



ROMANESQUE
11th-13th C/BCN
URBAN HISTORY
GUIDE

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1 Episcopal Palace
C. del Bisbe, 5
Two wings of three floors of the Romanesque episcopal residence built about 1160 remain, set at right angles and opening onto the main courtyard, with arched porticoes and sculpted capitals on the *piano nobile* or main floor (12th-13th c.).

2 Tower of the Dean's Residence
Av. de la Catedral and Pla de la Seu
Tower of the Roman wall, with windows with double Romanesque arches (12th-13th c.). Nearby are the Neo-Romanesque windows of the towers of the Bishop and of the Archdeacon, in Plaça Nova (19th-20th c.).

3 Balmesiana Paintings
C. de Duran i Bas, 9
Paintings taken from a house demolished to allow construction of the Balmesiana Foundation, where they are currently exhibited. The paintings show plant, animal and heraldic motifs and simulation of *pilae rotatae* fabrics, with knights and falconers (late 13th c.).

4 Windows of La Canonja and L'Almoina
Av. de la Catedral and C. de la Tapineria
Polygonal tower of the Roman wall with double Romanesque-arch windows (12th-13th c.). The adjacent section of wall is topped by a section of wall with a pair of double Romanesque windows (11th c.).

5 Count's Residence within the Great Royal Palace
Pl. del Rei and courtyard of the Frederic Marès Museum
Remains of the count's residence from the early Romanesque period, integrated into the Palau Reial (Royal Palace). Still remaining are the barrel vaults of the ground floor and the two longitudinal façades of two upper floors, with primitive windows (11th c.) and other highly restored elements of the late Romanesque period (13th c.). The paintings (middle or late 13th c.) currently on display in the Saló del Tinell, came from the main reception room and most likely allude to the campaigns of King James I.

6 Building constructed on the Roman wall
Pl. de Ramon Berenguer el Gran
The chapel of Santa Àgata makes use of a section of the three towers of the Roman wall and a Romanesque construction built on the two arches of the sections of wall between the towers (12th-13th c.).

7 Convent of Sant Pere de les Puelles
Pl. de Sant Pere
A convent for Benedictine nuns, founded in 945 and later turned into a parish church (19th c.). The church includes the remains of a pre-Romanesque or early Romanesque church with columns and reliefs (9th-10th c.). The cloister (late 12th c.) was broken up and parts of it can be seen at the MNAC (Barcelona) and at the Santacana Museum (Martorell).

8 First church of the convent of Santa Caterina
Santa Caterina Market
Dominican convent established in 1223 and completely demolished in 1837. Excavations have revealed the remains of a Romanesque chapel (11th-12th c.), replaced by a church with three apses and a single nave, surrounded by the first monastic buildings (13th c.). Part of the remains can be seen inside the market.

9 Chapel of Marcús or Mare de Déu de la Guia
C. de Garders, 2 and Placeta d'en Marcús
Founded by the wealthy Bernat Marcús in the mid-12th c., associated with a traveller's hospital. The façades follow late Lombardian models (12th-13th c.) and the interior has been completely transformed.

10 Paintings of the conquest of Majorca
C. de Montcada, 15
Gothic house that includes a late Romanesque wing on the southern side of the courtyard, with a three-arch window (13th c.). The paintings on display at the MNAC (middle or late 13th c.) come from the main reception room and represent the conquest of Majorca in 1229 by King James I.

11 House and tower of the Academy of Fine Arts
C. del Sotstinent Navarro, 4-6
Section of the Roman wall that incorporates a Romanesque house with a façade over a large portico between two towers and altered remains of two large windows (12th-13th c.).

12 Tower on the Roman wall, with a raised Romanesque section and windows with double arches (13th c.), highly restored.

13 Paintings
C. de Basea, 8-15
Paintings exhibited in the MUHBA, from the upper area of the tower of a Romanesque house. They decorated two parallel walls of a room with an ogival vault and represent a cavalcade of knights (late 13th c.).

14 House and paintings
C. de Lledó, 7
House consisting of a Romanesque wing (12th-13th c.) parallel to the interior of the Roman wall, which includes a tower. The lower floor has a portico and painted decoration with geometric and plant motifs of unclear origin (12th-14th c.).

15 House
C. del Correu Vell, 12-14 and c. de l'Hostal d'en Sol, 4
A highly transformed stately home that has a Romanesque tower with double-arch windows (13th c.).

16 Paintings
C. de Lledó, 4
Paintings (second half of the 13th c.) exhibited at the MNAC, from the *piano nobile* or main floor of a Romanesque house, with four superimposed images that represented biblical scenes and others of uncertain origin, religious or secular.

17 Chapel of the Temple
C. d'Ataülí, 4
Chapel founded by the Templars in 1246, which then became part of the Palau Reial Menor (Lesser Royal Palace), with a single nave and arches with diaphragms hidden by a late Gothic vault that also hides the remains of Romanesque painting (13th c.). The door, which has been heavily reworked, is not in its original location and conserves Romanesque archivolt and corbels.

18 Church of Sant Miquel
Pl. de Sant Miquel
Church documented as early as 951. The nave occupies the building of the frigidarium of some Roman baths, paved in mosaic with marine motifs (2nd c.). A Romanesque doorway was discovered when the church was demolished in 1868. The mosaic was removed and is on display at the Museum of Archeology of Catalonia. This is a unique case in the city of the transformation of a building of antiquity into a medieval church.

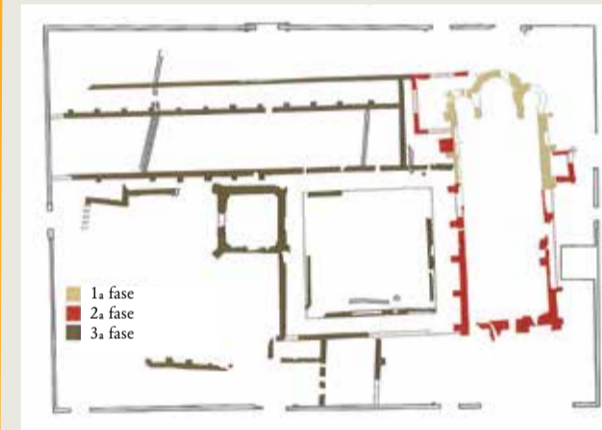
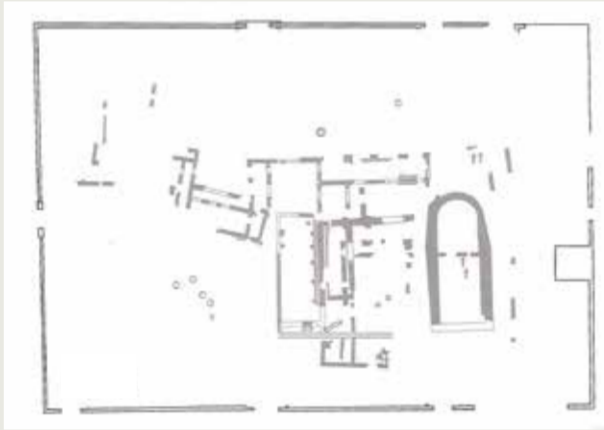
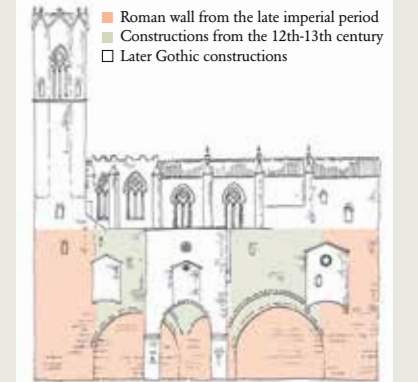
19 Banys Nous [New Baths]
C. dels Banys Nous and c. de la Boqueria
Baths documented since 1160 and demolished in 1834. This type of baths or *hammam* is typical of the al-Andalus style (12th-13th c.). Laid out at an angle, the warm room was square, with a dome and columns, and the hot and cold rooms were naves with ogival vaults. Some remains are conserved at the MUHBA.

20 Sant Pau del Camp
C. de Sant Pau, 99
The church is documented from 985 and was converted to a monastery in 1117, until it became a parish church in 1835. It was built on late Lombard lines (12th c.) and is notable for the sculpted doorway with pieces taken from late antiquity. There is an adjacent cloister with unique polylobed apertures and figured capitals (mid-13th c.).

21 Different elements of the cathedral
Passage from the cloister to the church: There is a Gothic door in the western crossing that integrates Romanesque pieces sculpted in marble. It has highly worked archivolt, richly figured capitals on the left (13th c.) and capitals with plant motifs on the right. Eastern crossing: Beside the Sant Lu door, there are parts of late Romanesque construction integrated in the Gothic work.

22 Chapel of Santa Llúcia, formerly Santa Maria dels Malalts or Mesells
C. de Santa Llúcia, 2
Chapel built during the 1260s and subsequently integrated into the Gothic cloister of the cathedral. Single nave, covered with an ogival arch and flat rear. Door with archivolt in degradation with figured capitals and late Romanesque decoration.

23 Chapel of Sant Llàtzer
Pl. del Padró, 2 and c. de Sant Llàtzer, 1-7
Chapel of a traveller's hospital, probably built in the middle of the 12th century. The chapel is highly reformed and restored; it consists of a single nave and a semicircular apse with late Lombardian decoration (12th-13th c.).



Barcelona is usually associated with Art Nouveau or with Gothic, but rarely with Romanesque. This style was said to be a rural and feudal form of artistic expression, far removed from urban settings. The reality, however, is that there are cities in southern Europe that, like Barcelona, from the year 1000 became dynamic capitals of principalities and republics, and which present notable Romanesque remains indicative of their importance, such as Pisa, or Toulouse in the Languedoc. But in Barcelona, these remains are far less manifest, either due to the disappearance of some of the main works or to the lack of attention to those that remain - an attitude unsuited to the combination of high artistic value and notable historical interest they often represent.

Barcelona, from Carolingian county to Mediterranean kingdom

Barcelona, taken from the emirate of Cordoba and incorporated into the southern frontier of the Empire of Charlemagne in 801, was thus historically integrated into the Carolingian order in its evolution toward feudalism. The Hispano-Gothic tradition preceding the Cordoba dominion was practically wiped out. In the 9th century, it was a small, distant nucleus of the political centres of the empire, with no important role. The main urban power was the bishop and it was governed by imperially appointed counts as part of broad territories, ranging north and south of the Pyrenees. In line with the changes in the empire, toward the end of the century, the title of count became hereditary and Barcelona, together with other nearby territories, fell to the lineage that gave rise to the local house of counts. This house, while acknowledging the Frankish king, acted almost as a sovereign and, from 950 on, established agreements with the caliphate of Cordoba that combined the alliances with attacks that culminated in the assault on the city by Almanzor in 985.



Barcelona gold coin (mancuso) of the Berenguer Count Ramon I, 1023-1024, MUHBA.

The break-up of the caliphate after the year 1000 left the military initiative in the hands of the people of Barcelona, who put pressure on Al-Andalus and, in exchange, obtained considerable tributes or parias. These contributions led to exchanges and allowed the counts to mint exceptional gold coins or mancusos. The acceleration of feudalization of society gave rise to major conflicts within the aristocracy and the Church, as a result of which, the count of Barcelona subjugated the major vassals, thereby extending his power over most of the Catalan counties, independent of the Frankish kingdom.

Despite the pressure brought to bear on the frontier with Al-Andalus, the territorial advance of Barcelona was slow until the middle of the 12th century, when, having consolidated the occupation of Tarragona, the towns of Tortosa and Lleida were conquered (1148 and 1149, respectively). This expansion confirmed the power of the house of Barcelona, which in little over half a century, went from possessing a small county conglomerate to dominating a large trans-Pyrenean kingdom and becoming a maritime force, in a process determined by the enterprise of Pisa against the Balearic Islands (1114-1115), the acquisition of major lordships in the Languedoc and Provence and, especially, the acquisition of the kingdom of Aragon (1137).

Barcelona, which became the de facto capital of the new kingdom, at the same time became the driving force and beneficiary of the expansion. In the early 13th century, domination of the Occitan lands was halted suddenly due to the military pressure of the kingdom of France, in its fight against the Albigenses or Cathars. However, the Barcelona monarchy turned its expansionist drive toward the Balearic Islands, with the occupation of Majorca and Ibiza (1229-1231) and toward the east of the peninsula, with the conquest of Valencia (1232-1245). This progression, which multiplied its dominions, continued with the conquest of Sicily (1282) and opened up a major conflict with the papacy and with the kingdom of France (1284-1285), which contested its power in the western Mediterranean, where the royal house of Barcelona had become a significant power and would continue to be so in the following centuries.



Lead seal of the Count King Pere I el Catòlic, 1210, Girona Capitulair Archive.

Growth and transformation of the city

The 10th century brought an end to the long de-urbanizing process that Barcelona had undergone since the disappearance of the Western Empire. The Roman walls were still fully active at that time, giving the city the status of a fortress. Inside the walls, a simple discontinuous structure of buildings coexisted with agricultural land, notable remains of Roman monuments, and the two eminent elements of urban authority: the episcopal see, of ancient origin, and the Palace of the Counts, linked to the Frankish order. From the middle of the century, the area outside the walls was occupied by the suburbs or burgh, which included the market and the port.

The assault by Almanzor in 985 must have delayed urban development, but it did not stop it. A result of this and of the process of feudalization was the conversion of the gates in the walls into castles in the early 11th century, under the control of the bishop and the viscount. Its towers and sections of walls gradually became patrician residences. Within the walls, building intensified

and parochial organization began to take shape with the churches of Sant Jaume, Sant Miquel and Sants Just i Pastor. The sector of the episcopal see was modified by the renovation of the cathedral (c. 1035-1058) and the implementation of canon law and hospitals. A new palace of the counts was built, which was surrounded by workshops making military equipment and luxury goods. At the main gate, the market was the focus of suburban growth, which extended around the walls and the streets that connected the city. To the east, an area of planned urban development, or new town, was established and reached the beach of Santa Maria del Mar. Windmills were installed to irrigate the urban area and the irrigation channel of the counts was created in the middle of the century; it was later integrated into the city and gave rise to a manufacturing area.



Architectural piece (impost) probably from the Romanesque cathedral, 11th century, MUHBA.

In the late 11th century, growth slowed and Barcelona did not recover until the middle of the following century, in a different context, when the new kingdom arose in the capital and agricultural activity was added to the incipient commercial and manufacturing activity. In the 12th century, there were fewer changes within the old walls, where the Jewish quarter or call was established. The urban fabric continued to expand, with planned sections in different areas outside the walls, where the areas specializing in supplies and services progressed, as well as incorporating new facilities, such as baths. Port and trading activity was concentrated beside the sea, between Regomir and Santa Maria del Mar, and would undergo considerable development in the following century with the installation of shipyards and corn exchange for the merchants.

The new urban form crystalized in the 13th century and would be pre-eminent for several more centuries. The old walled town fused with the extramural neighbourhoods to constitute a single body with a multiplied extension, which made the old walls obsolete and led to the citizens being protected by larger fortified walls, consolidated in 1285. In the middle of the growth surrounded by the new walls were the houses of the mendicant religious orders, merchants and military orders implanted over the century, together with the new patrician residences and a growing number of mercantile and artisan facilities. The city had become a great economic and political centre that went beyond Catalonia and the kingdom itself to take on a Mediterranean dimension. In this century, the sectors dedicated to maritime trade acquired their own organization or consulate (1258), while the main urban powers obtained municipal government from the monarch between 1270 and 1280.

Pre-Romanesque art and architecture in the 13th century

Romanesque art began in Catalonia in the early 11th century with the Italic current, which is why this stage, particularly in architecture, is called first Romanesque or Lombard, indicating the relations established with Italy that manifested in later influences from the same origin. The reception of the first Romanesque mixed with the process of feudalization and with the vigorous monumental and artistic renovation that came about from its consolidation.



Liber feudorum maior, representation of the sovereign of Barcelona in front of his chancery, c. 1160-1200, Royal Archive of Barcelona, ACA-Photoaixa.

In the two centuries after the Carolingian conquest, Barcelona showed no special vitality and, until the year 1000, no significant works were carried out. The only remains standing from the pre-Romanesque era are in the monastic church of Sant Pere de la Puelles, of uncertain date, between the 10th and 11th centuries. Of note in the plastic arts is the rich ornamentation of the Carolingian style of the *Liber iudicum popularis* manuscript, a secular legal work produced in a local scriptorium, dated at 1011.

The architecture of the first Romanesque includes important remains of lay residential buildings but no churches. The most notable are those of the Palace of the Counts (no. 5), which, due to its large size, constitutes an exceptional example on the continent of palace architecture of the time. Of the same age are the remains of constructions (no. 4) built on the old Roman walls at Pia Almoina and La Canonja. We don't know whether the works on the cathedral documented between 1035 and 1058 replaced the



Liber iudicum popularis, compiled by the judge Bonsom in Barcelona, 1011, El Escorial Library-Photoaixa.

existing cathedral or simply reformed it. However, the news of the sumptuous liturgical furnishings and the counts' tombs or the works of sculpture incorporated in the church in the 12th and 13th centuries, such as the marble door of the cloister, with Italianate carving (no. 21), indicate that the cathedral contained some of the best Romanesque works in the country.



Detail of the Romanesque marble door of the cloister of the cathedral of Barcelona, 13th century.

A large part of the religious architecture of the 12th and 13th centuries followed the models that evolved from Lombardian Romanesque, with the incorporation of sculpture. It belongs to the same church of the suburban monastery of Sant Pau del Camp (no. 20), which, late in the 13th century, was provided with a cloister with original apertures. The cloister of Sant Pere de las Puelles (no. 7), now gone, however, followed conventional models, just like the simple suburban chapels of

Marcús and Sant Llàtzer (no. 9 and no. 23), beside the road. A unique piece situated outside the Romanesque environment and linked to the architecture of Al-Andalus, are the New Baths (Banyes Nous, no longer existing) (no. 18). Notable among the residential buildings are the house and tower of the Academy of Fine Arts (no. 11 and no. 12) and the two wings of the Episcopal Palace (no. 1), which constitute the best piece of Catalan Romanesque domestic architecture.

The ascension to royal status of the counts of Barcelona led to the rise of notable creations in order to throw their new dignity into relief. Thus in 1157, a series of regal seals of high artistic quality was begun, and the *Liber feudorum maior* was created between 1160 and 1200; this was a highly singular work among the lavish productions of the chanceries of the time and is richly decorated with miniature ceremonial representations of the sovereigns.

The great urban expansion of the 13th century is barely represented in the architecture, as the many houses built at that time no longer exist. There is only the simple chapel of the Temple (no. 17) and the archeological remains of the first convent of Santa Caterina (no. 8). The best artistic creations still preserved from this period are the murals (nos. 3, 10, 13 and 16) of important patrician residences, built inside and outside the walled Roman town centre. The images, always of high quality, showed mostly images of horses or contemporary military feasts that exalted the expansion of the kingdom and its protagonists, but also represented religious themes. A large piece of this kind presided over the main hall of the Palace of the Counts or the Great Royal Palace.

Barcelona's Romanesque contribution consists of a number of paintings, miniatures and architectural works of great artistic and historic value, particularly due to its greater secular nature and because of its association with the counts and royals and their social environments. In the late 13th and early 14th century, the works on the cathedral and the chapel of the Great Royal Palace led to a replacement of the late Romanesque styles with a fully formed Gothic style.



Painting of the Palace of the Counts, or Great Royal Palace, showing a military campaign of the Barcelona sovereign. Mid-13th century, MUHBA.

The geographic and historical narrative of Barcelona in Romanesque times

The interest in Barcelona does not appear in the geographic literature until the 12th century, in acknowledgement of its incipient merchant and maritime power. Al-Idrisi, in *The diversion of he who wishes to travel the world*, dedicated to Roger II of Sicily (c. 1154), focused on the port and noted that the city had «a suburb and fortified walls» where «the king of the Franks [Catalans] lives because it is his capital» and because «it possesses ships that trade and make raids». In the *Book of Travels* by the Jewish author from Navarre, Benjamin de Tudela (before 1173), it is noted that «[in Barcelona] merchants arrive with goods from everywhere: Greece, Pisa, Alexandria in Egypt, from the land of Israel, from Africa and from all parts», indicating also the presence of a «holy community [of Jews] with wise and prudent men».

The outside view of the activity of the city led to a raised urban awareness and made Barcelona a protagonist of history and legend. «Head and principal of Catalonia» was its designation in the *Book of Kings* (1277-1280), an historical tract that tells how it was founded by Hercules, with a squadron of nine ships from Troy, which gave it the fabled name of Barca Nona. According to this narrative, sometime later, the Gothic chieftain Cataló populated it with his men, the Catalans. When it was taken from the Saracens by Louis, son of Charlemagne, the city was provided with a new order for the establishment of churches and monasteries. The old walls were given to the knights who took part in the conquest, while the area inside the walls was given over to the ordinary people. Some of these legends survived for a long time.



Small vase imported into Barcelona from Syria, 13th century, MUHBA.

950-1050

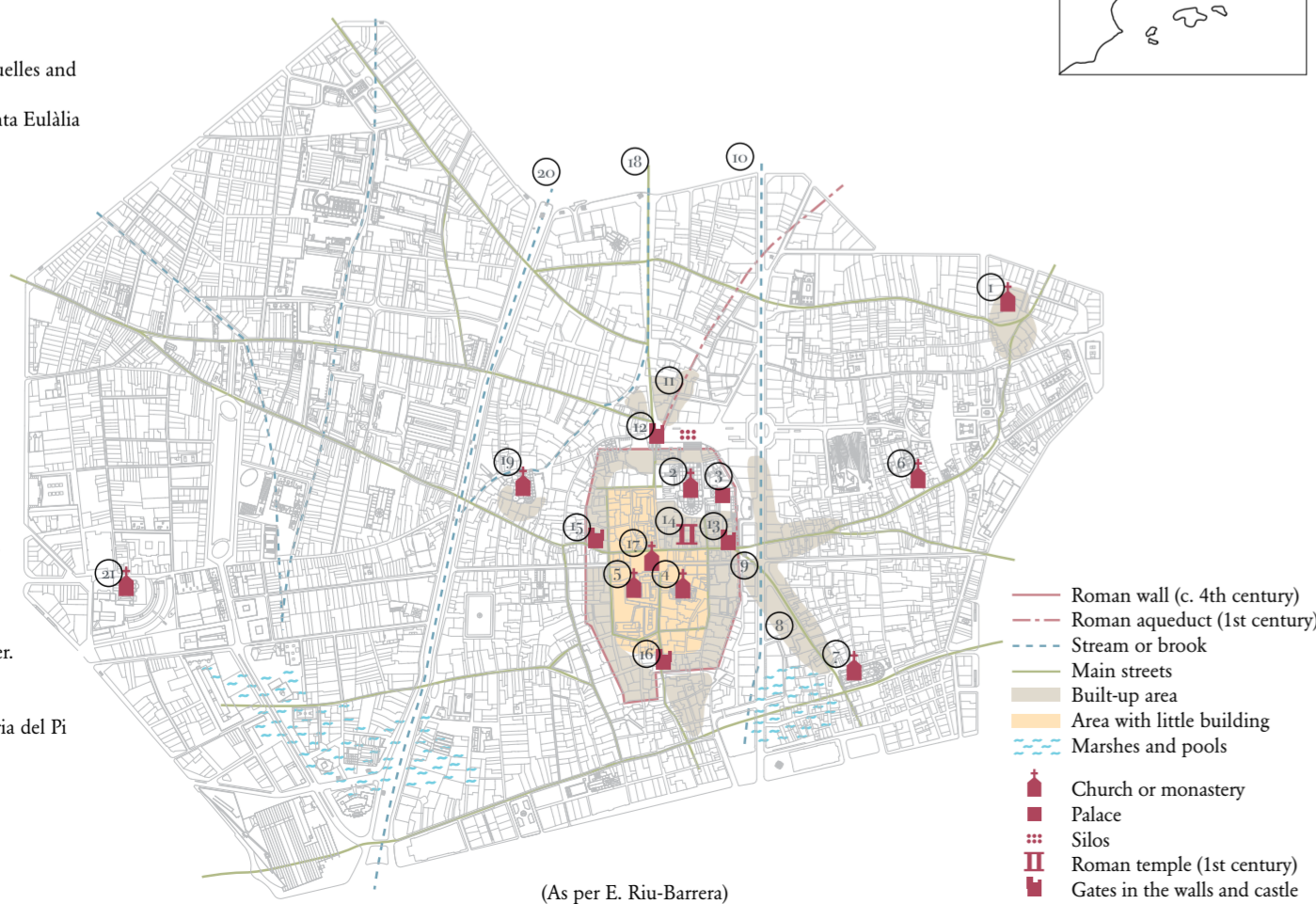
Main urban references in this period, subdivided into two by the assault of Almanzor in 985, as it separates a phase with little written information from a subsequent phase with gradually increasing documentation.

Before 985

- 1. Monastery of Sant Pere de las Puelles and chapel of Sant Sadurn
- 2. Cathedral of la Santa Creu i Santa Eulàlia
- 3. Palace of the Counts
- 4. Church of Sants Just i Pastor
- 5. Church of Sant Miquel, former Roman baths

After 985

- 6. Church of Sant Cugat and the Rec and Via Francisca
- 7. Church of Santa Maria del Mar
- 8. Carrer de Santa Maria
- 9. Market
- 10. Torrent del Merdançar
- 11. Burgh of Arcs Antics
- 12. Tower of the Archdeacon's Residence
- 13. Old Castle and Main Gate
- 14. El Miracle and Paradis cemetery
- 15. New Castle and New Gate
- 16. Gate castle and burgh of Regomir Sector of the Alazines or Aladins and the Ventosa tower.
- 17. Church of Sant Jaume
- 18. Well of Moranta i Cogoll
- 19. Church and burgh of Santa Maria del Pi
- 20. Seasonal stream
- 21. Church of Sant Pau del Camp

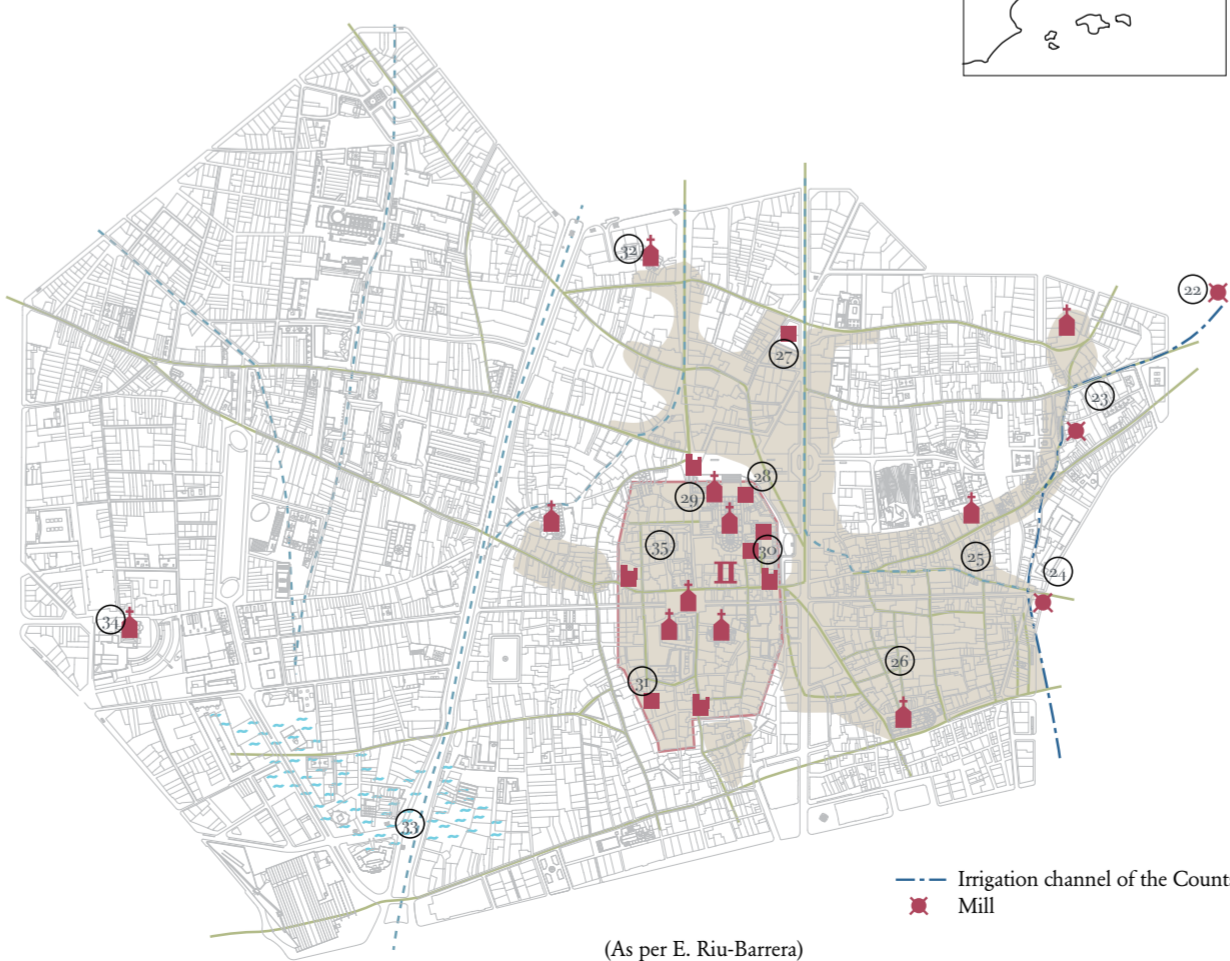


(As per E. Riu-Barrera)

1050-1150

Main urban references newly documented in this period, added to those of the previous era.

- 22. Soler Mills
- 23. Mills of Sant Pere
- 24. Mar Mills
- 25. Diversion of the Merdançar
- 26. Vilanova or new sector of urbanization
- 27. Lesser Palace of the Counts
- 28. Hospital and canonical dormitory
- 29. Church of Sant Sepulcre
- 30. Episcopal Palace
- 31. House of the Temple militia
- 32. Monastery and villa of Sant Sepulcre, later named Santa Anna
- 33. El Cagaell
- 34. Monastery of Sant Pau del Camp
- 35. Call [Jewish quarter]

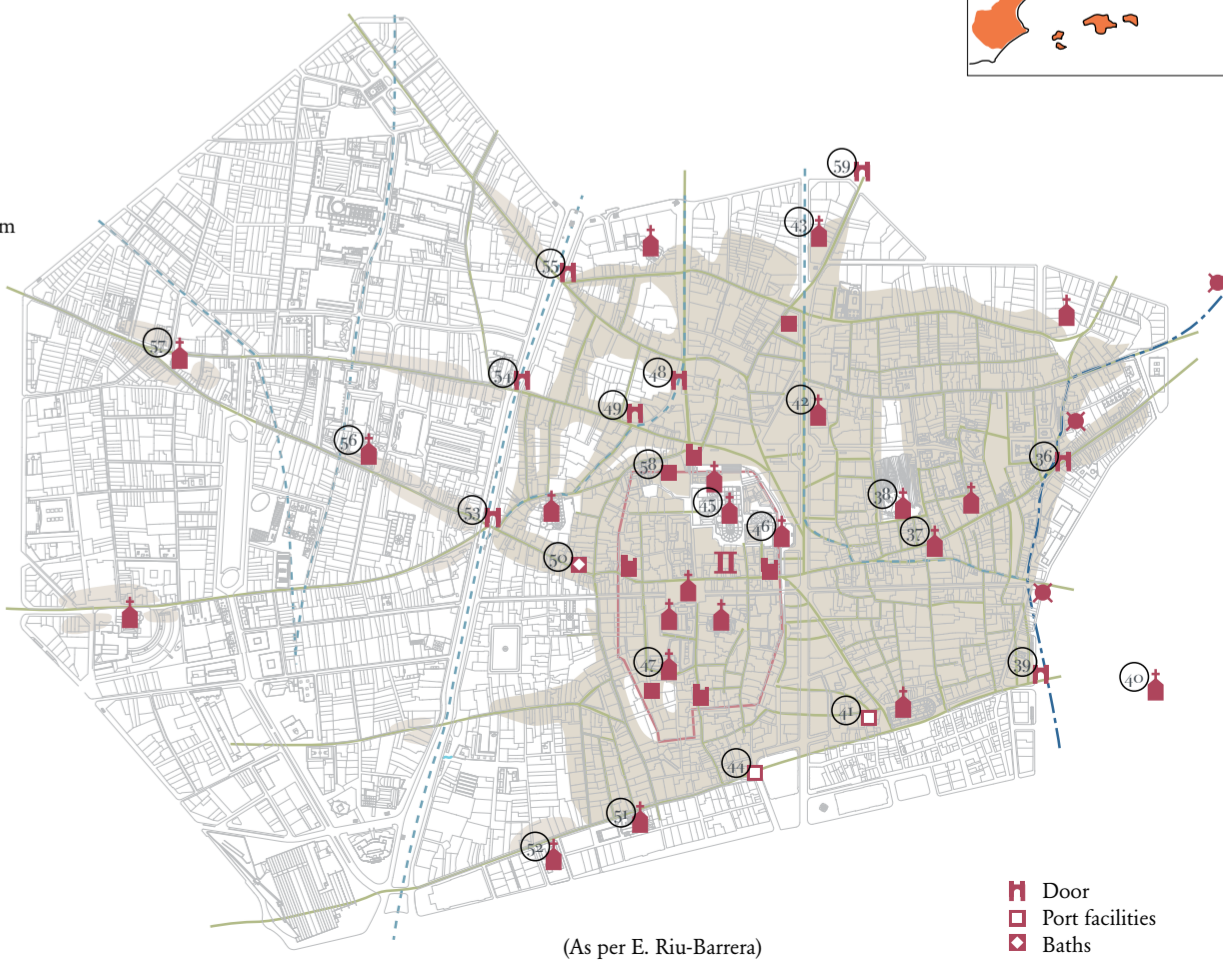


(As per E. Riu-Barrera)

1150-1280

Main urban references newly documented in this period, added to those of the previous era, which ends with the construction of the new walls, ordered by King Pere el Gran in 1285 and which meant the establishment of a new urban form.

- 36. Campedrà Gate
- 37. Chapel of Mare de Déu de la Guia or Marcús
- 38. Convent of Santa Caterina
- 39. Born Gate
- 40. Convent of Santa Clara
- 41. Corn exchange
- 42. Hospital convent of Sant Joan de Jerusalem
- 43. Convent of Santa Maria de Jonqueres
- 44. Shipyards
- 45. Chapel of Les Onze Mil Verges or Santa Llúcia
- 46. Chapel of Santa Maria del Mar in the Greater Royal Palace
- 47. Command of the Temple and chapel of Santa Maria del Palau
- 48. Pou d'en Moranta Gate
- 49. Cases de Berenguer Vilarjoan Gate
- 50. Banyes Nous [new baths] and Lesser Call [Jewish quarter]
- 51. Convent of La Mercè
- 52. Convent of Sant Francesc
- 53. Boqueria Gate
- 54. Ferrissa Gate
- 55. Santa Anna Gate
- 56. Colomb Hospital
- 57. Sant Llàtzer Hospital
- 58. Episcopal Palace
- 59. Jonqueres Gate



(As per E. Riu-Barrera)