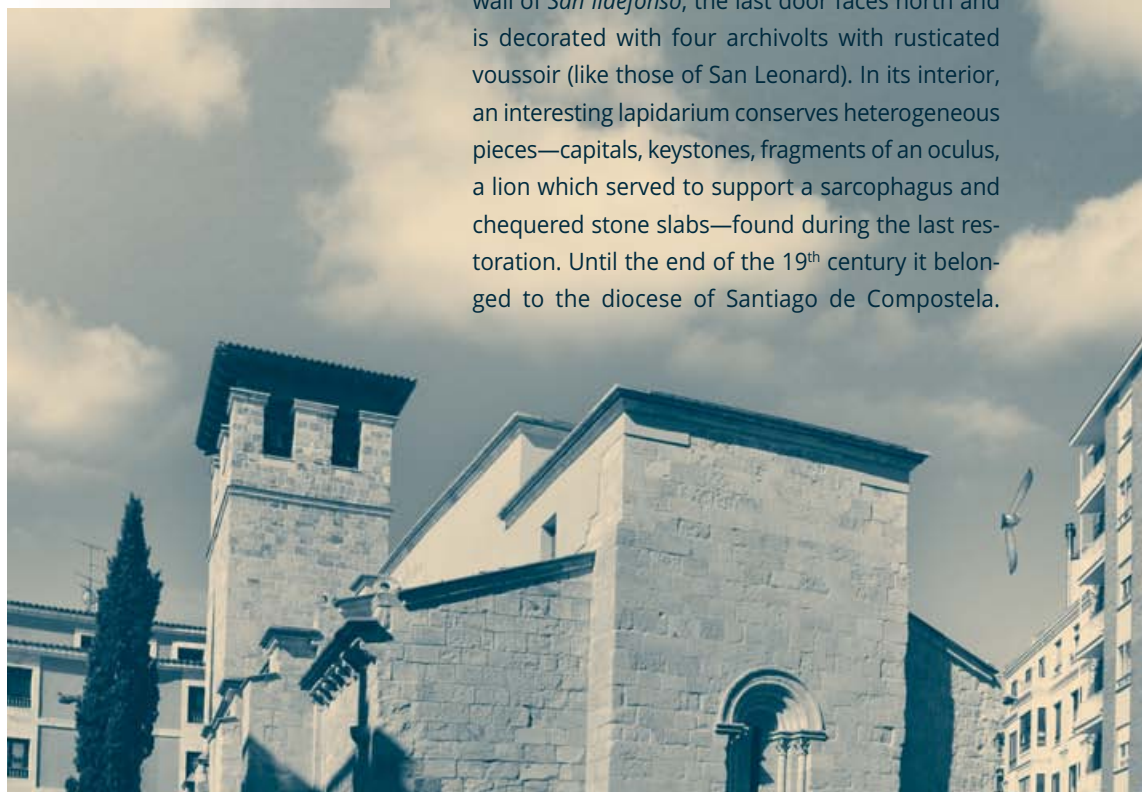


“We all carry a city inside,
 A city which encourages us and
 challenges us.
 The city of the soul.
 Streets, sounds of bell-tolls and
 footsteps,
 and the light,
 above all the air,
 the temple of the Duero,
 the stones that impregnate us.
 There in every door I hear,
 the dance of the hazelnuts,
 from Vigo de Sanabria,
 and the apse of contemplation,
 and the corners,
 and the eternal tear of the mullion,
 of Santiago del Burgo.”

Claudio RODRÍGUEZ

“Poema a Zamora, La ciudad del alma”
Pregón de las Fiestas de San Pedro, 1992

It is one of the most charismatic churches of Zamora’s Romanesque with its flat-faced triple chancel and three naves with four sections covered with raised groin vaults, standing upon pillars with engaged columns, which change to barrel vaults in the sections nearest the west end of the church or in the chapels of the lateral naves; and finally become ribbed in the chapel of Villarreal and the west end of the north aisle. An impressive tower presides over the southwest corner of the temple. The south door is the most attractive with its span divided in two round arches such that the smooth tympanum rests upon a dangling capital, all of which is surrounded by four round archivolt. Towards the west, another door opens among foiled archivolt below a rose window whose tracery imitates that of the Bishop’s Door on the Cathedral and the south wall of *San Ildefonso*; the last door faces north and is decorated with four archivolt with rusticated vousoir (like those of San Leonard). In its interior, an interesting lapidarium conserves heterogeneous pieces—capitals, keystones, fragments of an oculus, a lion which served to support a sarcophagus and chequered stone slabs—found during the last restoration. Until the end of the 19th century it belonged to the diocese of Santiago de Compostela.





"The interior is divided into a grandiose nave with twin chapels in the chancel communicated by an arch: a strange arrangement which calls to mind that of Santo Domingo el Real in Toledo. The left side was at the service of the parish, and the defunct Sotelos rest in the other. The nave is subdivided into sections by enormous, very slightly pointed transverse arches resting on engaged columns, helping to support a wooden cross frame, but whose central beam constitutes another collar beam framework, with engraved contours and moulding decorated with laurel garlands as well as carved fleuron, all of which are garnished with tessellated eight pointed stars on the lateral portions and wheels of eight and twelve points along the central collar: it represents the only notable Moorish carpentry in Zamora."

Manuel GÓMEZ-MORENO

Catálogo Monumental de España.

Provincia de Zamora (1903-1905), 1927

The Romanesque temple which existed here with the identical appellation also christened one of the fortified gates of the second curtain wall (which stretched as far as Santa Clara street after the urban expansion of the 12th and 13th centuries), but the medieval church was completely rebuilt in accordance with the last will and testament of Antonio de Sotelo: a figure who participated in the conquest of Mexico along with Cortés. In 1551, the architect Martín Navarro from Salamanca delineated a duplicated chancel to share the parish altar and the private chapel of the Sotelo family imposing a Plateresque dialogue impregnated with Gothic elements. The nave was also rearranged with pointed transverse arches, although the private funerary chapels were maintained.

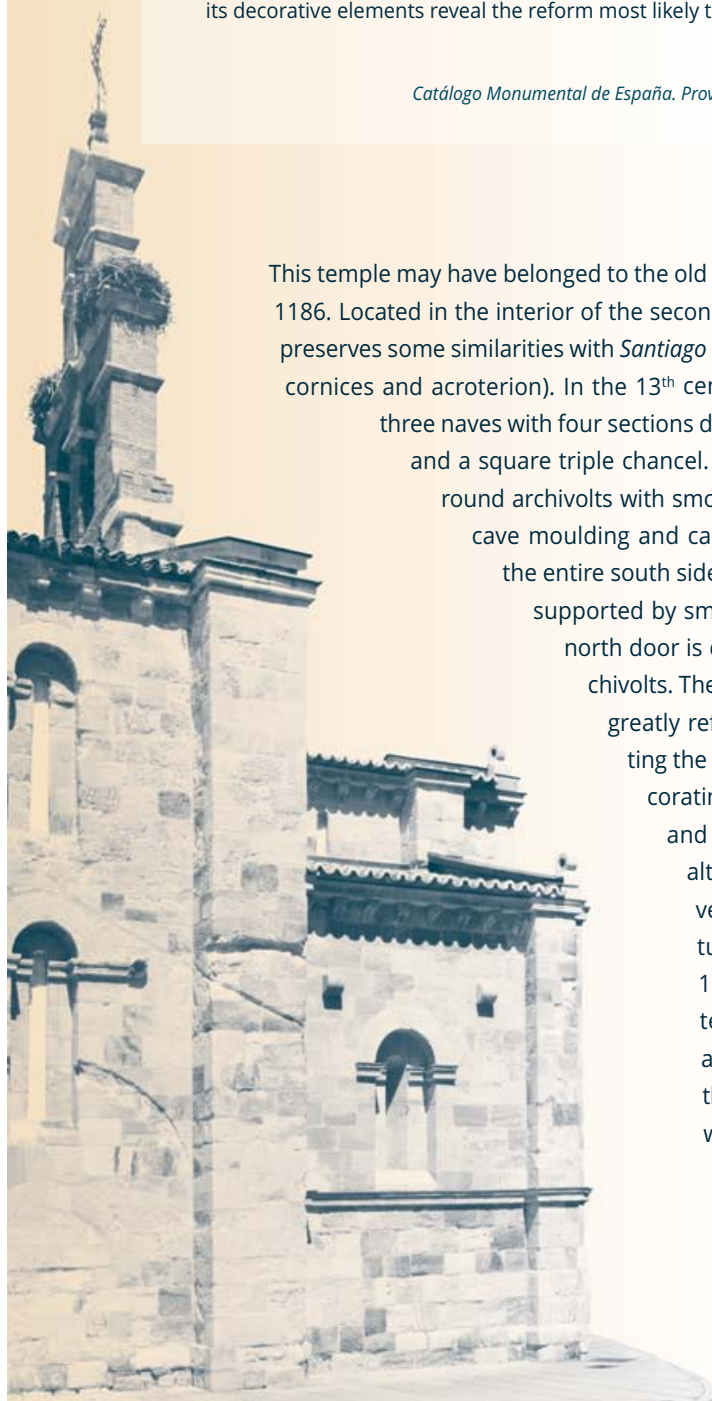




Only the chapels—intercepting the lateral walls—are conserved with barrel vaults, pointed transverse arches and lunettes in the main one, which include windows with round arches. The springing of the pillars, which were distributed in four sections in the body of the church, now support pointed transverse arches all along its length and its decorative elements reveal the reform most likely took place in the 18th century.

Manuel GÓMEZ-MORENO

Catálogo Monumental de España. Provincia de Zamora (1903-1905), 1927

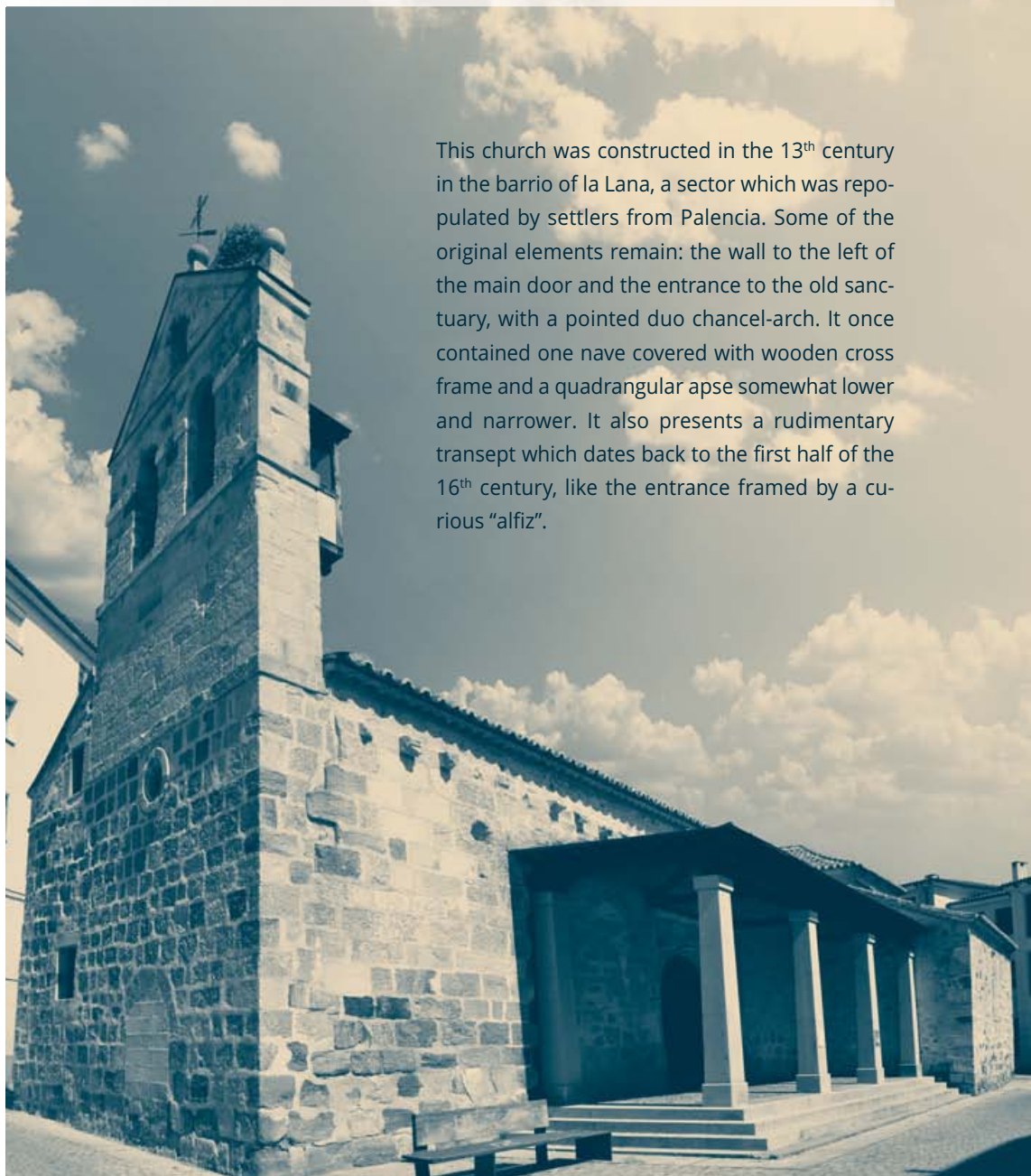


This temple may have belonged to the old monastery documented in 1186. Located in the interior of the second curtain wall of the city, it preserves some similarities with *Santiago del Burgo* (capitals, corbels, cornices and acroterion). In the 13th century, it was composed of three naves with four sections denoted by large buttresses and a square triple chancel. The south door has three round archivolts with smooth convex and semi-concave moulding and capitals with foliage, almost the entire south side included a portico atrium supported by smooth corbels. The simpler north door is decorated with smooth archivolts. The interior of the church was greatly reformed in 1768, reconverting the three naves in one and decorating the vaults with lunettes and elegant works of plaster, although the pointed transverse arches of the 13th century can still be seen. In 1905 the church was donated to the Claretian monks and mass was celebrated there until 1986. In 1993, it was renovated once more.



"In the years of the birth of Christ of 1062, the illustrious Palencianos, in defence of this illustrious city of Zamora, for the brotherhood enjoyed by Zamora, Toledo and Palencia in defence against Saracen barbarians, this sovereign figure of Our Lady of San Antolín was brought and made patron saint of Zamora the year of 1100."

Plaque upon a painting from the 16th-17th century which is conserved in the parish of San Antolín and represents the relocation of the Virgen de la Concha to the city of Zamora and her proclamation as patron saint of the city.

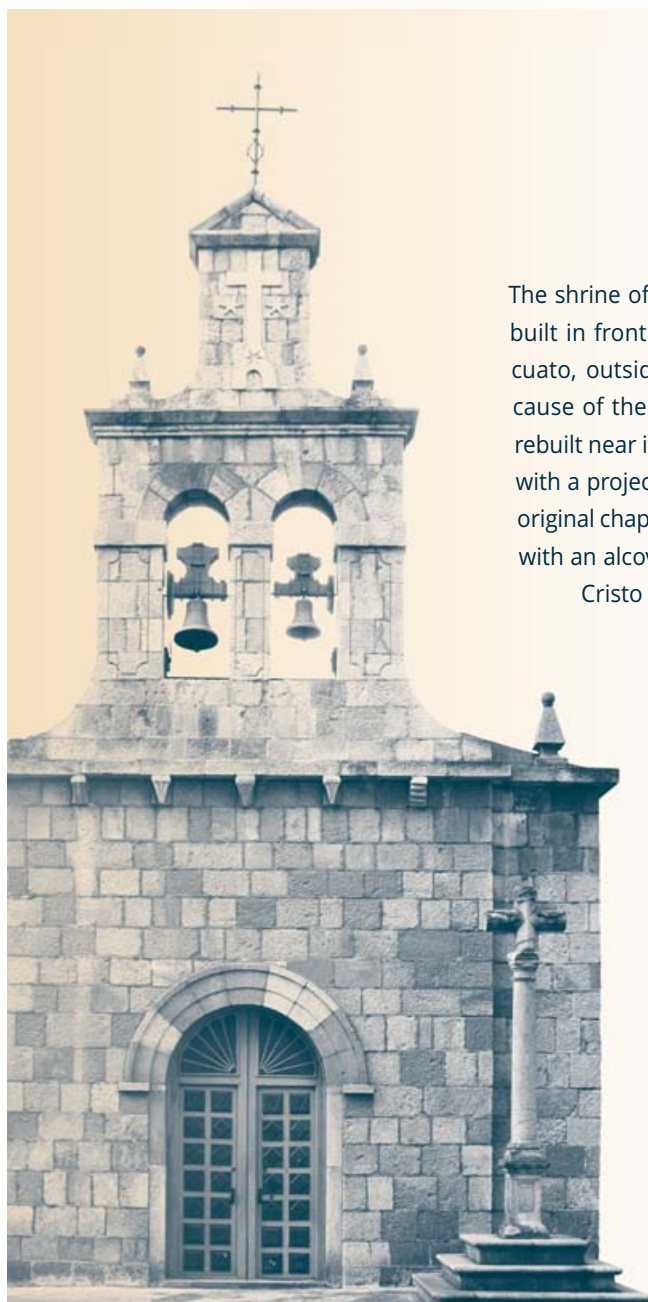


This church was constructed in the 13th century in the barrio of la Lana, a sector which was repopulated by settlers from Palencia. Some of the original elements remain: the wall to the left of the main door and the entrance to the old sanctuary, with a pointed duo chancel-arch. It once contained one nave covered with wooden cross frame and a quadrangular apse somewhat lower and narrower. It also presents a rudimentary transept which dates back to the first half of the 16th century, like the entrance framed by a curious "alfiz".



Before she was apparently called the Virgen del Camino, coming from outside the Burgo settlement before the gate of San Torcuato. Compose a small chapel for her in the façade and another lateral one with pointed arches, roofs and eaves of modillions with cyma bases. At the entrance, next to the door, there is a sarcophagus with the epitaph: “Obiit famulus/ dei menen/ dus vermu/ dii IIII n(o)n(a)s au/ gusti sub/ e(ra) M CC LXXII

Manuel GÓMEZ-MORENO *Catálogo Monumental de España. Provincia de Zamora (1903-1905), 1927*



The shrine of Our Lady of Mount Carmel was built in front of the antique gate of San Torcuato, outside the city wall, circa 1200. Because of the urban sprawl, it was razed and rebuilt near its original location in accordance with a project of Alfonso Crespo in 1967. The original chapel had only one nave, a sanctuary with an alcove and a chapel dedicated to the Cristo del Camino adjacent to the north side. It conserves the funerary arcosolium of Menendo Bermúdez, deceased in 1234, and the remains of a choked serpent above the entrance—surely a votive offering which feeds curious legends.



The primordial walled enclosure of the city stretches from the castle to the temple of *San Ildefonso*, taking advantage of the natural escarpment to the north and south. Fernando I may have begun the construction of the second curtain wall following the strategic crag to protect the nucleus of power, establishing a recognizable east-west urban axis which also originated new hamlets, burgs (la Puebla del Valle, on the banks of the Duero) and churches. Ballads allude to the Peña Tajada and its twenty-six towers, more than two kilometres long and enclosing a total of 25 hectares, eight gates and several auxiliary openings which may have been the scene of the siege by the troops of Sancho II during the Cerco de Zamora. Around 1230, yet another curtain wall began from the turret of Santa Ana to that of San Pablo, enclosing el Burgo in its interior where the hamlet coexisted with plots of land for gardens and stables. The Plaza Mayor became the centre of town that the main arteries radiated out from: Santa Clara, San Torcuato or Balborraz. The finishing touches on the Cathedral were made and the suburbs of Espíritu Santo, San Lázaro, San Frontis and la Vega were born. Zamora “the well-walled” was for Juan Gil of Zamora (1250-1318) a valuable Numantia.



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ZAMORA

The Romanesque Capital



AYUNTAMIENTO DE ZAMORA

Text: José Luis Hernando Garrido

Design: Martinde. Arte comercial

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