

# La Cerdanya

Art and Patrimony









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## A brushstroke of history

The first clear remain of human occupation is a Paleolithic outdoor camp, from 17000 B.C. From the Neolithic, between 5000 and 3000 B.C, we also have camps on the plain. The increase of population in the Bronze Age is evident in villages, caves and megaliths. The settlers of the first millennium B.C practiced the cremation of the dead and made pottery decorated in a Baroque way. They also constituted the town of Ceretans, who spoke a vasconic pre-Indo-European language. Towards the 4<sup>th</sup> and 3<sup>rd</sup> centuries B.C, the Iberians provided a new urbanism, the potter's wheel and the writing. In La Cerdanya, we have the largest collection of rock carvings of the Peninsula and one of the few that makes up the complete alphabet.

Towards the end of the 1<sup>st</sup> century B.C, the Romans installed the capital in Iulia Lybica (Llívia), a *civitas* -the only one in the Pyrenees- that enjoyed a short but glorious life. After the brief Visigoth rule, the county of La Cerdanya became part of the Hispanic Mark depending on the Frankish kingdom. The counts of La Cerdanya began the conquest of central Catalonia, controlled by the Muslims between the 8<sup>th</sup> and 9<sup>th</sup> centuries. Then, Talló stood out as an ecclesiastical and administrative power center and head of a *pagus*.

In 1178, the King Alfonso I founded the Podiumceretanum (Puigcerdà), which later would become the capital of La Cerdanya. A period of political stability and economic dynamism began, of the late 13<sup>th</sup> century and especially during the first half of the 14<sup>th</sup> century, which led Puigcerdà to become a magnet for the mendicant orders, the Jewish

communities and the merchants. At that time, the counties of Roussillon and La Cerdanya were part of the kingdom of Mallorca due to the division of the kingdom made by the King James I.

The modern Age was marked for instability caused by the fightings between factions of the local gentry, the phenomenon known as banditry. During the 17<sup>th</sup> century, the international wars between the monarchies of France and Spain, in which La Cerdanya was a recurring scene, were constant. With the signing of the Treaty of the Pyrenees in 1659, the county of the Roussillon and 33 villages of the county of La Cerdanya passed to French obedience. The border reached the foot of Puigcerdà and France fortified it with the Mont-Louis citadel. The new stripe would strongly influence the relations with France and the daily life of the population. The War of the Spanish Succession, in the early 18<sup>th</sup> century, meant a new French occupation and the construction of fortifications in Puigcerdà and Bellver. With the implementation of the Bourbon *Nova Planta*, Puigcerdà became head of Correction between 1716 and 1833. Within this period it is important to highlight the parenthesis of the Peninsular War (1812-1814) during which the French created the Department of Segre, with Puigcerdà as a capital. In 1833 the provincial division was configured, which would divide again La Cerdanya, now between Girona and Lleida. During the Carlist wars, our territory defined its position to the liberal side. At the end of the 19<sup>th</sup> century the phenomenon of the summer holidays started starred by the bourgeoisie of Barcelona that sought out the bucolic landscape and the healthy climate of La Cerdanya. All these events have left a mark: the heritage that we preserve and, especially, share and make it known. **Enjoy!**



Bellver de Cerdanya



Iravals



Alp



Font-romeu



Er

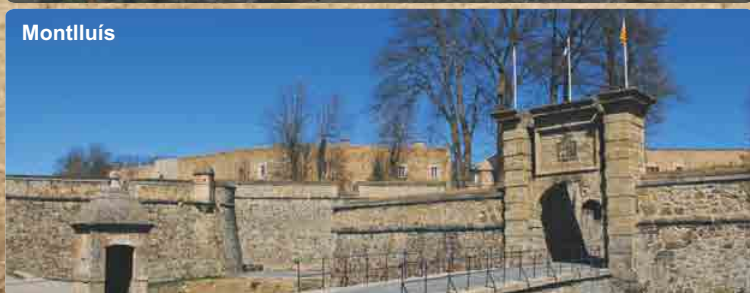


Llívia

Martinet



Montlluis



Puigcerdà



## 1. PUIGCERDÀ, THE MEDIEVAL TOWN

The town of Puigcerdà was founded at the end of the 12<sup>th</sup> century by the King Alfonso I. Its purpose was to encourage the development of the frontier towns, the first defending bastions of the kingdom. Puigcerdà grew rapidly and lived moments of maximum splendour during the 13<sup>th</sup> and 14<sup>th</sup> centuries. It is in this time when the structure of the urban centre of Puigcerdà is set up.

At the heart of the town the **bell tower** of the old church *Sta. Maria* of Puigcerdà is erected. This imposing octagonal tower of 35 metres high was built in the middle of the 17<sup>th</sup> century. At the base you can see a Gothic portal of red marble, one of the entrances to the temple of *Sta. Maria* that occupied the space of the square. The church was demolished in 1936 by the anarchist militiamen.

The main street of Puigcerdà, **Carrer Major**, is one of the oldest of the town. It connected the church with the magnificent arcaded square of rectangular shape now known as **plaça de Cabrinetty** (the old main square). This large space has been, until recently, the place of holding markets, fairs and popular festivals. It is dominated by the **statue of the liberal soldier Josep Cabrinetty** (1822-1873), liberator of Puigcerdà during the Carlist siege of the April 10<sup>th</sup> and 11<sup>th</sup> in 1873.

The **Town Hall of Puigcerdà** is located in one of the entry points of the old town. The original building, the headquarters of the medieval consulate, was destroyed during the Civil War by a terrible fire. What you can see today is a reconstruction of the 50s.

At the street **Passeig 10 d'Abril** you can find the old **convent of St. Domènec** (beginning of the 14<sup>th</sup> century), which is now a parish church. From the old convent, there is only one nave remaining and one part of the cloisters. In these areas there is nowadays the Library of the County of La Cerdanya and the Archive of La Cerdanya. The church has a single nave and its head is cut off. It was rebuilt after the Civil War by the architect Josep Danés and restored in 2014. In one of the lateral chapels, a set of the most

important **Gothic moral paintings** of Catalonia (1340-1350) is preserved.

Going up along the street, you will reach the **monolith to the heroes**, a piece of red marble of Isòvol that reminisces the killed people in Puigcerdà during the Carlist sieges in 1837, 1873 and 1874.



**We also recommend:** a visit to the top of the bell tower with a panoramic view of 360 degrees of La Cerdanya.

## 2. THE LAKE AND THE FIRST SUMMER

Documented since the 13<sup>th</sup> century, the lake of Puigcerdà is an infrastructure closely linked to the population. Over the centuries it has had various uses, from the most utilitarian in the medieval and modern time to the most recreational typical uses of the last century.

It is unknown whether **the lake of Puigcerdà** has a natural origin or is a manmade space. It is first mentioned in documents in 1260. Since then, we know that it has been used, among other things, as fire water tank, to water the gardens of the town, to breed and extract fish (trouts, barbells, eels...), to produce ice, electricity and, more recently, as a recreational space.

At the end of the 19<sup>th</sup> century, Puigcerdà and La Cerdanya became fashionable as a summer holiday location among the Catalan bourgeoisie. From that time, the big towers that you can see around the lake, designed to accommodate the wealthy families, are dated. Its architecture is characterized by the eclecticism of forms and sumptuous spaces. These buildings totally changed the appearance of the town of Puigcerdà and drove the development of the residential area around the lake: the opening of the walk of the ditch (1884), building a house of baths (a building that you can see in the park, which opened in 1885) and finally the creation of the **park Schierbeck** in the early 20<sup>th</sup> century. The park has its origins in the donation that the consul of Denmark, German Schierbeck, summer visitor of Puigcerdà, made of some fields of his property for the construction of a public park. Today some of the towers that still remain have become apartments, a hotel and public facilities. The **Municipal School of Music Issi Fabra** occupies the old house **Casa Font**, and the first summer house, **Casa Fabra** built in Puigcerdà in 1867, is now the headquarters of **the County Council of La Cerdanya**.

**We also recommend:** the road from the lake that passes through the walk of the ditch, leads to the Lover's road and to the small church *St. Jaume de Rigolisa* (rebuilt at the end of the 19<sup>th</sup> century).

In the same constructive line we find the building **Casino Ceretà**, opened in 1893. The Casino held musical evening events, plays and concerts. In summer, it was the meeting point of the summer visitors' community and the local outstanding men. This unique building is located in the square *plaça Barcelona*, a place that connects the old town of Puigcerdà with the lake. The name of the square was chosen precisely in honour of the visitors of the capital.





### 3. CERDÀ MUSEUM

It is located in the old convent of the Barefoot Carmelite or Cloistered, raised between 1880 and 1897. In 1982 it was left by the religious community and the restoration project as a museum began in 1993.

The convent was dedicated to the Sacred Heart and to *Sta. Margarita María de Alacoque*. The sisters did sewing jobs for the people of the town—which were received or delivered by the turn of the entrance- and were much loved by the Puigcerdà people and by the rest of people of La Cerdanya. In 1982, the elderly sisters moved to Amposta due to the lack of peace and tranquillity and also to its grandeur for a very small community.

The **architectural project** of the Cerdà Museum is based on the restructuring of the conventual galleries -where there was the dining room, the cells, the washing place and the cemetery-, that turned to be distributed over three floors and one floor in the shape of L to accommodate the permanent exhibition room, the temporary exhibition and the workshop and storage area. The church was renovated as a hall and an auditorium and the cloistered space is now a courtyard in where several activities are held in summer.

The collections of the museum are related to the **natural environment** (mollusc and coral fossils, vegetation of the Miocene lake, cold wildlife, naturalized animals, minerals and rocks), the **archaeology** and **history** (pottery, bone and stone tools, metal parts, numismatic collection...), the **art** (painting and sculpture) and the **ethnology** (the farmer's world, craft tools, household items and winter sports).

The **museum project** appears from a plural and cross-border approach that includes the nature, history and ethnology of the region. The execution begins with the **home and family of La Cerdanya**. Other spaces will be dedicated to the **history of Puigcerdà**, La Cerdanya landscape and the cloisture convent. In the courtyard, a set of carved stones, from the Roman era to the

present day, show **the work of the granite** and the various uses that people gave it (domestic, funerary and religious).

The museum also fulfils **functions of sociocultural and regional order**, such as the documentation of collections, the restoration of parts, the integration and assembly of exhibitions, the organization of workshops and educational activities, the participation in archaeological and naturalistic research, the patrimonial spreading and the technical advice.





## 4. FROM IULIA LYBICA TO LLÍVIA

It is the oldest town in the county and its old town centre is declared as historic. It was probably Julius Caesar who baptized it as Iulia Lybica and gave it the title of town. It was a stronghold of the counts of La Cerdanya. Louis XI of France destroyed the castle and its privileges during the 15<sup>th</sup> century, as a result of the Treaty of the Pyrenees in 1659; it remained as a Spanish enclave in the territory of France.

When we go to Llívia along the road N-154, what stands out from the mass of buildings that make up the population is the bell tower of the church and the castle hill. Reaching the town, we will pass by the **Standing Stone**, possible prehistoric menhir. From the main square **plça Major** to the church, the town is a set of great interest. Next to the church you can see the remains of the Roman Iulia Lybica. The building of the church **Nostra Senyora dels Àngels** dates of the 16<sup>th</sup> century, although from the building of the 13<sup>th</sup> century is preserved the ironwork south gate. It is important to emphasize the west portal as it is one of the few examples of the Renaissance that exist in the region; it is framed between two circular towers that are part of the fortifications around the church. From this enclosure it is necessary to highlight the great square bell tower and the **tower of Bernat de So**, which was a prison. The church is an example of rural Gothic and in the sacristy there is a Gothic Christ wood carved of mid-14<sup>th</sup> century. The **Baroque altarpiece** of the Spanish school, the carved **tombstones**, the fountain and the **Cross of Turet** also stand out.

From behind the church, we can take a path that will go up to the **castle**. It consists of two sets: **the lower area** and **the upper area** or fort. From the first, we need to highlight **the tower of Estavar**, which retains a good high and receives its name for the dominance that has on the town. The upper area is fully excavated and conditioned to the public visit. The structure that it is allowed to visit is the result of the last major reform made between the 13<sup>th</sup> and 14<sup>th</sup> centuries. It is a square structure, surrounded by a wide moat, with a round tower at each corner; inside it is identified a central

courtyard in which there are several rooms, a tank and a sovereign tower with a tank and surrounded by a small moat. The phases of occupation identified go from Roman times, through the Visigoth castle, the castle of the Counts of La Cerdanya, of the 9<sup>th</sup> to 11<sup>th</sup> centuries; the royal castle of the 12<sup>th</sup> to 15<sup>th</sup> centuries, time of its destruction. In the 17<sup>th</sup> century it was a control point for Catalan Revolt.



**We also recommend:** going down to the chapel of *St. Guillem de la Prada*, next to the Segre River.

## 5. A UNIQUE PHARMACY

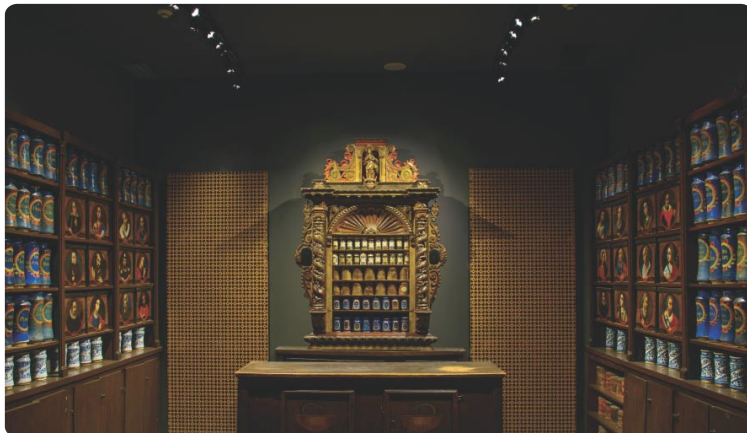
The Llívia Museum is one of the main cultural and tourist facilities in the region. The content is divided into two distinct parts, first a brushstroke of the history of Llívia and second, a part focused exclusively on the pharmacy Esteva.

In the first part, we highlight four jewellery unique in Catalonia: The burial of a **monkey**, of the 6<sup>th</sup> century A.D., found in the archaeological excavations of the Roman city of Llívia (Iulia Lybica) and decorated with elements of the military uniform time; **a helmet and a mask** of the 15<sup>th</sup> century, found in the archaeological excavations of the castle of Llívia, and the **book Ferrat**, a manuscript volume on parchment and with wood covers wrapped with leather and five nails (which give it the name by which it is known), which constitutes a collection of municipal privileges granted to the town of the end of the 14<sup>th</sup> century to the first half of the 16<sup>th</sup> century.

The second part is exclusively about **the Pharmacy Esteva**. There is evidence from 1594 and it is considered one of the oldest in Europe. In the early 17<sup>th</sup> century Esteva family took charge of it, a saga that for seven generations remained the pharmacy open, until 1926 when the last pharmacist closed it. In 1965 the provincial council of Girona bought it with the commitment to stay in Llívia; thus, first was set up in the Tower of Bernat de So and later was moved to its current location.

The exhibition allows seeing a true work of art. Highlighting the **cordialer**, a Baroque polychrome wood cupboard carved by Joseph Sunyer, of the late 17<sup>th</sup> and the early 18<sup>th</sup> century, which had the role of saving the most rare and poisonous products; the famous **blue jars**, dating of the 16<sup>th</sup> and 17<sup>th</sup> centuries, of which the Llívia Museum owns one of the finest collections in Europe; **the Renaissance polychrome wooden boxes**, with the reproduction

of images of saints, in which various herbs were kept. Also, it contains a library, a pharmacopoeia and laboratory instruments of the 19<sup>th</sup> century.



**We also recommend:** a visit to the remains of the Roman city of Iulia Lybica and the Farmers' Museum.

## 6. BELLVER DE Cerdanya, A LEGEND TOWN

The capital of the bailiwick has its origins in the town charter granted by the Count of Roussillon and La Cerdanya, Nunó Sanç, in 1225, but it was King James I who consolidated it with privileges and undertook to build walls and towers. The explosion of the powder magazine in 1665 destroyed the castle and part of the town.

The route begins in the car park below the wall. From there, we need to take the escalator and walk along the **wall** that closed the town with a perimeter of approximately 535 m.

On the left, we find the old courtyard of the convent of **Ca les Monges**, now a green space and a cultural centre; next to it, the church of **St. Jaume i Sta. Maria**, of the 13<sup>th</sup> century, an example of rural Gothic with large diaphragm arches, and in the interior the reproduction of the front of the church of **St. Andreu of Baltarga**.

We will reach the magnificent arcaded square, the square **plaça Major**, the centre of the medieval town, where is important to emphasize the building of **the Customs**.

We continue to the west and then we find the square **plaça del Castell** and **the lookout of James I**. Here, the new buildings erase the place where there was the fort of the castle of Bellver, of which just remains the **tank**, construction that we see coming down the stairs.

We reach the place of the missing **portal of Baridà**, one of the two doors that had the town. Back up along the street Castell, on the left, we will turn right into **carrer del Mig**, old lower street in where was the wall. Then we get to the other gate of the town, **the portal of La Cerdanya**.

Continuing on the street carrer de la Muralla until the square of **Gustavo Adolfo Bécquer**, in honor to the Sevillian poet and writer who spent one season in Bellver, where he was inspired to write the

**We also recommend:** a walk along the expansion district of Bellver, the square and the chapel of *St. Roc*, the tower of *St. Josep* and the fountain of Cucs, heading to Pi.

legend *The Devil's Cross*. Retracing our steps, we will take the street carrer de l'Amargura, a small street with stairs, where we will find the house where he lived, indicated with a commemorative plaque.

Going down again along the street carrer de la Muralla, we will cross the old Portal of La Cerdanya and take the street Joan Alay to the square *plaça del Portal*. From here the view of **the prison tower** offers all its dimensions. It is one of the best preserved of the wall, with three rooms.





## 7. THREE JEWELS OF THE BAILIWICK

It is a subregion within La Cerdanya that corresponds to the old *pagus* Tollonense. The Romanesque of the Bailiwick is characterized by the balanced lines and the austerity, with an almost absolute absence of the decorative and sculpture elements.

We start the tour from the village of **Sta. Eugènia of Nerellà**. The church is a building altered to the point that the current access to the site is where the Romanesque apse was. Its uniqueness lies in the leaning tower. It is the only full Romanesque bell tower in La Cerdanya. With a fall down of 1.25m, it has been restored following the same technique used for the tower of Pisa.

We will take the road St. Jaume towards the east, the current road that leads to Bellver, up to **Sta. Maria of Talló**, the most important Romanesque building of La Cerdanya, first mentioned in the Act of consecration of La Seu d'Urgell, in the second half of the 10<sup>th</sup> century. It hosted a canonical community and in the 13<sup>th</sup> century the archdeaconry of La Cerdanya until the 16<sup>th</sup> century. It is a large building, with an apse of the 11<sup>th</sup> century and a nave of the 12<sup>th</sup>. At first, it had a large central apse and two side apses, which disappeared when the bell tower was built and when the sacristy was shut. It would have had a cloister attached to the southern part, into which people could access from the church through two semicircular doors that can be seen in the façade. The main door would have been the same as the present one, which retains a magnificent Romanesque ironwork.

Inside a Romanesque carving of the Virgin of the 13<sup>th</sup> century is venerated.

From Talló, we will search the small town of Pedra. The visit to **St. Julià of Pedra** is special to the site. The building was built between the end of the 10<sup>th</sup> century and the beginning of the 11<sup>th</sup>,

and in the 12<sup>th</sup> was covered with a barrel vault.

In 1983-84 was recovered from the severe impairment that caused the fire in 1936. Inside medieval funerary steles from the cemetery of Talló are still preserved.



**We also recommend:** the Bailiwick is constituted by large and small villages that all offer Romanesque jewels: *St. Marcel* of Bor, *St. Serni* of Coborriu, *Sta. Cecília* of Beders, *St. Andreu* of Baltarga, *St. Martí dels Castells*, *St. Iscle* and *Sta. Victòria* of Talltendre, *St. Mamet* of Anes and *St. Esteve* of Prullans.

## 8. FONT-ROMEUE, FROM THE HERMITAGE TO THE SOLAR FURNACE

Font-Romeu, Odelló and Vià is a region of the Upper Cerdanya or also known as French Cerdanya, in the Eastern Pyrenees Department. The three villages are in a prime location at the foot of the forest *La Calma*, in the sunny side of the mountain. From Font-Romeu, all the natural valley of La Cerdanya can be seen, from the hill of Coll de la Perxa to the gorge of Baridà. If we turn the gaze towards the south, we can see the massif of Puigmal, which makes border with the region of Ripollès.

**The hermitage of Font-Romeu** (fountain of the Pelegrí) is a place of pilgrimage and devotion to the Virgin of Font-Romeu. According to the legend, an ox that was grazing found the image of the Virgin Mary near the fountain and the inhabitants of Odelló built a chapel at the same place. In the 17<sup>th</sup> century, the influx of pilgrims led to the construction of the shrine, the inn and the church today known.

The image of **Our Lady of Font-Romeu** is an entirely golden wood carving of the 12<sup>th</sup> century that can be seen in the alcove of the Virgin in the hermitage during the summer months and in the church of Odelló during the winter months.

It is the shrine that gives the town its name, which from 1900 grew a few meters below. One of the earliest and most iconic buildings is the **Gran Hotel**, opened in 1913 as a luxury accommodation and promoted in the European field as a climatic station for practising winter and summer sports. With it, the growing tourism activity also promoted the construction of houses and other buildings to set the current population. The skiing in Font-Romeu begins in the early 20 and is linked to the entertaining activities organized for guests of the Gran Hotel. The first ski lift was built in 1937 and went out from the plain of the Hermitage.

**The Great Solar Furnace of Odelló.** Opened in 1969, is a construction of experimental research related to the *Centre National de Recherche Scientifique* (CNRS) and to the University of Perpignan.

In this complex, the production, the transportation and the storage of the solar energy are done and also, the elaboration of materials under extreme conditions. In addition, the Great Solar Furnace proposes recreational and educational visits around the solar energy.



**We also recommend:** the path of the Calvary, which is taken from the hill of the Calvary, just above the hermitage. The church of *St. Martí* of Odelló.

## 9. THE DOLMENS. HOUSES FOR CORPSES

The four dolmens selected have a simple chamber, a majority type in the Pyrenees. It is characterized by having two side blocks, a third header, a deck and one smaller, in the front, which left an opening through which the deceased was deposited. Within the megalithic these ones are late, from the Chalcolithic to early Bronze Age (2000 and 1700 years A.D. s/c).

### Dolmen of Ca n'Òren I (Prullans) or the Covered Rock

**Coordinates:** UTM 31 N/ED50: X: 396183.3 Y: 4694842.9  
H: 1591.6 m asl

**Approach:** from Prullans to fortified farmhouse of Orèn. Once past, there is a fence. We cross it and take a way up. We find a post with indications. We follow a path marked with yellow rectangles until we find a new post: climb up to the left. It takes between 35 and 55 minutes to get to the dolmen. Shortly before arriving there, the road enters into the forest and then we have to turn right to find the dolmen after about 35 meters. Return the same way.

Discovered and plundered in 1915. From seven to ten people were buried -children included.

Findings: flint and bone arrowheads and a stone ax. In addition, a fragment of a human trepanned skull.



### Dolmen of the Paborde, La Molina (Alp)

**Coordinates:** X: 414390.63 Y: 4688515.72 H: 1,423 m asl

**Approach:** The dolmen is located about 400 meters away to the east from the train station, on a hill that is on the right side of the road. After crossing below the railway bridge and about 100 meters away from the railway you will find a sign.

Discovered in 1954, excavated and rebuilt in 1980. Rills and hemispheric domes chiselled in the slabs. In the Bronze Age was reused for funeral purposes and in the 20<sup>th</sup> century was also taken as a shepherd's hut.





**Dolmen of the Camp Cave of Marunya, Brangolí (Enveig)**, also called dolmen of Marrunyes or dolmen of Cal Cavaller

**Coordinates:** (UTM 31 N/ED50) X: 410009.31 Y: 4703800.22 H: 1.476 m asl

**Approach:** located between the villages of Feners and Brangolí. Road from Enveig to Bena. Crossing at km 40.2. Turn right; pass Feners (40.9 km) and about 300 meters ahead you will find on the right, the indication sign of the dolmen.

The most monumental model of La Cerdanya and the best preserved. Hemispheric domes chiseled in the slab, which is broken and fallen in front.

Findings: Flint tips and blades, glass paste bead, handmade ceramics and a small schist plate (J. Abelanet, 1950-55).



**The dolmen of Pascarets or of Borda (Eina)**

**Coordinates:** X: 423905.92 Y: 4,704,084.71 H: 1,565 m asl

**Approach:** check the megalithic itinerary departing from Eina.

Tumulus of 17 m in diameter well preserved. Findings: flint flake, pottery from the late Bronze Age, steatite beads and a gneiss circular plate (J. Abelanet). Cover placed later by GRAHC (Groupe de recherches archeologiques et historiques de Cerdagne).



**We also recommend:** the megalithic itinerary of Eina. Dolmen of the *Barraca del Camp d'en Josepó* (Ordèn, Bellver de Cerdanya).

## 10. FROM THE PEOPLE OF LA Cerdanya TO THE CERDAN SISTINE CHAPEL

This tour covers the three patrimonial elements of the municipality of Bolvir that we considered major and, therefore, a must see: a pre-Roman and medieval settlement, a Romanesque church with Gothic furniture and a Baroque temple with remarkable paintings.

**The Castellot “and Espai Ceretània”.** At the km 183 of the N-260 and south-west of the town, you will find the *Corona*, a promontory flat where a settlement was established nearly 2,500 years ago. Archaeologists have documented three occupations: the Iberians and the Ceretans, dated between the 4<sup>th</sup> century BC and in 200 BC; secondly, the Hispano-Roman, dated in the 2<sup>nd</sup> century BC, and the medieval, in the era of the counts, between the 5<sup>th</sup> and the 11<sup>th</sup> centuries. *L’Espai Ceretània* explains and contextualizes the archaeological site.

The ceretan settlement was organized in small neighborhoods of houses, alleys and old buildings around a wall. In the Hispano-Roman era a fortified monumental entrance was built with two towers and a metal workshop was established there. The medieval village, that raised the wall towards inside, might have been the first one in Bolvir. At the end of the 12<sup>th</sup> century, the villagers would have displaced to the current location, where they built, on two neighboring hills, the church and the castle. An interpretation center explains and contextualizes the site.

**The church of *Sta. Cecília*.** Documented since 958 in the rule of the Frank king Lothar, when it belonged to the monastery of *Cuixà*. It is Romanesque, of the end of the 12<sup>th</sup> century. It has a nave and an apse with frieze brackets and double slit windows. In the south, a portal with five arches. Household granite blocks. The side chapels and the tower bell are of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Gothic altarpiece from a neighboring chapel of Our Lady of Hope.

**San Climent of Talltorta.** William I, Count of La Cerdanya, ordered to build the first church in 1086, probably into the village that then was called *Sta. Fe* of Talltorta. The archaeological excavations discovered in the Romanesque apse, oriented E-W, now visible in

the sanctuary through a glass. The Baroque church, completed in 1667, shows a small nave headed by a polygonal apse and two chapels located face to face forming a small transept. Between 1714 and 1737, the walls and the vault were decorated with paintings that show biblical scenes such as the final judgment and the slaughter of innocents. It is one of the best examples of Baroque religious painting of popular character of Catalonia.



**We also recommend:** the Our Lady of Hope chapel of the 15<sup>th</sup> century, and also the tower and the sanctuary of Remei, from the beginning of the 20<sup>th</sup> century.

## 11. THE ROMANESQUE OF THE SUN

This tour will show a set of churches of the suntrap that have in common a magnificent sculptural work in their portals.

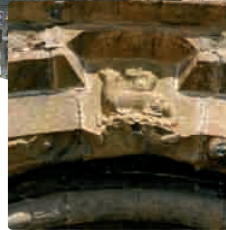
We begin our tour in the **bridge of St. Martí**, on the river Querol or Aravó, which divides the towns of **GUILS DE CERDANYA** and **PUIGCERDÀ**. This bridge, possibly of Roman base and tied to the **Strata Ceretana**, is basically Gothic (14<sup>th</sup> century).

The tour continues to **GUILS DE CERDANYA**. The church of **St. Esteve** is a wonderful example of Romanesque of the 12<sup>th</sup> century. The apse is decorated with a serrated frieze, chiseled brackets and a central window with a decorated archivolt. The south facade has a cornice with brackets decorated with lovely faces and a beautiful door with an added structure and four patterned and decorated archivolts and three pairs of columns with capitals chiseled with motifs of animals, vegetation and geometric figures. It used to be protected by a porch, the three sculpted corbels of which are still preserved.

We will continue to the village of **SAGA**. Its 12<sup>th</sup> century church, dedicated to **Sta. Eugènia**, stands out by its portal, which contrasts with the austerity of the rest of the building, added in the 13<sup>th</sup> century. It presents five archivolts, two of which rest in columns with capitals decorated with human, animal and vegetable motifs. From the decoration of the outer arc, highlights the figures of Adam and Eve, as well as the eardrum Pantocrator.

From Saga we head towards the village of **ALL**. The church of **Sta. Maria** is a 12<sup>th</sup> century building with an older bell tower. The magnificent portal of the 13<sup>th</sup> century has three archivolts decorated

with plants and animals, one of which rests on columns with ornate capitals also. It can be highlighted the figure of St. Peter with the key of heaven. It seems that were two different artists the makers of the sculptures of the door, and a third of the corbels of the apse. Inside, the foundations of the Romanesque apse of the 9<sup>th</sup> and 10<sup>th</sup> centuries are preserved, as well as the 12<sup>th</sup> century paintings representing a checker and the remains of Baroque decoration in the chancel arch.



**We also recommend:** the Romanesque church of *St. Vicenç* of Saneja, the chapel of *St. Martí d'Aravó*, the shrine of Our Lady of Remedies and the chapel of the Our Lady of Hope of Bolvir, with the tombstone of the priest of Meranges, Guillem Pere.



## 12. FROM THE RIVER SEGRE TO THE PUIGPEDRÓS

The valley of the river Duran was once a separate administrative unit, the region Ollorbitense, ranging from the disappeared Alf to Meranges, including Olopte, Cortàs, Èller, Gréixer, Girul and Isòvol.

We begin the tour in the **hermitage of Quadres**, which was an old hospital for travelers located in the way of St. James or **Old Roman Strata Ceretana**. The chapel, dedicated to **Sta. Maria**, is a unique building, built in the 12<sup>th</sup> century and raised again in the 17<sup>th</sup> century when an important rise of the river Segre covered it with mud. Today you can see the overlap of the two buildings on both the outside, thanks to an open moat around it, and inside, where there is the cornice of the Romanesque building at medium height. The base of the old building is made with large limestone blocks, probably utilized from a building of an older period.

We will go up towards **Olopte**. The church of **St. Pere** is a transition building between the 12<sup>th</sup> and 13<sup>th</sup> centuries. It has an exceptionally high base on which rests an apse decorated with gear teeth and corbels sculpted with heads, which, interestingly, have not forehead. It is important to highlight the portal with five archivolt, two of which with columns and decorated capitals, the right ones, with vegetable motifs better conserved than the ones on the left, where it seems that is a zoomorphic decoration. In the jambs between the capitals there are four bearded heads and in the outer archivolt, opposed, images of Adam and Eve.

We will continue along the **valley of Duran** and then we will go up to **St. Climent of Gréixer**. From the original church of the 12<sup>th</sup> century, the small semicircular arch gateway, decorated with bearded heads and balls is preserved. Despite being modern, the simple bell tower gives it a rustic appearance.

We finish the tour in the ensemble formed by the rectory and the

church of **Meranges**. In the first one, we find the **Museum of the Clog**, which explains the long tradition existing in the village in the preparation of this type of shoe. The building of **St. Serni** is originally of the 12<sup>th</sup> century. We can recognize it, despite being somewhat hidden by different bodies added, to be built with squared and regular blocks. A curious element is the floor that was raised above the nave with a defensive function. We focus on the portal and its five granite archivolt. The sculpture of the arches is very popular and different from any other in La Cerdanya. All the figures are standing, in front position and the feet in profile; they are short-legged. You can recognize, in the left jamb, the representation of lust, the scene of the expulsion from paradise, a shepherd and a farmer.



**We also recommend:** the Romanesque church of *St. Polycarp* in Cortàs and the Romanesque church of *Sta. Eulalia* of Èller.

### 13. THE HIDDEN ROMANESQUE

**We present a collection of churches of the *baga*, the shaded spot, with the common bond of a privileged landscape situation. They offer much more than it is actually recognized.**

We start from the small village **Les Pereres**. The church, dedicated to **St. Esteve**, is a building with an apse of the 11<sup>th</sup> century and the nave of the 12<sup>th</sup> century. Its curious appearance is the result of the remodeling of the 18<sup>th</sup> century, when they built the two side rounded chapels that transformed the Romanesque plant of the unique nave and Latin cross in Greek cross. It was restored in the nineties of the 20<sup>th</sup> century.

We continue towards the village of **Alp**. The church of **St. Pere** is a clear example that looks can be deceiving; although it is a modified building, hides a church of the 11<sup>th</sup> century of basilica floor with a central nave and two aisles. It had two doors, of which just keeps the west one, which is the current access. The aisles preserve the tunnel vault; but not the nave and the apse. On the north wall of the chancel, an interesting 14<sup>th</sup> century Gothic painting with the figure of St. Christopher is preserved.

From Alp we will continue towards Prats i Sansor seeking the turning to **Mosoll**. The church of **Sta. Maria** is an example of the Romanesque austere and balanced beauty. It is a 12<sup>th</sup> century building with very regular and pointed vault blocks. Note that it is built on the remains of an old sacred space, of uncertain date, from which in the interior of the church, some structures excavated underground can be observed.

From Mosoll we will take the road back to **Prats i Sansor**, towards the hermitage of **St. Salvador of Predanies**, on the top of a hill. It is a building of the 12<sup>th</sup> century of great simplicity. The nave is covered with tunnel vault and the walls, reinforced with exterior buttresses.

**We also recommend:** the Romanesque church of **St. Miquel** of Soriguerola and the also Romanesque churches of **St. Serni** of Prats, **St. Cosme** and **St. Damià** of Queixans, **St. Martí** of Urtx and **St. Eulàlia** of Estoll.

The old door was in the east; and was suppressed when opening a new one in the western façade. From the site, we can see the passage of the hill of Saig, which separates the plain of La Cerdanya from the Bailiwick.

We continue towards west and we will cross the hill of Saig looking for the turning towards **Riu de Cerdanya**; there, the church of **St. Joan Baptista**, of the 18<sup>th</sup> century, retains one of the two Baroque altars of the region that survived the destruction of the 1936 and dates in 1773.

We continue to **Urús**. In this town we will pass the Romanesque parish church of **St. Climent**, towards the hermitage of **St. Grau**. Along the way, we will find the fountain Freda, with water so valued in the area. Once in Sant Grau, the building we will find is modern. It is built where there was the temple of the village of Vilagrau. Today both have disappeared.



## 14. ECLECTICISME OF THE BAGA, THE SHADED SPOT

The municipalities of Alp and Das, in the shady side of La Cerdanya, an eclectic set of structures closely related to the incipient tourism of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries stand out.

In Das, the village of the two bell towers, highlights the unique building of the **Casa del Comú**. Opened in 1891, it was built and donated to the village by the philanthropist and freethinker Rossend Arús i Arderiu (1845-1891), whose mother was from Das. The building, originally used as a city council and school is part of the neoclassical line and eclectic style of the great summer houses that were built in La Cerdanya in that time. The Casa del Comú hosts the **Das Museum Collection**, consisting of objects of the ethnological heritage of La Cerdanya. You can see a wide range of tools related to traditional activities in the region: agriculture, livestock and domestic tasks of farm houses. The other bell tower is in **the parish church of St. Llorenç**. The church is neogothic (19<sup>th</sup> century) with a slender bell tower attached to the facade. The characteristic red color of the building is given by the limestone typical of the area.

At the east end of **Alp** it raises the imposing **tower of Riu**, one of the major properties of La Cerdanya. The house has its origins in a fortified farmhouse, documented in medieval times, which is situated at a strategic point of passage at the beginning of the valley of La Molina or valley of Alp. The house has a chapel attached, where since the Civil War the image of Virgin of Sheep was venerated, she is the patron saint of shepherds. At the end of the 19<sup>th</sup> century it was transformed by its owners in the castle of romantic inspiration that we can see today.

In **La Molina**, we can find **the villa of Hiking Centre of Catalonia**, designed by the architect Josep Danés Torras and opened in 1925. The shelter was designed to accommodate with all comfort the

skiers and hikers. It summarizes the local architecture with modern and refined details in accordance with the aesthetic tastes of the urban bourgeoisie staying there. The villa features an adjoining chapel (1926) of Romanesque inspiration.



**We also recommend:** in Das, the path that from the promenade of the *Torreta* passes by the tower of Das (base of defense tower), the cemetery and the church of *Sta. Bàrbara*.



## 15. THE RIVER QUEROL VALLEY

The river Querol valley is a particularly beautiful place where nature and human footprint shake hands. Along the river Querol we can enjoy a garden typical of the high mountain, with plants as common as rare.

We begin the tour in the small village of **Iravals**. The church of **St. Fruitós** is a building, probably from the end of the 11<sup>th</sup> century, characterized by a rustic simplicity and structure. Someone, recently, crowned the vertices of the slate roof with granite rocks. It has no cult and it is a museum. Inside, we can find the Christ of Ix, of the 13<sup>th</sup> century; a virgin from the 14<sup>th</sup> century; an altar frontal from the first half of the 13<sup>th</sup> century dedicated to St. Mary, which comes from the **St. Esteve of La Tour de Querol**, and two Gothic altarpieces: one of R. Destorrents (14<sup>th</sup> century) and another one of A. Peytavi and M. Verdaguer (16<sup>th</sup> century).

If we continue going into the valley, we arrive at **the castle of Querol**, which was the administrative headquarters of the entire valley, which was formerly independent from the rest of the region. It controlled the access to Puigcerdà from the north. It is located above a rocky outcrop and has two enclosures: the upper one, of which remain two towers, one of which was rebuilt; and a lower enclosure, of which remain some fragments of wall. Due to its characteristics, probably dates between the 12<sup>th</sup> and 13<sup>th</sup> centuries. It was destroyed in the 18<sup>th</sup> century.

We follow the river Querol up to the village of **Portè**, below the hill of Pimorent. On the top of the hill that is in the middle of the valley there are the remains of the **tower Cerdana** a curious castle with an almost circular layout from the 13<sup>th</sup> century. It was equipped with garnish and together with the castle of Querol formed the defensive system that had as a main element the castle of Puigcerdà, in order to control the strategic pass of the valley. Three fragments of the

perimeter wall are still preserved, of which the north wall is the only one straight. This wall has a height of two floors and it can be appreciated ranks of loopholes and also two doors two meters above the ground. In the northern area a moat can be recognized.



**We also recommend:** the Oratory of La Tour de Querol, the Romanesque church of *St. Marçal* of Cortvassill, the international railway station of Enveig - La Tour de Carol.

## 16. AROUND THE REGION OF BARIDÀ

The itinerary invites you to follow the sunny and shady municipalities of Lles de Cerdanya, Montellà and Martinet, a space where you won't find great monuments, but a variety of small buildings and ruins in little villages and valleys of great beauty.

At the beginning of the road that leads to Lles de Cerdanya, the spa of **Senillers** -documented since 1030- collects the waters that flow from the fountains of Païdor, the Mountain and the River (alkaline and silicate) , the Brians (sulphurous) and the Ferro (sulphurous and ferruginous). On the right of the river Arànsar and in the Alzinera mountain range lies the village of **Músser**. In the Romanesque church of **St. Fructuós**, from the 11<sup>th</sup> century, the arches and tiles that decorate the apse. We go back and upstream there is the village of **Arànsar**. Towards the east, **Lles** accommodates three houses (cal Fuster, cal Perantoni and the Rectory), the foundations of which could correspond to the old **castle**. Further, in the valley of the Llosa, you can see the remains of the mill of Salt, the country house cal Jan and the ruins of the **castle of the Llosa**, with the chapel sanctuary of **Our Lady of the Angels**. The fortress was rectangular and has a rough appearance. It retains many loopholes. It has been dated at the end of the 12<sup>th</sup> century or at the beginning of the 13<sup>th</sup> century. It was owned by Ponç de Vilamur, the bishop of Urgell, in conjunction with the town of La Llosa, the villages of Sallent and Avol and several farmhouses of Viliella, Coborriu of the Llosa and Travesseres.

We jump into the shady spot for approaching us to the church of **St. Genís** of **Montellà**, of the middle of the 12<sup>th</sup> century. On the left of the river Bastanist, there is the small village of **Béixec**. The church, probably from the 12<sup>th</sup> century, is dedicated to **St. Iscle** and **St. Victòria**. The nave, simple, is crowned by a semicircular apse; the door is in the south and the baptismal font in the northwest corner. Outside the temple there is the baptismal oil, originally with a wooden lid. In **Villec**, it is important to highlight the Romanesque church of **St. Martí**, with a very long nave and a frontage or bell wall. The stones worked and well prepared suggested to be of the 12<sup>th</sup>

century, but a part of the apse and the belfry would date of the 11<sup>th</sup> century. Nearby there are the ruins of the **castle of the Roca of Villec**, of which remain parts of towers and tiered residential houses in the western slope of the hill. In the background, the beautiful valley of **Bastanist** is dominated by the same name sanctuary.



**We also recommend:** *Sta. Magdalena* of cal Mendrat or Santa Maria d'Aragall (private property) and Our Lady of Bastanist.

## 17. BUNKER'S PARK OF MARTINET

**It is focused on an area of the municipality of Montellà and Martinet where, between 1939 and 1948, a series of bunkers were built to form a fortified line along the Pyrenees, from the Cap de Creus to the Basque Country. It was called "Línea Pirineos" or "P" and the section of La Cerdanya was popularly known as "Línea Gutiérrez", given the large number of Spanish (for the Catalan people, foreign people) working there.**

In an international hostile context against the fascist regimes, the dictatorship of General Franco feared a hypothetical invasion of the allied forces, and at the end of the Second World War, the Spanish army began to build this huge work –difficult to support in a country devastated by the recent Civil War-, which consisted of about 10.000 bunkers, similar to that major powers had risen to defend its borders, as the one that Mussolini ordered to build in the Alps.

La Cerdanya was considered a highly strategic point and therefore had a high concentration of bunkers, which had the mission to stop a raid through the main route of penetration of the Pyrenees. Most of the bunkers are along the route of the road from La Seu d'Urgell to Puigcerdà, but also in some other high or strategic points of Baridà. Usually they have a pretty good condition, although some are demolished or partially covered by vegetation around them. For decades, the line was kept under military secret.

In Cabiscol there is the visitor center, located one kilometer from Martinet, where you will find the information to trace the museum circuit of the bunkers and the submachine gun nests, and also the external circuit. The visit is accompanied by a monitor.

A suggestive recreation, including projections, weapons and replicas, shows the atmosphere that surrounded the buildings and gives us the key to understanding the historical context. The ultimate goal is to understand why they were built and what sense did the bunkers have in that moment.

The project is promoted and backed by the City Council of Montellà and Martinet, the Natural Park of Cadí-Moixeró, the Government of Catalonia and the Democratic Memorial.





## 18. MONTLLUÍS, UNESCO WORLD HERITAGE

It is located in the Catalan north region of Conflent, within the Regional Natural Park of the Catalan Pyrenees. At 1,600 meters above sea level, it is the highest fortified town of the French State.

The **fortress of Montlluís** (Mont-Louis, in honor of King Louis XIV) was built on the site where the old village Ovança was, a strategic point at the confluence of the valleys of La Cerdanya, Capcir and Conflent. The construction was made between 1679 and 1683 under the direction of military engineer Sébastien Le Prestre Vauban (1633-1707). Its function was to protect militarily the entrance of Roussillon and the new frontier of France and show strength against the Catalan population recently assimilated as a result of the Treaty of the Pyrenees (1659). The military site, a clear example of modern fortification, is formed by a walled enclosure surrounded by a dry moat. In the southern slope, three bastions guard the only entrance to the fortress, called gate of France. Thanks to this efficient defense system, the square of Montlluís has never been taken by the enemy.

On both sides of the main street, the civilian life of Montlluís is organised. This population did not start building until 50 years after the creation of the fortress. It has two churches, one in the military area and another in the civil area. This one is from 1737, of neoclassical style, and is dedicated to St. Louis. It has just one nave and eight side chapels.

The north end of the site is occupied by the citadel, space reserved for the garnishment of the square. Today is the headquarters of the *Centre National d'Entraînement Commando* (CNEC) of the French Army. Within this area you can visit the water well of *Forçats*, the water well that supplied the fort and that still retains the original machinery of the 17<sup>th</sup> century.

**We also recommend:** visit the *Four Solaire Développement*, the first solar furnace in the world, built in 1949 by the scientist Félix Trombe in Montlluís and the walk around the surroundings of the fortress (marked with yellow signs).

The monumental site of Montlluís is, since 2008, an UNESCO World Heritage Site.



## 19. THE SACRED GRANITE

These groups of churches have in common the granite on which and of which they are built, a granite born out from the ground, dragged by glaciers, domesticated by humans.

We begin the tour in **St. Martí of Ur**. From the building, we highlight the unique and magnificent **trefoil apse** of the 11<sup>th</sup> century, with three apses decorated with Lombardic arches under which there are blind windows. The bell tower and the nave are from the 18<sup>th</sup> century. The interior retains an extraordinary display of the sacred art of La Cerdanya, a Romanesque Virgin, a Gothic Christ, Baroque altarpieces of the 16<sup>th</sup> and 17<sup>th</sup> centuries, an 18<sup>th</sup> century confessional ..., but above all we must emphasize the **baptismal font**, one of the most interesting of Catalonia. Carved in a single block of granite, is older than the church and shows a deep popular style that transport to ancient times. The reliefs tell the story of mankind from the original sin to the redemption.

We go up to the sanctuary of La Cerdanya, **Sta. Maria of Bell-lloc**. We pass by **St. Joan** of Dorres, a remodeled building but with an apse of the 12<sup>th</sup> century that holds the image of Our Lady of Bell-lloc, a cut of the 11<sup>th</sup> century with incomparable and charming archaic characteristics. The church of Bell-lloc is a building of the 13<sup>th</sup> century and still follows the most austere Romanesque patterns. From this place we master the whole region; we are in a holy place, christianized by a found Virgin.

We go to **Angostrina**. **St. Andreu** is an 11<sup>th</sup> century building, remodeled in the 18<sup>th</sup> century, of which three elements stand out: the portal with archivolts and carved capitals; the mural paintings of the apse of the 13<sup>th</sup> century, with the remarkable scene of the Last Supper in the moment of the betrayal (Judas is depicted small, stealing a fish dish), and the altar, from the nearby church of

**St. Martí** of Envalls, in which, despite the condition, you can see the Pantocrator in the center and the life of Mary and Saint Martin sideways.

We go down to **Estavar** to visit the church of **St. Julià**, a building of the 12<sup>th</sup> century, of which we stand out the apse, with large stones of Roman origin, as well as the saw-toothed decoration and the sculpted brackets with heads of people, animals, monsters and crosses. Inside, the apse preserves frescoes of the 12<sup>th</sup> century representing Christ in Ascension and *Sta. Basilissa*.



**We also recommend:** a beautiful excursion to the church of **St. Martí** of Envalls and the chapel on the way to this spot, and also the visit to the Romanesque church of **St. Bartomeu** of Bajande.

## 20. GOING UP THE RIVER SEGRE

This tour brings together buildings that allow us to read in their walls the difference footprint.

We begin our tour in **St. Martí of Ix**. The walls of the building tell us the story of a county capital that in the 12<sup>th</sup> century builds the church and raises the apse with a magnificent structure decorated with a frieze, carved corbels and a central window with archivolt and small columns. Still in the nave, where the cornice brackets are decorated with human heads; but in 1177 King Alfonso moved the capital to Puigcerdà. The building is just simple and austere. Inside, we can highlight the carving of Christ in Majesty of the 13<sup>th</sup> century and a Virgin between the 12<sup>th</sup> and 13<sup>th</sup> centuries.

We continue our walk towards **Càldegues**. The church dedicated to **St. Romà** presents two types of wall covering. The apse and the lower part of the nave belonging to the building of the 11<sup>th</sup> century, a wall covering that ends with arches that indicate the height of the Romanesque building; the wall covering at the top of the nave is the modification of the 18<sup>th</sup> and 19<sup>th</sup> centuries. Inside there is a fantastic Baroque altarpiece, behind which are preserved murals of the 13<sup>th</sup> century that represent the Pantocrator surrounded by the tetramorph and a knight with a hawk in his hand.

After, we follow the course of the river Segre up to the village of **Llo**. At the entrance we find the 12<sup>th</sup> century church of **St. Frutuós**. It is built with two very different faces, but from the same time which indicate two construction phases. In the apse, this difference is very obvious, although we highlight the jagged frieze, carved corbels and the archivolt of the window with monster heads, two lions lying and a curious head of a goat in the middle. Note one element: the

**We also recommend:** the visit to the fortified site of Llo, between the 10<sup>th</sup> and 13<sup>th</sup> centuries, consisting of: the new castle, built in the village, which preserves three towers and wall stretches; the tower of Vaqueró, above the village. On top of the hill of Sant Feliu del Castellvell there is the watch tower and the chapel of the 11<sup>th</sup> century.

portal of added structure, which has degraded archivolt supported by four columns with capitals decorated with palms. One is decorated with human bearded heads and well combed and the strange figure of a bat on the keystone of the arch.











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CONSELL COMARCAL  
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