

Tourist Office
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 www.turismo.navarra.es

- A** Town council: 948 870 005
- PM** Municipal Police: 948 430 004 / 649 944 278
- ✉** Correos postal service: 948 870 427
- 📖** Library: 948 871 417
- 🏛️** Cultural centre: 948 870 251
- ☎️** Telephone Box
- 🏥** S.O.S. Navarra (112)
Medical centre: 948 871 441
- 🧪** Chemists
- 🚽** Public toilets
- 🚌** Buses:
• La Veloz Sangüesina: 948 870 209 / 666 444 929
• La Tafallesa/Alsa: 902 422 242
- 🛢️** Petrol station
- P** Car parking
- T** Taxis: 686 406 010 / 608 777 887
- 👶** Children's play area
- 💧** Fountains
- 🏛️** Monuments
- 🚪** Medieval gateway
- 🚶** Santiago Way
- 👤** Tourist activity companies:
1. "Sangüesa Tour": 620 110 581
- 🛒** Craft and souvenirs shops
- 🛒** Supermarket
- @** Internet
- 📶** Free Wi-Fi

1. Church of Santa María la Real
2. Palace of the Añués family
3. Palace of the Íñiguez Abarca family
4. Palace of the Ongay-Vallesantoro family
5. Church of San Salvador
6. Palace of the Íñiguez de Medrano family
7. Convent of Nuestra Señora del Carmen
8. Portal de Carajeas
9. Church of Santiago (St. James)
10. Convent of San Francisco de Asís
11. Palace of the París Íñiguez Abarca family
12. Palace of the Sebastianes
13. Palace of the Príncipe de Viana
14. Town Hall
15. Hermitage of San Adrián de Vadoluengo

MORE INFORMATION:

Guided tours
 Guided tours of Sangüesa and the church of Santa María la Real are available.
 Details in:
 • **the Tourist Information Office** (948 871 411)
 • **Sangüesa Tour** (620 110 581)

Leisure activities
 The 'Los Pozancos' picnic area, on the left bank of the River Aragon as it enters Sangüesa, has benches, tables, barbecues and fountains.

Sports in a natural setting
 In the Sangüesa area, you can go aircraft fly or autogyro (there is a flying school at Lumbier), horse riding, canoeing, rafting, or try other sports in contact with Nature.
 For more information, contact the Tourist Information Office.

Misterio de los Reyes
 On 6th January every year this passion play is performed in Sangüesa Festival of Regional Tourist Interest.

PLACES TO SLEEP

H1	Hotel Yamaguchi	Carretera de Javier, s/n.....	948 870 127
Hs1	Hostel J.P.	C/ Padre Raimundo Lumbier, 3.....	948 871 693
AT	Apt. Turístico Sangüesa	Plaza Saint Palais, 1 - 3° B.....	679 118 728
P1	Guesthouse El Peregrino	Camino del Silo, s/n.....	608 983 892
A1	Pilgrims hostel	679 432 348
C1	Campsite Cantolagua	Paseo de Cantolagua, 1.....	948 430 296

PLACES TO EAT

1	Asador Mediavilla	C/ Alfonso el Batallador, 15.....	948 870 212
2	Bodega de Vinos	C/ Mayor, 57.....	948 871 137
3	Camping Cantolagua	Paseo de Cantolagua, 1.....	948 430 296
4	Ciudad de Sangüesa	C/ Santiago, 4.....	948 430 497
5	Yamaguchi	Carretera de Javier, s/n.....	948 870 127



Sangüesa / Zangoza



Gobierno de Navarra / Nafarroako Gobernua
 AGENDA 2030



TOWN COUNCIL



CHURCH OF SANTA MARÍA LA REAL



PALACE OF THE ONGAY-VALLESANTORO FAMILY



AERIAL VIEW



POCHA BEANS



PALACE OF THE PRÍNCIPE DE VIANA



FESTIVITIES-PROCESSION

Sangüesa

LOCATION

The town of Sangüesa holds a strategic position between the foothills of the Pyrenees and the Ebro valley. To the north, it borders the municipal areas of Lumbier, Liédena and Javier; to the east, the province of Zaragoza; to the south, the Sierra de Peña and to the west, Aibar. It is located in the central area of Navarre and the River Aragón flows through it.

HISTORY

Its origins can be traced back to the Bronze and Iron Ages. There are also important Roman ruins in Sangüesa.

Old Sangüesa was located on a small hill, the present 'villa de Rocaforte', which acted as a frontier against the Muslim invaders in the 9th century. Following a decision by Alfonso el Batallador, King of Pamplona

and Aragon, a new town emerged (Sangüesa la Nueva) and the same King granted it the 'Fuero de Jaca' (a kind of magna carta) in 1122, because it was very useful to the kingdom to have a large town on the Pilgrims' Way from Somport (on the French border). This explains the rise and prosperity of Sangüesa as a result of the Pilgrims' Way to Compostela.

The town was designed as a fortress in the direction of the bridge over the river, with parallel and perpendicular streets surrounded by walls with towers (Sangüesa was often involved in the wars against Aragon for the defense of the borders of Navarre) and four gates at the cardinal points.

Tradition says that King Luis Hutín granted Sangüesa -the winner in the battle of Vadoluengo- the title of "La que nunca faltó" (the place that never let us down) in 1312 for its faithful defence of the kingdom.

At one time, it had up to five parishes and four monasteries. Its Palace-Castle was often host to Kings and Princes, and because it was the 'cabeza de la merindad' (similar to County Town), the Parliament of Navarre held its sessions there on several occa-

sions. It was so important in terms of caring for pilgrims to Santiago de Compostela that there is documentary evidence of up to twelve hospitals in the town. Prince Enrique de Labrit was born here in 1503, the son of Juan and Catalina, the last Monarchs of Navarre. Following the conquest of the Kingdom of Navarre and the annexation to the Crown of Castilla, Fernando el Católico confirmed the Fueros (privileges) of Sangüesa in 1513.

The River Aragon often burst its banks and caused great damage in the town. The most tragic flood happened in 1787, causing 600 deaths and the destruction of most of Sangüesa's houses.

The town was very important during the Carlist Wars because it was occupied by the Liberal troops.

Sangüesa is now a prosperous town with a population of around 5.300 inhabitants.

MONUMENTS IN SANGÜESA

They say that Sangüesa has a monument in every street, thanks to the Pilgrims' Way to Compostela.

The greatest treasure in the town is the **church of Santa María la Real (1)**, a national monument since 1889 and considered to be one of the best Romanesque buildings of all times. Medium-sized and elegantly designed, the front of this Romanesque jewel, built between the 12th and 14th centuries, inevitably makes visitors entering Sangüesa along the main street stop and look at it. The 15th century Gothic monstrance and its magnificent south front are the two most notable parts of the church. The front depicts the Final Judgement, the Arrival of Jesus in the Temple, and the Judgment of Solomon. It also bears witness to the strong influence of the Pilgrims' Way to Compostela on Sangüesa, as shown by scenes related to Nordic tales that were brought to the town by pilgrims. Continuing along the Calle Mayor, close by is the **Palacio de Añués (2)** (15th c.) and the **palace of the Iñiguez-Abarca family (3)** (17th c.). If you turn right into Calle Alfonso el Batallador, you reach the **Palacio de Vallesantoro (4)**, now the town's Cultural Centre, which is crowned by one of the most spectacular wooden eaves in Navarre. A short distance away is the **Gothic church**

of San Salvador (5), from the 14th c., with a Romanist altarpiece by Juan de Berroeta. In the nearby Calle Enrique Labrit stands the **house of the Iñiguez-Medrano (6)** family, with a Baroque entrance. Nearby are the remains of the old wall surrounding the town, and the **Convento del Carmen (7)** (15th c.), with a Gothic cloister from the 13th century. **Carajeas Gate (8)**. A tollgate and important thoroughfare for travellers, traders and pilgrims coming from Aragon; one of the entrance gates to the city.

The Church de Santiago (St. James) **(9)**, located in the street of the same name, is another construction of historical importance. It was initially built in late Romanesque style, and work continued on it during the Gothic period. The Plateresque altarpiece of San Eloy (16th c.), the stone statue of the Apostle St. James (Santiago), discovered in 1965 under the floorboards, its tower with battlements and the beautiful Romanesque porch are some of the treasures housed in this building. Opposite the church is the old Pilgrims' hospital, and the vousoir of the porch shows some of the pilgrim symbols. Another remarkable building

is the **convent of San Francisco of Assisi (10)**, founded in 1266 in honour of the Saint who set up the first Franciscan community in old Sangüesa (Rocaforte) in 1212, during his pilgrimage to Compostela. Here you can see the **Clock Museum**.

Returning to the Calle Mayor, other houses worth visiting are the **casa de Paris Iñiguez Abarca (11)** and that of the **Sebastianes (12)** (the birthplace of Enrique de Albret, the last Prince of Viana). Turning into the Calle del Mercado, we reach the **Palacio del Príncipe of Viana (13)**. This is a Gothic building with sober medieval masonry. The Prince of Viana lived here, and the palace is also known as the Palacio Real (Royal Palace). It evokes the era in which Sangüesa was the seat of the Court of Navarre. **The Casa Consistorial (14)** (1570) (the Town Hall) occupies part of the palace and has a Renaissance facade with a porch of four low arches called 'Las Arcadas'.

Another interesting landmark is the Romanesque **church of San Adrián de Vadoluengo (15)**, 1.5 km along the road to Sos and the hermitage de la Nora, towards San Martín de Unx.

Church of Santa María la Real

Sangüesa La Nueva (the old part was called Rocaforte) was founded in 1122 by Alfonso I el Batallador, King of Navarre and Aragon, as an important staging post on the Pilgrims' Way to Compostela from Jaca via Somport.

The rúa Mayor marked out the territory of its parishes, dedicated to Santa María in the northern part of the town and to the Apostle Santiago (St. James) in the south. Later, at the end of the 13th century, the parish of San Salvador emerged to cover a new neighbourhood, la Población.

In the 13th century, the different mendicant orders were established: Franciscans, Dominicans, Mercedarians and Carmelites.

The first written reference to the church of Santa María la Real is from 1131, when Alfonso el Batallador donated his chapel and palace to the Knights of St. John of Jerusalem. Later, in the 15th century, it became part of the diocese of Pamplona. Located next to a bridge over the River Aragon, the church had a defensive function, even in the civil wars of the 19th century. It was declared a national monument in 1889, and was restored during the first half of the 20th century.

The exterior

The three Romanesque apses in the sanctuary were built in the 12th century. At the end of that century and in the 13th the naves, the south front and the octagonal Gothic spire were built.

The front

Upon analysing the theme of the entrance, it must be remembered that its main function, just as that of almost the entire Romanesque sculpture, was to transmit a message to onlookers, both to Sangüesa wor-

shippers as well as the huge variety of pilgrims that passed before it. Its theme, therefore, has principally teaching and moralising purposes. The master sculptors left messages spreading the word of God and his actions in stone, with a simple and direct interpretation for the townspeople.

Yet Romanesque works above all represent the battle between GOOD and EVIL.

A clear example of this can be seen in the corbels on the door: the ox, a symbol of meekness, is positioned to the right of the Christ of the tympanum, corresponding to heaven and the blessed. On the opposite side - coinciding with the damned and hell - is an androphagus monster associated with infernal places. The reason it was located at the entrance of the church was to encourage worshippers entering the building to reflect upon the opposing places that awaited them after death: depending on their behaviour in life - good or evil - the peace and happiness of heaven or the pain and torment of hell.

You may be asking yourself who the master craftsmen of this beautiful entrance were.

AT THE TOP: we have a carving work by MASTER SAN JUAN DE LA PEÑA. He also did some work in the Huesca monastery cloister and in other Romanesque churches in Huesca and in Cinco Villas of Zaragoza. In this double gallery of archways, he depicted the prelude to the Final Judgement: Christ surrounded by the four evangelists, two angels and the apostles.

AT THE BOTTOM: the work by MASTER-SCULPTURE LEODEGARIUS

The use of the statue-column links it to the western entrance of the French cathedral of Chartres. This kind of coincidence reveals the French origin of the artist.

The central scene of the entrance of Santa María La Real is set out on the tympanum. In the centre, Christ is blessing, surrounded by trumpeting angels



announcing the Final Judgement. The terror of the imminent Final Judgement, which according to some interpretations of the Apocalypse would occur at that time, inspired a wide range of manifestations. Salvation of the soul was the greatest concern for the people at the time.

This entrance contains up to 300 images. Among them is the NORDIC LEGEND of the hero Sigurd and the blacksmith Regin. On the lean left-hand side, you will see a beautiful Nordic knot, and on the lean right-hand side, a blacksmith and a man slaying a dragon.

The legend: "Sigurd was the son of a King, but unaware of this he was raised in a forest. There he met the blacksmith Regin, who encouraged him to kill the

Dragon who guarded the treasure of the Nibelungs, and he asked him to bring him the heart of the beast. He forged him a sword and Sigurd killed the dragon. Yet upon touching his blood, he could understand the language of the birds, who warned him that the blacksmith would betray him (the blacksmith wanted the treasure)."

Could it have been a pilgrim from Scandinavian lands who first told Leodegarius this story before a fire? Contemplate this work, take your time, observe the archivolt and the leans and search for acrobats, warriors, bishops, musicians, falconers, blacksmiths, the sins, and fantastical creatures such as mermaids, basilisks, dragons and harpies....

The interior

The floor layout is Romanesque, with three naves (the central one being the widest) and three sections, with pointed arches and covered with Gothic tracery.

The Romanesque sanctuary, which has three semi-circular apses, is covered with a dome.

The following can be seen in front of the central apse:

1. The monumental dome: this is supported on four projecting arches, and is housed inside the tower
2. In the central apse, the Plateresque altarpiece (early 16th century): made by local artists and presided over by the image of Nuestra Señora de Rocamador. The evangelists are shown at the bottom, and there are scenes from the life of the Virgin Mary at the top, with an 18th century Assumption.
3. Opposite the central apse, in the chorus, a modern stained-glass window using mediaeval techniques, dedicated to the Virgin Mary.

In the lateral apses:

4. A Baroque Crucifixion (17th c.).
5. A Gothic image of San Blas (15th c.).
6. The Chapel of Saint Michael, built in the 14th century as a royal chapel. To the right is the main altarpiece, with a sculpture and paintings from the 16th century. In front is a diptych painting showing a vision of the Apocalypse of St. John and on the other side the Annunciation, dating from the 16th century. To the left is an image of St. Michael, also from the 16th c.
7. A niche with a Romanesque grille, housing a Baroque Virgin Mary.
8. The Chapel of La Piedad. Built in the 16th century, this contains scenes of the Descent from the Cross in

the Spanish-Flemish style of the first half of the 16th century, in an 18th-century altar piece. There is also an 18th-century canvas representing a miracle by San Francisco Javier and the legend of the knight Roque Amador.

9. The Chapel of the Virgen de la Nora. Image at the end of the 12th century from the chapel of the same name.

10. A processional monstrance. This is an elegant tower with three decreasing sections, topped in a glass case and a cross. Among the oldest in Spain, this exceptional partly gilded silver specimen was made in the Gothic style in the 15th century in local workshops, whose mark (SANG) is seen on several occasions. In the central part are figurines of eight apostles under baldachins, the central one being Santiago el Mayor. In the upper part, are two adoring angels. The octagonal base by José Velázquez de Medrano (1598) shows eucharistic allegories from the Old and New Testaments. It has been on display in several events, such as the Iberoamerican Exhibition in Seville (1929), Pamplona (1920) and Madrid (1986). It was restored in 1997 by the Ministry of Culture in Madrid.

11. An altarpiece of San Francisco de Javier. This is 20th-century neo-Romanesque, in which the carving of the Saint stands out. It was probably carved by Gaspar Ramos, of the Sangüesa workshop, from the 17th century.

