

Trabajo Fin de Grado

ANÁLISIS DE LAS PÁGINAS WEB “ARAGÓN TURISMO/ARAGON TOURISM” Y FOLLETOS CORRESPONDIENTES “ARAGÓN ES CULTURA/ARAGON IS CULTURE”: PRINCIPALES ESTRATEGIAS DE TRADUCCIÓN UTILIZADAS EN LA VERSIÓN INGLESA.

ANALYSIS OF THE WEBSITES “ARAGÓN TURISMO/ARAGON TOURISM” AND CORRESPONDING BROCHURES “ARAGÓN ES CULTURA/ARAGON IS CULTURE”: MAIN TRANSLATION STRATEGIES USED IN THE ENGLISH VERSION.

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ABSTRACT

The aim of the present Final Degree Project is to analyze the translation of some problematic cultural and linguistic elements present in one of the sections of the Spanish “Aragón Turismo” website and its English-translated website “Aragon tourism” as well as their respective paper brochures “Aragón es cultura” and “Aragon is culture” with a view to seeing how the translation can contribute to the enhancement of comprehensibility for the reader of these tourism texts. Specifically, it aims to provide solutions to certain deficiencies that can be found in the published English translation of the Spanish corpus. For this purpose, an analysis of the English translation has been carried out, considering previous studies on the translation of cultural and linguistic elements. The analysis starts from the premise that some of the English translation samples that will be studied will have shortcomings that can be later improved by using some of the tools provided by the literature. Certain theoretical aspects of the literature concerning the translation of linguistic and cultural elements can be applied to tourism texts and can be used in many cases to improve the final translation. The last section in the project will develop the conclusions confirming the initial hypothesis.

Keywords: Translation; translation procedures; direct/oblique translation procedures; communicative/faithful translation; Aragon is culture; brochure; technical/organizational procedures; cultural/linguistic elements; genre; strategy.

RESUMEN

El objetivo de este Trabajo Fin de Grado es analizar la traducción de elementos culturales y lingüísticos problemáticos de una de las secciones de la página web española “Aragón turismo” y de su página web traducida al inglés “Aragon Tourism” así como de sus respectivos folletos en papel “Aragón es cultura” y “Aragon is culture” con la finalidad de ver cómo la traducción puede contribuir a mejorar la comprensión para el lector de estos textos turísticos. En particular, tiene como objetivo aportar soluciones a ciertas deficiencias encontradas en la traducción inglesa publicada del corpus español del análisis. Para ello, se ha llevado a cabo un análisis de la traducción inglesa, teniendo en cuenta estudios previos sobre la traducción de elementos culturales y lingüísticos. El análisis parte de la premisa de que algunas de las muestras de traducción al inglés que se estudiarán, presentarán deficiencias que podrán mejorarse empleando algunas de las herramientas proporcionadas por la bibliografía. Ciertos

aspectos teóricos de la bibliografía relativos a la traducción de elementos lingüísticos y culturales, pueden aplicarse a los textos turísticos y aplicarse en muchos casos para mejorar la traducción. La última sección del proyecto desarrollará las conclusiones que confirman la hipótesis inicial.

Palabras clave: traducción; procedimientos de traducción; procedimientos de traducción directa/oblicua; traducción comunicativa/fiel; Aragón es cultura; folleto; procedimientos técnicos/organizativos; elementos culturales/lingüísticos; género; estrategia.

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1- INTRODUCTION

This dissertation aims to analyze the translation of cultural and linguistic elements of one of the sections of the “Aragon tourism” website and its respective brochures “Aragón es cultura” and “Aragon is culture” with a view to seeing how the translation can contribute to the creation of comprehension in these tourism texts. The Spanish website and the brochures selected from the tourist office will be the source text used for seeing how the Spanish text elements are translated to the English language in the selected brochure “Aragon is culture.” Throughout these two web pages and their brochures, we are going to study the different strategies that have been used when translating “Aragón es cultura” into English. The main translation problems that we can find are the different allusions and references to some of the objects and different customs in the region. Although they are typical in this area, for English speakers they may be somewhat unfamiliar. The solution to the linguistic-cultural problems that may appear in the translation of these texts will be found through the analysis of the different strategies used by the translator.

The word *strategy* has different uses in different contexts, but the definition given by the Cambridge dictionary is that it is a way of doing something or dealing with something. According to Bergen (2010, pp. 109-125), *strategies* are not simple and evident because beginners in translation believe their translation is accurate when they translate word-by-word and use a dictionary. Bergen further asserts that changes to the translation must be made at several levels and that newcomers are unaware that a problem still persists.

The most important role of the strategies is problem-solving and some of the strategies that are found in the selected texts are literal translation, addition, adaptation, omission, modulation, variation, and description. These strategies will be analyzed from the theory based on Vinay and Darbelnet’s work (1958/2000).

Spain has a reputation for having a pleasant climate and beautiful beaches, and many visitors come here in search of those experiences, but our nation has much more to offer. Aragon is one of the numerous places in Spain with an immense cultural and natural value that is mostly unknown to the rest of the world. That is why the brochure of Aragon’s culture has been selected from the website. Previously to the analysis and

the complete translation of these texts, some contextualization about tourism will be offered by definitions according to several authors such as Richardson and Fluker (2004), Weaver and Lawton (2010), or the UNWTO¹ (2010). When talking about the content of the page devoted to tourism in Aragon, a short introduction to the region and the tourism industry and sector in Aragon will be given.

Then, a brief introduction to the genre of tourism texts with their respective categories and classifications according to Calvi (2010) will be offered including tourism brochures. The specific use of English language in the tourism sector will also be tackled. Finally, the translation of the selected texts on the website and their corresponding physical brochures in paper will be carried out together with a thorough analysis of the texts and a proposal for improvements.

For the purpose of this analysis, the study of textual elements referring to the different places and monuments that can be visited in the region of Aragon becomes important. They are often non-translated items alluding to culture-specific Aragonese realities. Foreign visitors are bound to interact with them and the absence of a good translation can influence their conception of those realities. This dissertation will focus on the translation of the “Aragon is culture” section of the “Aragon Tourism” webpage and their respective brochures, and how the presence of some elements (Spanish borrowed expressions or words without translation) determines how this effect has either been maintained or failed to do so in the translation on account of the different strategies used in the translation.

¹ United Nations World Tourism Organizations

2- CORPUS AND METHODOLOGY

In this section, we will discuss the description of the texts that have been included in the corpus, their register and genre and finally, we will discuss the methodology used and the relevant translation theory.

a. Description of the texts included in the corpus

For the purpose of the analysis of the translation of tourism texts, the corpora that will be used are on the one hand, “Aragon is culture” a section of the website “Aragon Tourism” which is a public website where everyone gains access to the contents regarding what to do in the region of Aragon. Through this website, tourists can see what places to visit, what to do in each of the places visited, and how to plan their holidays. On the other hand, we have the hand-copy brochure of “Aragon is culture” that can be found in the physical tourism office. These paper brochures can be freely obtained at the tourism office or by sending an e-mail telling them what you want and they will send you a letter with all the necessary information and brochures.

The reason for the election of this corpus of analysis is that it is a useful website not only for foreigners but also for local people with a tourist interest in the region. The main reason for the popularity of this webpage is the fact that nowadays most people plan their holidays through the Internet. The questions that are posted here and which have prompted the election of this corpus are the following: how is it possible that the translated “Aragón Turismo” webpage may be so useful for foreigners? And, what are the strategies that have been used for the translation to become successful so that the text is equally informative in both languages despite the fact that some words are left untranslated?

The translated text selected for analysis, “Aragon is culture,” can be accessed both online at the tourism website of Aragon, in the department of featured brochures, as well as in print at the actual tourism offices. Both online and at the office, the text is available in English translation as well as Spanish. As its name suggests, the brochure “Aragon is culture” provides the most useful information on the region’s culture. The brochure is divided into seven different sections which are respectively: 01/ *Aragon is culture*; 02/ *In the Pyrenees*; 03/ *The Pyrenean Foothills*; 04/ *Teruel and its*

surroundings; 05/ Zaragoza and the Ebro valley; 06/ Zaragoza is so much more: 07/ Other suggestions. All in all, it is a booklet composed of 28 pages that tell us a little about the monuments and the most emblematic places in the region. The vocabulary used is not complex at all, since the information is addressed to readers who do not know much about the culture of the region or about some specific vocabulary referring to it.

As we are focusing on tourism texts about the region of Aragon, firstly, we have to define what tourism is. So, generally speaking, the term “tourism” connotes the idea of travelling to somewhere different from one’s usual location, but it can be difficult to define the term precisely because touristic activity encompasses a wide range of different elements. For example, a person from another country may come to mind when we hear the word “tourist,” but this is not always the case. In addition to international tourism, there is also domestic tourism depending on the season. Therefore, the definition of the term “tourist” can be expanded and as a result, the term has many different definitions. The same happens with the word “tourism” and that is what we are going to see below.

First, we have the definition offered by the UNWTO which seems to be the most standardized one. From 2005 to 2007, the UNWTO created a glossary of terms for tourism and, among them, it defines tourism as follows: “Tourism is a social, cultural, and economic phenomenon that involves people traveling for pleasure, business, or both to locations outside of their normal environment. Visitors are tourists, excursionists, residents, or non-residents, and tourism is about their activities, some of which imply spending on tourism” (UNWTO, 2010, pp. 1-2).

Richardson and Fluker (2004, p. 5), say that the activities that all people engage in when they travel and stay away from their normal environment for a time of no longer than one year, whether for leisure, business, or other reasons, are collectively referred to as tourism.

A different definition given by Weaver and Lawton (2010, pp. 2-3) argues that tourism is understood as the sum of processes, activities and outcomes that arise from the relationships and interactions between tourists, tourism providers, host governments, and communities and the environments involved in attracting,

transporting, accommodating and managing tourists and other types of visitors. Among these definitions, it can be seen that some are developed from the perspective of the tourist, the type of activities they undertake, for how long and where, while others are adopted from a global perspective in economic and social terms.

According to Durán Muñoz (2012, p. 2), tourism is a practice that involves the direct exchange of customs, cuisine, dance and other aspects of culture. This leads us to believe that the language of tourism is of immeasurable value between visitors and the location they are visiting. Moreover, it shared elements between the local and visiting cultures. As a result, this situation necessitates the use of high-quality tourism texts, particularly translations, to ensure efficient and understandable communication between real or potential tourists and the local people. Unfortunately, sometimes this standard is not met, because these texts frequently have numerous mistakes and hazy information, including grammatical or conceptual errors, information gaps and repetitions among other things.

In comparison, the definitions seem to cover very similar phenomena, but some cover a wider range of activities. For example, the definition provided by the UNWTO (2010) includes business travel to some extent. At the same time, the other authors seem to exclude cases where a person travels to another place for work purposes.

Once the many meanings of tourism are understood, the region of Aragon must be placed in context because the chosen literature focuses on this region. So the Autonomous Community of Aragon today comprises a territory characterized by its large size and its privileged position in Spain and Europe. With a surface area of almost 48,000 km² and 1,300,000 inhabitants, it is the fourth largest Spanish Autonomous Community, only surpassed in size by Castilla Leon, Castilla La Mancha and Andalusia. In terms of its strategic location, its role as a border with France through the Pyrenees is noteworthy. Aragon is in the center of Spain's most developed quadrant and equidistant from its main capitals. The capital city of Zaragoza and the Ebro Valley are the center of interest, thanks to their excellent communications.

Aragon is an outstanding crossroads, surprising for its natural and cultural richness and variety as well as for its flavor for all tastes. Aragon is also a welcoming, proud community populated by great people who will make the visitor happy.

Aragon is composed of 3 different provinces: Huesca with an area of 161 km², Zaragoza with an area of 973.8 km² and Teruel with an area of 440.4 km², which in turn are subdivided into 33 sub-regions and 731 municipalities. In 2022, the total of inhabitants in the autonomous community of Aragon was 1,314,586.

According to the UNWTO (2010, p. 50), the tourism industry is the group of businesses, establishments and other organizations whose main activity is to provide goods and services to tourists. The region of Aragon offers great diversity in terms of the tourist industry. This reality is very differential given the lack of homogeneity of the Aragonese territory, whose very diverse geographical reality welcomes different types of tourists throughout the year. Aragon has many bed places in hotels, campsites, rural houses, or tourist apartments in each area of Aragon. Although there are also some areas with average tourist intensity and a few with lesser activity.

In terms of tourism businesses and establishments, there are rural tourism dwellings, open-air tourist accommodations such as campsites and camping in isolated rural houses, as well as hostels and refuges. All these services of industry are spread throughout the three provinces and according to the data published by the INE² as of July 2015, the accommodation plant includes 245,601 hotel beds, spread over 624 establishments, with job creation amounting to 43,897 jobs.

According to information provided by the PAET³ (2021, pp. 10-12), Aragon experienced a significant increase in foreign tourism. Greater than the previous record of 2,900,055 set in 2008 during the International Exhibition in Zaragoza, the region had 3 million tourists in 2015, a record number. These statistics demonstrate an increase in foreign travel to the Autonomous Community of Aragon.

The region of Aragon has gradually increased in terms of the percentage of international visitors to Spain compared to all tourists. Since 2016, the rate of foreign tourists in Aragon has increased by 12%, reaching the 21% of the country's total number of foreign tourists. This has led Aragon to surpass foreign tourist arrivals in Spanish regions such as Andalusia (14%), Extremadura (14%), Valencian Community

² Instituto Nacional de Estadística

³ Plan Aragonés de Estrategia Turística

(13%), Basque Country (13%), and Cantabria (12%).

In the Spanish context, Aragon ranks ninth in terms of foreign tourist arrivals and is considered the second most important inland destination, being surpassed only by Castilla y Leon. Both, national and international travelers come to Aragon, a total of 3.8 million travelers. Among them, 77.5% are national tourists and 22.5% are international.

Many of them stay overnight and in 2018, for the first time in history, the number of 8,000,000 overnight stays was exceeded, thus in 2019, there were 8,307,659 overnight stays, thus increasing by +11% the growth in the domestic market and +17% in the international market since 2016. Visits and overnight stays lead to an increase in daily expenditure per tourist. Thus, in the period 2016-2019, the outlay increased by 21% for domestic tourists and 17% for international tourists.

Spread unevenly throughout the year, the main arrival of visitors is concentrated in July, August and September; April, March, June, and December show medium-high numbers, with the months January, February and November being the months with the lowest number of visitors.

A website and brochures like those examined in this research were required due to the rise in tourists visiting the region of Aragon. Additionally, since Aragon attracts visitors from throughout the globe, translations and studies must be done and revised to ensure that they are appropriate for international visitors.

Definitely, in a tourist environment with an increasing influx of visitors, it is essential to have an online presence, such as a website to promote and offer information about the Aragonese tourist destinations and services. Brochures are a practical physical instrument for disseminating particular information and promoting more focused tourism attractions.

To ensure that information is available in a variety of languages, translations are crucial. It is critical to determine the languages that tourists speak most frequently and offer reliable translations in those languages when taking tourist needs into account. Providing information in their mother tongue makes it easier for people to understand and improves the overall tourist experience. Additionally, it's crucial to translate while

taking into account the unique cultural and linguistic characteristics of various visitor groups. It is not just a matter of translating literally, but of adapting the message to make it relevant and understandable within the cultural context of each individual. This implies having an intercultural approach and considering the specific preferences and needs of the targeted tourists.

b. Tourism brochures: register and genre

From the perspective of register, tourism brochures are a special type of text used to promote tourism destinations, attractions and services. Register refers to the style, tone and level of formality used in a text and in the case of tourism brochures; the aim is to convey information in a persuasive and attractive way.

Field, mode and tenor, which together make up the integrated system of “register,” are the three categories under which Halliday (1994, p. 26) portrays the semiotic structure of a situation. First of all, we have to know what the term register means and according to Halliday, register theory is about the relationship between context –specifically, the context of situation– and language. Given the variety of phenomena that register entails, we ought to be familiar with their various definitions. Firstly, there is the concept of field, which relates to what is occurring, so the term is used to describe how institutional interpretations of what is occurring relate the linguistic utterance to a particular cultural activity. Secondly, in register there is tenor to account for, “the tenor refers to the type of role interaction, the set of relevant social relations permanent and temporary, among the participants involved” (Halliday, 1994, p. 22). Finally, mode in register refers to the function of the language in the overall situation and its function in the context, as well as the channel in which it is produced (phonic or graphic) and the medium (spoken or written).

As we are analyzing tourism texts, we need to know what is understood by them in terms of genre and register. Therefore, we define tourism texts as any form of written tourism-related content intended to describe, inform, or otherwise promote travel items through print or web-based media. This definition would include an information booklet, hotel brochure, excursion itinerary, travel guide, terms of booking, or reservation system, but is not limited to them.

Every single text has its own genre and characteristics. According to Calvi (2010, p. 23) brochures, for instance, are closer to the language of advertising and more persuasive than an article in a travel magazine or guidebook. But different kinds of tourism texts, beyond their differences, must also share certain characteristics.

Based on the concept of genre, Calvi (2010, pp. 15-17) proposes a typology of tourism discourse and textuality that is quite thorough and complex, as it is approached onto four levels: the genre-family level, macro-genre level, genre level, and sub-genre level. Although this approach is useful for classifying tourism texts, it is the variety of texts and their often-mixed nature that makes classification difficult. As a result, in accordance with Calvi's (2010, pp. 15-17) functional classification of the four different levels, the selected brochure tourist texts for this dissertation fall under the denomination of the first level, genre-family, since, as the brochure's name already suggests, "Aragon is culture" informs us about the culture of the region and it is a travel guide for tourists.

According to the classification of tourism texts given by Calvi (2010, pp. 15-17), these 4 levels can be defined as follows: firstly, at the top level there is the genre-family which includes travel guides, travel and tourism magazines, and other publications created by the publishing industry. Then, at the second level, travel-related experiences are further broken down into macro-genres that are more specialized than the genre-family level but are still sufficiently broad to include a variety of experiences. Outdoor adventure, historical tourism, gastronomic tourism, wellness tourism, and other macro-genres of travel are a few examples. Thirdly, there is the genre level and at this classification level, we concentrate on certain travel experiences that fit within a larger category. Hiking, wine tours, spa retreats, city breaks, etc. are a few examples of different types of travel. The fourth and last level of classification in tourism, known as the sub-genre level, further divides genres into more specialized, smaller categories. Backpacking, wine-tasting excursions, trips to hot springs, museum tours, and other types of travel are a few examples of sub-genres in the tourist industry.

Apart from Calvi's classification, Bhatia's can be also found useful. Bhatia (2004, pp. 207-213) says that brochures come in a variety of forms, but their primary benefit is that they allow you to personally communicate with your audience in a tangible way. Brochures are commonly found in reception areas, stands, stalls, or other locations

where customers can pick one up and take it with them. Tourism brochures presented as print-form advertisements are classified as advertisements and a well-designed brochure is the most effective way to introduce your business to prospective customers. There are three purposes for a brochure, which are described below:

- 1) **Informative function:** A brochure is typically used to educate potential customers about your business.
- 2) **Advertising function:** A brochure is an extremely important advertising tool that allows you to promote one or more products or services in an appealing manner.
- 3) **Identification function:** A well-designed brochure enables you to maintain a standard across all your company's brochures.

When translating tourism texts into the English language, there is a specific vocabulary in the tourism sector to be accounted for in these translations in order for the translation to respect the original register. The authors (Calvi, 2000; Kelly, 1997) who have worked in this context and conducted studies on the language of tourism from various perspectives, state that, in brochures, the English language uses specific lexical, syntactic, functional, and textual features and follows conventions that distinguish it from other specialized languages and justify its classification as a technical discourse. As a result, the translation of tourist texts, like any other specialized translation, should be performed by skilled translators who master this register so as to avoid common errors and ensure successful results.

The people who translate the brochure tourist texts must be familiarized with all the register features in the sections mentioned above (syntactic features, lexical features, etc.) and able to foresee the difficulties arising in the translation of cultural aspects, proper names, and so on.

c. Methodology and the relevant translation theory tools

First, an analysis will be made of the different strategies used in their translation from Spanish into English. In order to achieve the goals proposed in this project, we will gather all the tourist information available on the “Aragón Turismo” website and the respective hand-copies of brochures available in the Aragon Tourist Office that

we consider of greatest relevance for the potential readers/visitors to this area. Once the textual selection has been accomplished, we will proceed and go through a close reading and analysis of the textual corpus, seeking to improve the English translation offered by the website and the brochures. Within the website of “Aragón Turismo,” we find the content section called “Aragón es cultura/Aragon is culture” where the main things to do and places to visit for a few days in the whole region of Aragon are considered. It is to be noticed that, when presenting the translated texts, we will respect the original order and layout of the website.

Firstly, we have to know what a strategy is. According to Lawrence Venuti (2001, pp. 240-244) the fundamental tasks of selecting the foreign text to be translated and creating a method for doing so are included in translation strategies. He also claims that in response to national cultural situations, strategies for producing translations inevitably arise. It is therefore important to preserve the author’s voice and promote linguistic diversity, as these values can be considered important to ensure authenticity and cultural richness in translations. Venuti’s macro-strategies, focusing on the function of intercultural transfers, resonate with the interest in promoting effective communication and cultural exchange through translation. This means a relationship with its communicative and faithful translations.

One of the most important functions of using strategies is to ensure that the translation is culturally appropriate and sensitive to the target audience. This means that the translator needs to be aware of the cultural differences between the source and the target languages and cultures. For example, in the case of the selected text “Aragon is culture,” the translator needs to be aware that Aragon is a region in Spain with its own unique cultural heritage and that this needs to be conveyed accurately to an English-speaking audience.

As we are also going to talk about translation procedures, we have to know what a translation procedure is. According to Nida (1964, pp. 246-247), there are two basic types of procedures used in translation: technical procedures and organizational procedures. On the one hand, the technical procedures entail a comparison of the source and target languages and carefully examining the source language content before any translation attempts are made. On the other hand, the organizational procedures involve a continuous review of the translation effort; comparing it to other available translations

of the same text done by other translators; and determining the text's communicative effectiveness by asking readers of the target language to assess its accuracy and effectiveness and observing their reactions.

This dissertation analyses technical procedures as well as the organizational ones. On the one hand, the technical procedures have been used to do the final improved translations, as both the source language and the target language have been studied. This can be seen in the translation of the words belonging to Aragonese culture, as on more than one occasion words from English culture have been used to refer to words from the Aragonese one. On the other hand, organisational procedures have also been used. In order to improve these final given proposals, a continuous revision of the work had to be carried out and, above all, there was a comparison with other available translations of the same texts carried out by other translators.

Vinay and Darbelnet's work (1958/2000, p. 84) say that there are two different ways of translation procedures, the direct and the oblique ones. Among the selected texts we have found both kinds of translation procedures as defined by Vinay and Darbelnet. On the one hand, Vinay y Darbelnet (1958/2000, p. 84) noticed that direct translation procedures are used when the translators find a kind of gap in the target language. The gaps between the source language and the target language can frequently be filled up by piecemeal translation of the SL message into the TL due to structural and metalinguistic parallelisms that exist between languages. On the other hand, Vinay and Darbelnet (1958/2000, p. 84) say that the oblique translation procedures are necessary because of the structural and metalinguistic differences among the languages. This kind of translation allows the translators to have good control over the reliability of their efforts.

In the selected texts, according to Vinay and Dalbernet (1958/2000, pp. 85-91) the main procedures used by the translator are divided in direct (literal translation), oblique (adaptation and modulation) and other complementary strategies such as addition, description, omission, and variation. These findings will render it necessary to define the meaning and function of these specific strategies as follows:

Direct translation procedures:

- *Literal translation*: also known as word-by-word translation, it is based on the direct transfer of an SL text in Spanish to a grammatical and meaningful TL text in English. Throughout this process, the translator places primary emphasis on respecting the grammatical conventions of the TL. Expressing in the target language what is implicit in the source text is done so through explicitation.

Oblique translation procedures:

- *Adaptation*: it is used when a type of situation is referred to, in the source text, which does not occur in the culture of the target language. The translator must therefore solve it by creating a situation that can be considered equivalent in the target language.
- *Modulation*: is the process of rendering the TT from a viewpoint distinct from the ST's. Vinay and Darbelnet (1985/2000, p. 89) believe that this process is required when the results of the earlier procedures would result in a translation that sounds odd despite being grammatically, syntactically and lexically accurate. Modulation is a technique used by translators to achieve a certain level of naturalness in their target language text (TT) without surrendering any accuracy or meaning from the source language text (ST).

Other complementary strategies:

- *Addition*: it involves inserting extra words, short sentences, or even entire paragraphs into the translated text in order to express the logic, informality and rhetoric of the target language while still accurately representing the source text's context.
- *Description*: it is the replacement of a term or expression appearing in the ST with a description in the TT of its structural or functional purpose.
- *Omission*: it refers to the removal in the TT of some parts of an utterance in the source language whose translation is rendered unnecessary to the TT reader.

- *Variation*: it is the modification in the TT of linguistic or paralinguistic components in the ST by means of changes in syntactic structure, textual tone, style, dialect, etc.

3- CASE ANALYSIS OF THE ENGLISH TRANSLATIONS

Firstly, we must remember the distinction between communicative and faithful translations made by Lawrence Venuti (1995, pp. 1-42). On the one hand, the goal of communicative translation is to accurately convey the original text's context while making sure that the reader can easily accept and understand both the target text's content and its language. On the other hand, the term "faithful translation" simply refers to the translator's goal of accurately translating the author's intended meaning for the source language text into the target language translated text. While remaining within the limitations of the target language's grammatical structures, an accurate translation makes an effort to replicate the exact contextual meaning of the original. It adapts cultural terms while maintaining the translation's level of grammatical and lexical "abnormality" (deviation from the norms of the original language). It makes an effort to fully adhere to the goals and text realization of the author of the source language.

In his *Translator's Invisibility: A History of Translation* (Venuti, 1995, pp. 1-42), brought the idea of invisibility and its opposite, visibility, to the area of translation studies. The book investigates the ways in which translators, translation as a practice and translations as products have been devalued in recent Anglo-American translation and other cultural contexts.

On the one hand, according to Venuti, (1) the absence of the translator as a co-producer of a text, is reinforced by the customs of buying, reading and evaluating translations and is also backed by the ambiguous legal status of translation and of the task of the translators; (2) The translator's work is concealed within the text of the translation, which is frequently written in accordance with modern notions of "fluency," allowing the translator to engage in some form of self-effacement; (3) Venuti characterizes the dearth of translations of foreign works into English as a facet of a global "trade imbalance" in literature, as well as the effects of the process and the invisible nature of translation as a cultural practice.

On the other hand, when a translator is referred to as visible, it is generally suggested that the translator's responsibilities go beyond the linguistic ones. In this setting, visible translators are able to be acknowledged for their work and given feedback on how they might improve.

We can say that the translator of the selected texts is, on the one hand, invisible as he tries to make a natural and fluent translation; and on the other hand, he is also visible as the translator's intervention is noticeable in terms of the adaptations made to the Aragonese words. We will now take a look at the examples and improvements of these translations:

a. Relevant samples

The following samples have been extracted from page number 5 of the selected brochure. They serve as a brief overview of the information provided in the rest of the booklet. More specifically in numbers 03/ THE PYRENEAN FOOTHILLS and number 05/ ZARAGOZA AND THE EBRO VALLEY. The samples adequately show how translations have been carried out:

SAMPLES 1 AND 2:

S.T.	T.T.
03/ EL PREPIRINEO Con un clima menos severo que en la alta montaña, las sierras y valles prepirenaicos son un museo vivo con variadísimas muestras artísticas.	03/ THE PYRENEAN FOOTHILLS Enjoying a milder climate than the mountains, the uplands and valleys of the Pyrenean foothills are a living museum offering a huge variety of art.
05/ ZARAGOZA Y EL VALLE DEL EBRO El río Ebro ha sido cauce de culturas sucesivas que han enriquecido el sustrato cultural de los aragoneses hasta la actualidad.	05/ ZARAGOZA AND THE EBRO VALLEY The Ebro River has been a channel for successive cultures, enriching the cultural background of the Aragonese up to the present day.

The most often employed translation strategies in these two initial samples from the brochure are firstly literal translation as we can see in the translation of “[los] valles prepirenaicos son un museo vivo con variadísimas muestras artísticas” as “[the] valleys of the Pyrenean foothills are a living museum offering a huge variety of art.” As will be seen later in the proposed translations, this can be simply improved by changing

some words and structures. Secondly, we can see some addition such as “foothills” used in order to clarify the meaning of the term “prepirineo” in this context. The reason for that addition could be to help readers to understand what is being discussed since the tourist reader could be unfamiliar with the geography of the Pyrenees.

Lastly, there are also some adaptations. We can see adaptation in the use of the words “uplands” for “sierras” and “background” for “sustrato.” The word “uplands” has been adapted to fit the context in which it is used. Instead of using the more literal expression “high mountains,” this term makes the text more fluid. As for the word “background,” we can see how it has been modified from the term “sustrato” because of the likelihood that the popular reader would not understand the meaning of the more literal translation “substratum,” a borrowing from Classical Latin. So the adaptation of this word makes the text more accessible, natural and easier to understand to the reader.

One way to improve these translations is by changing a few words and sentence structures while always keeping in mind what tourists need to know in order to understand what they will read next. These changes are intended to make the text more accessible and easier to understand. The resulting translation proposal would be:

PROPOSAL
03/ THE PYRENEAN FOOTHILLS The foothills of the Pyrenees are a living museum with a wide diversity of art, and they benefit from a temperature that is milder than the mountains.
05/ ZARAGOZA AND THE EBRO VALLEY The cultural heritage of the Aragonese has been enriched up to the present day thanks to the Ebro River’s role as a conduit for other cultures.

SAMPLE 3:

In this example from page 15, the brochure explains some of the most important monuments of the city center of Teruel.

S.T.	T.T.
Y junto a estas antiguas calles encontramos además unos destacados ejemplos de edificios modernistas , como algunos de la plaza del Torico, punto neurálgico de la ciudad. Lo decorativo y lo funcional se funden en formas curvas, adornos vegetales y trabajos de forja con hermosos detalles que se pueden apreciar, entre otras, en Casa Ferrán , La Madrileña y la Casa de tejidos “El Torico” , con su espléndido torreón. De la misma época es la escalinata del Paseo del Óvalo , obra clave del neomudéjar turolense.	Alongside these ancient streets there are also outstanding examples of modernist buildings such as those in the Plaza del Torico, at the heart of the city. The decorative and the functional are blended together in the curves and tendrils of beautifully detailed wrought iron which can be seen on Casa Ferrán , La Madrileña and Casa “El Torico” , with its splendid turret. Dating from the same period are the steps of Paseo del Óvalo , a prime example of Teruel neomudejar.

In this case, at the beginning of the paragraph, the translator has used a literal translation (“además unos destacados ejemplos de edificios modernistas, como algunos de la plaza del Torico”) that has been literally translated as “also outstanding examples of modernistbuildings such as those in the Plaza del Torico.”

We can also see an adaptation of the expression “punto neurálgico de la ciudad,” referring to the most important place of the city with its most emblematic monument, translated as “at the heart of the city.” We can also find another adaptation with the word “escalinata” translated as “steps” but this translation is not good enough because there is an English word for “escalinata” that it is stairway. By making this change, the translator is taking away the importance of the monument and when tourists try to look for it, they will not find it, as the Spanish translation should have been left in the English brochure.

There is an omission at the end of the paragraph with the word “tejidos.” In the target texts this word does not appear.

Finally, at the end of this paragraph we find the expression “obra clave.” Here the translator has used again an adaptation in the English brochure using “a prime example” instead of “key work.” The expression used gives the reader a better understanding of the text and its sound is more natural.

A possible solution to this would be to keep the name of the Spanish monuments by using them as borrowings, simply so as not to detract from their importance and so that they are known by the name they really have, because it is important that the name of the cultural monuments is maintained. The word “tejidos” should appear as it is part of the explanation of what this monument is like, so a description can be added. And for the literal translation, a solution is to change some of the structures and words of the target text.

PROPOSAL
Outstanding modernist structures, like those in the heart of the city <i>Plaza del Torico</i> , can be found alongside these historic streets. Curves and tendrils of exquisitely carved wrought iron can be seen on <i>Casa Ferrán</i> , <i>La Madrileña</i> , and <i>Casa “El Torico”</i> (knitting house), with its magnificent turret, fusing the ornamental and utilitarian aspects of architecture. The <i>escalinata of Paseo del Óvalo</i> , a prominent example of Teruel neomudejar architecture, originates from the same period time.

SAMPLE 4:

In this sample from page 16, the brochure gives an account of one of the most emblematic villages of Teruel, Albarracín.

S.T	T.T
Muy cerca de la capital encontramos Albarracín , uno de los pueblos más fascinantes de España y un monumento en sí mismo. El conjunto formado por sus murallas, la catedral, sus iglesias, calles y rincones llenos de encanto,	Very close to the capital is Albarracín , one of Spain’s most fascinating villages and a monument in itself. Its curtain walls, the cathedral, churches, streets and charming little nooks make for an

harán de tu visita una experiencia que jamás olvidarás. Declaradas Patrimonio Mundial, en los bosques que forman el <i>Parque Cultural de la Sierra de Albarracín</i> se pueden visitar numerosas muestras de grabados y pinturas rupestres post-paleolíticas.	unforgettable visit. The woods which make up the <i>Sierra de Albarrain Cultural Park</i> are home to numerous examples of World Heritage status post-palaeolithic cave art, which can be visited.
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Literary translation frequently arises in this kind of tourist translation, as has been seen in prior cases. In this instance, we discover another one, “Muy cerca de la capital encontramos Albarracín, uno de los pueblos más fascinantes de España y un monumento en sí mismo.” It has been translated as “Very close to the capital is Albarracin, one of Spain’s most fascinating villages and a monument in itself.” Literal translation frequently indicates that the text is not written as fluently as it should be in the target language.

Additionally, there are some omissions in this paragraph. First, we have “el conjunto formado por sus murallas” translated as “its curtains walls.” In order to translate the sentence into English and make it sound more natural, we might explain that a particular portion of the sentence was left out and an adaptation has been applied to it.

Finally, the other omission found appears at the end of the paragraph with the word “grabados.” In the target text this word disappears. They may have merged it directly with the word art.

There is a modulation near the end. The original version refers to “an experience you will never forget” but the adjective “unforgettable” has been added to make the translation sound more fluid and natural.

A possible solution to this is to avoid the literal translation of the first sentence by changing the structure and some words, maintaining the omission of “conjunto de” translating as they have done “curtain walls” and adding the word “grabados” in the target text for maintaining the original explanations of the source text. So the possible

proposal would be:

PROPOSAL
The intriguing village of Albarracin , which is also a monument in and of itself, is located not far from the capital. Visitors will never forget their time there thanks to its curtain walls, cathedral, churches, streets, and quaint tiny nooks. Numerous examples of post-paleolithic cave art and engravings with World Heritage status can be seen in the woodlands that make up the Sierra de Albarracn Cultural Park .

SAMPLE 5:

This paragraph from page 17 talks about Calanda and Andorra. In the case of Andorra, it explains who Jose Iranzo is and it also talks about the traditional aragonese folk dance, called jota.

S.T.	T.T.
Calanda le ha dedicado el Centro Buñuel al genial director de cine, nacido allí y que se ha convertido en referencia obligada para los estudiosos de su obra. Por su parte, Andorra homenajea al famoso jotero José Iranzo con el Centro Pastor de Andorra , un espacio dedicado a la jota y al folclore musical aragonés.	Calanda's Buñuel Centre is dedicated to the great film director, born in Calanda , and has become a point of reference for scholars of his work. And Andorra pays homage to the famous folk dance writer José Iranzo in its Centro Pastor de Andorra , a place dedicated to the jota (traditional folk dance) and Aragonese folk music.

The first thing that we can find in this paragraph is a variation. The source text says “le ha dicho” and it has been changed in the translation by a passive “is dedicated.” This change of perspective produced by the variation from active to passive voice also produces modulation. So, the translator has used this strategy to try to maintain naturalness in the target text.

Lately, we find an adaptation of the word “jotero” as it has been translated as “folk dance,” but this translation is not well done, since they have changed the meaning using “jotero” and it is the person who dances not the folk dance as they mean. “Jota” does not have any translation into English as it is a traditional Aragonese dance, so they have translated the word in the wrong way. They should have maintained the original word and explained its meaning as they have done a few lines later by using the description strategy (traditional folk dance).

Finally, we can find an addition with the word “writer.” It does not appear in the source text. They have added this word just for explaining who José Iranzo is, a famous writer, composer and singer-songwriter of jotas.

A possible solution to this paragraph is that it could be improved by maintaining the Spanish word “jota” and explaining its meaning at the same time as explaining who José Iranzo is, a writer, composer and singer-songwriter of jotas.

PROPOSAL
Calanda’s Buñuel centre is dedicated to the great film director, born in Calanda, and has become a point of reference for scholars of his work. And Andorra pays homage to the famous writer of jotas (traditional Aragonese dance) José Iranzo in its Centro Pastor de Andorra, a place dedicated to the jota and Aragonese folk music.

SAMPLE 6:

This paragraph from page 26, talks about Valle del Jiloca and it explains where two of the most beautiful churches in that valley are.

S.T.	T.T.
Si nos adentramos por el valle del Jiloca hacia Daroca, nos encontraremos con dos magníficos ejemplos bellamente decorados: la iglesia de Maluenda , con	Entering the valley of Jiloca towards Daroca, you will find two magnificent and beautifully decorated churches, one in Maluenda , boasting a spectacular

un interior espectacular y la de Morata de Jiloca , cuyo exterior es impresionante.	interior, and the other in Morata de Jiloca , with an equally impressive exterior.
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As in the other examples, a literal translation can be found throughout the paragraph, but it is more obvious in this case because it covers almost the entire text. Although the verb's person is altered, many constructions are translated word for word. For example “por el valle del Jiloca hacia Daroca” is translated as “the valley of Jiloca towards Daroca.”

At the beginning is another of the strategies we discovered. The grammatical category has changed from personal into impersonal in this variation of “si nos adentramos” translated by “entering.” The change that has been made is from Spanish, 1st person plural, to English, 2nd person singular. By making this change, we can see how both languages maintain the effect of interpersonality and this makes a correct shift.

Additionally, the term “iglesia” has been shifted in the English version. It was placed after the colon in the Spanish translation, and by moving this word; it was feasible to delete the colon in the English translation to make the text flow more fluidly.

An alternative for this sentence would be a restructuring of the structures, necessary if we want to maintain the colon from the original text. Thus, the suggestion might be as follows:

PROPOSAL
Two gorgeous and exquisitely decorated churches may be found as you approach Daroca from the Jiloca valley: one is in Maluenda and has an amazing interior, while the other is in Morata de Jiloca and has an equally stunning façade.

4- CONCLUSIONS

This dissertation can be concluded by stating that the objectives set out at the beginning of the dissertation have been achieved and that a number of conclusions have been reached, which are set out below.

The first and foremost objective of this essay has been to be able to offer an improved translation of the promotional texts “Aragon es cultura” and “Aragon is culture” available on the “Aragon tourism” website. These selected texts and their physical brochures serve as the ideal illustration of the various translation procedures employed to produce content in the target language, including their adaptations, omissions, etc.

This main objective has been achieved in an efficient manner, thus providing an improved translation to offer to the entities in charge of the web service of tourism in Aragon. As to the examples taken from the chosen texts, it can be said that they adhere to the translation procedures that many authors have considered useful for the translation of tourism texts. However, it has also been demonstrated that the multiple strategies used, literal translation belonging to the direct translation procedure; adaptation and modulation which belong to the oblique translation procedure; and addition, description, omission, and variation that belong to other complementary strategies, can solve the same translation problem without losing common sense when translating into the target language.

These translations have been achieved in accordance with the theory of Venuti (2001, pp. 240-244) where he explains that the fundamental tasks of selecting the foreign texts to be translated and creating a method for doing so are already included in translation strategies.

In order to successfully translate cultural references such as those shown in the texts, the translator needs to have a thorough understanding of both the source and target languages (especially when referring to specific expressions), as well as of the source and target cultures. It can be said that cultural references sometimes pose a problem for both the translator and the reader. This is due to the fact that sometimes one does not have the necessary knowledge to carry out certain translations, and throughout

the selected texts, some cultural translation problems have been seen. In spite of some problems having been encountered, they have been solved by means of the translation procedures that Vinay and Dalbernet (1958/2000, pp. 85-91) have studied. These translation procedures are divided into direct (literal translation), oblique (adaptation and modulation) and other complementary strategies such as addition, description, omission, and variation.

It is interesting to note that in the selected texts from the brochures, a predominance of literal translation (direct translation procedure) and adaptation (oblique translation procedure) by the translator can be seen. Literal translation refers to a translation that seeks to maintain an identical structure and meaning of words and phrases in the source language, without necessarily taking into account cultural and linguistic differences in the target language. Due to the use of this strategy by the translator, the text may not be fully comprehensible by the native speakers who will be reading these brochures. That is why proposals for improvement have been made for such translations. On the other hand, adaptation involves making changes and adjustments to the translated text to make it more understandable and natural for speakers of the target language. In this case, the use of this strategy by the translator has been good, although in some cases the translation has not been done correctly in order to make the target text and message as understandable and appropriate as possible. Thus, both direct translation procedures and oblique translation procedures predominate in equal parts in the selected texts.

The other complementary strategies have been less often used in the selected translations, but they are also of great importance. For example, Spanish words or expressions that do not have any kind of translation into English. In this case, what has been done is to give an improvement by explaining the meaning of the word using the “description” strategy. These types of enhancement can help tourists to better understand what is meant, as we have tried to adapt all the selected texts as well as possible aiming to achieve a better understanding of the Aragonese culture on the part of the foreign visitor.

Finally, Aragon is a very touristic region and as we have seen in the data of the PAET and the INE more and more foreign tourists are coming to our region. That is why it is necessary that the websites and brochures are in different languages, especially

English, because it is not only Spanish tourists from other regions that are going to need them, but all those international tourists who come to our region willing to read more about our culture. That is why the Spanish translator must have great knowledge of both the Aragonese regional culture and the English target language. Therefore, we can conclude that the objective proposed at the beginning of the thesis has been efficiently achieved.

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6- ANNEXES

a. Website and brochure in Spanish

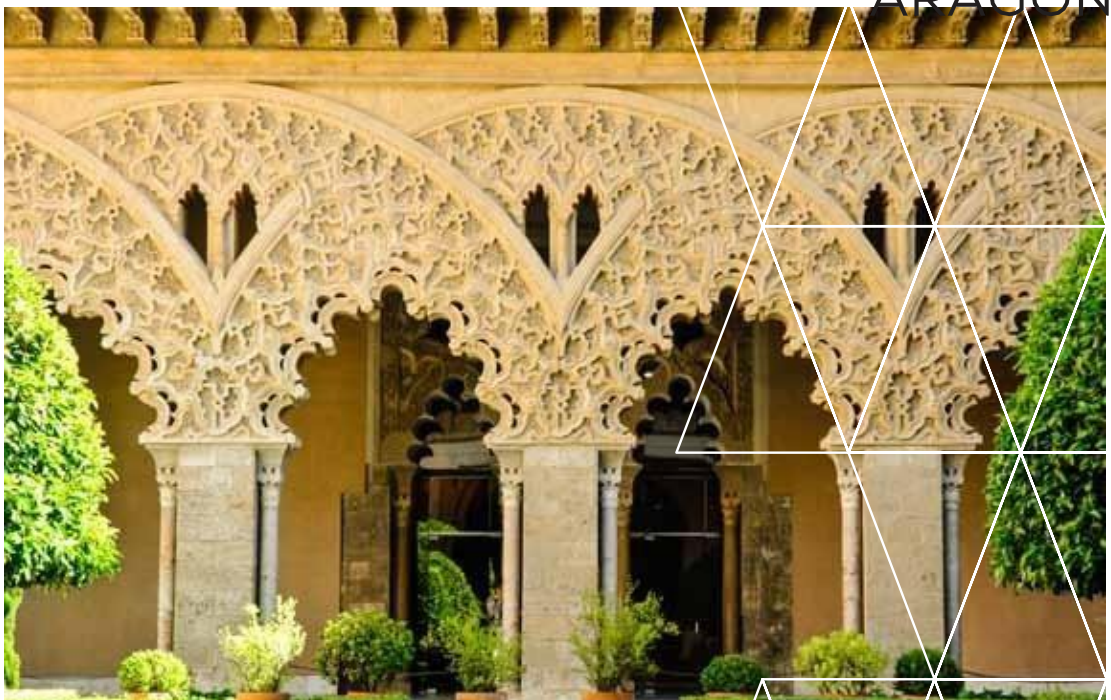


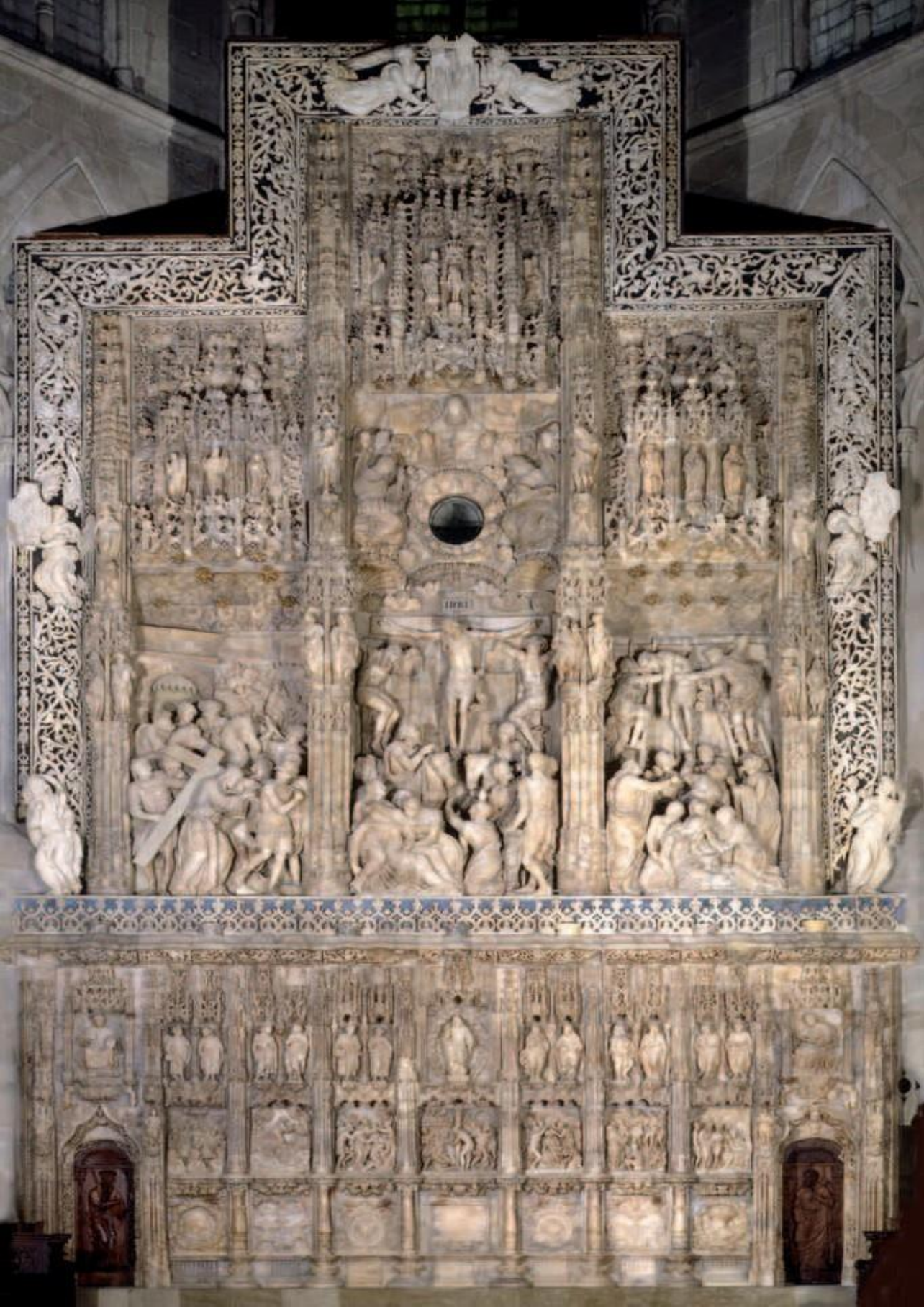
ARAGÓN

CASTELLANO

/ ES CULTURA

ARAGÓN ES UNA TIERRA MILENARIA QUE HA SIDO TESTIGO
DEL PASO DE CIVILIZACIONES Y CULTURAS, BIEN
RECONOCIBLES EN SU RICO PATRIMONIO CULTURAL.







ARAGÓN ES UNA TIERRA MILENARIA QUE HA
SIDO TESTIGO DEL PASO DE CIVILIZACIONES Y CULTURAS,
BIEN RECONOCIBLES EN SU RICO PATRIMONIO CULTURAL.

/ ARAGÓN ES CULTURA

Diferentes civilizaciones han dejado su huella en nuestro territorio, desde la prehistoria; los iberos; los romanos, fundadores de ciudades; los musulmanes, que poblaron la península durante siete siglos; el influjo europeo del Camino de Santiago; judíos y cristianos conviviendo en numerosos pueblos...

Aragón es cultura. Y el resultado de todo esto, más allá de un espectacular patrimonio monumental de todas las épocas y estilos, ha sido un poso cultural que ha configurado una personalidad abierta y orgullosa de su rico acervo cultural.



< Retablo de alabastro de la Catedral de Huesca.

Detalle de decoración típicamente mudéjar.

Castillo de Sádaba (Zaragoza).

Estación Internacional de Ferrocarril. Canfranc (Huesca).

Capitel románico de la Iglesia de Santiago. Agüero (Huesca).



Aínsa. Villa medieval.

01/

ARAGÓN ES CULTURA

Consciente de poseer un espectacular patrimonio monumental de todas las épocas y estilos, Aragón ha desarrollado una personalidad abierta y orgullosa de su rico acervo cultural.



02/

EN EL PIRINEO

Descubrir antiguos monumentos artísticos en medio de parajes naturales de montaña, se convierte en una experiencia insustituible.



03/

EL PREPIRINEO

Con un clima menos severo que en la alta montaña, las sierras y valles prepirenaicos son un museo vivo con variadísimas muestras artísticas.



04/

TERUEL Y SUS ALREDEDORES

Ésta es la tierra del mudéjar, de las leyendas de amor, de los dinosaurios, del jamón y de muchas más cosas que te sorprenderán.

05/

ZARAGOZA Y EL VALLE DEL EBRO

El río Ebro ha sido cauce de culturas sucesivas que han enriquecido el sustrato cultural de los aragoneses hasta la actualidad.

06/

ZARAGOZA ES MUCHO MÁS

Visitar las Cinco Villas, el Moncayo, las tierras de Calatayud o las de Daroca, se convierte en un mágico viaje al pasado entre leyendas y joyas artísticas.



07/

OTRAS PROPUESTAS

Otra forma de conocer Aragón, un viaje en el tiempo que no te dejará indiferente.



Monasterio de San Pedro de Siresa.



Inicio del Camino de Santiago en Aragón. Puerto de Somport.

DESCUBRIR ANTIGUOS MONUMENTOS ARTÍSTICOS EN MEDIO DE PARAJES NATURALES DE MONTAÑA, SE CONVIERTE EN UNA EXPERIENCIA INSUSTITUIBLE.

MÁS EN EL PIRINEO

EL VIEJO ARAGÓN

POR EL VALLE DE HECHO

Si te adentras en este hermoso valle buscando su belleza natural, enseguida te sorprenderá en Siresa la tremenda presencia del *Monasterio románico de San Pedro*, (s. IX), cuyo origen carolingio atestigua la influencia del reino franco en los orígenes del reino de Aragón. Si observas con detenimiento, descubrirás algún tramo aún visible de la calzada romana que atravesaba el valle. Y si asciendes hasta el paraje de *Aguas Tuertas*, un dolmen megalítico de 5.000 años de antigüedad despertará tu admiración.

EL CAMINO DE SANTIAGO, PATRIMONIO MUNDIAL DE LA UNESCO

El llamado “Camino Francés”, continuación de la vía tolosana, es la parte del Camino de Santiago que discurre por territorio aragonés y que abarca desde la frontera francesa en Somport hasta el entorno del embalse de Yesa, para entrar en tierras navarras por Sangüesa.

Lo primero que se encuentran los peregrinos al cruzar el puerto de Somport son las *ruinas del hospital medieval de Santa Cristina* (s. XI). La ruta desciende por el

valle hasta Canfranc Estación bajo *el fuerte de Coll de Ladrones*, pasa junto a la *Estación Internacional de Ferrocarril*, un magnífico edificio de estilo modernista que proporciona una melancólica visita, y sigue después al pie de la Torre de Fusileros del s. XIX.

En Canfranc cruzarás un hermoso puente medieval para llegar después a Villanúa, visitando primero la *Cueva de las Güixas* o de las Brujas y sus dólmenes megalíticos. En Borau encontrarás la preciosa iglesia románica del antiguo *Monasterio de San Adrián de Sásabe* (s. XII), que custodió un tiempo el Santo Grial. Y en el cercano *Valle de La Garcipollera*, tupidos pinares esconden una maravilla del románico: la *Iglesia de Santa María de Iguácel* (s. XI).

La antigua capital del reino de Aragón, Jaca, alberga algunas de las joyas del arte aragonés, como su espectacular *catedral*, una de las primeras de época románica de España. En su *Museo Diocesano* te espera una de las más importantes colecciones de pintura románica y gótica del mundo. Jaca es un referente en la historia militar española, como lo atestigua el impresionante *Castillo de San Pedro*, más conocido como *La Ciudadela*, fortificación de planta pentagonal que alberga un interesante museo de miniaturas militares. Pero Jaca posee también



MÁS INFORMACIÓN
www.bajoaragon.es



EL CONJUNTO MONÁSTICO DE SAN JUAN DE LA PEÑA

El conjunto monástico de San Juan de la Peña merece una parada. Su joya es, sin duda, el monasterio viejo, obra maestra del románico, y especialmente su bellissimo claustro protegido por una inmensa roca.

Los capiteles, con toda la expresividad didáctica y religiosa del románico, son únicos. El conjunto histórico-artístico de San Juan de la Peña se completa con el barroco Monasterio Nuevo, uno de los ejemplos más perfectos y evolucionados de la arquitectura monástica en la Edad Moderna por su simetría y por la organización racional de sus estancias.

En su iglesia barroca encontraremos el Centro de Interpretación del Reino de Aragón y junto a él, el del Monasterio, que bajo un suelo de cristal muestra sus antiguas dependencias.

Consultar horarios y tarifas

☎ 974 35 51 19

+ Info: www.monasteriosanjuan.com



el encanto de una ciudad burguesa de principios del s. XX, que sentirás paseando por sus calles adornadas con elegantes edificios modernistas.

Los peregrinos suelen desviarse después hasta Santa Cruz de la Serós, justificando su visita dos joyas románicas: la *Iglesia de San Caprasio* (en románico lombardo) y la elegante iglesia del antiguo *Monasterio femenino de Santa María*. Desde aquí es imprescindible acercarse a uno de los lugares más emblemáticos de Aragón: el conjunto monástico de *San Juan de la Peña*. Pero el peregrino que continúe el Camino llegará a Santa Cilia, donde destaca el palacio del Priorato y después visitará una serie de interesantes pueblos como Arrés, con su iglesia del siglo XVI y su torre defensiva. El último pueblo del Camino aragonés es Undués de Lerda, con su ayuntamiento renacentista y su iglesia del siglo XVI.

HACIA EL VALLE DE TENA

Si decidimos acercarnos a Sabiñánigo, es recomendable visitar el *Museo Ángel Orensanz y Artes Populares de Serrablo*, que recopila enseres de la vida cotidiana pirenaica de antaño y el *Museo de Dibujo "Julio Gavin-Castillo de Larrés"*, en Larrés, antes de adentrarnos en la conocida *Ruta de Serrablo*.

La forman catorce pequeñas iglesias románicas con unas características arquitectónicas que la hacen única e interesantísima. Tienen como principal encanto su bellísima localización en el valle, y en común peculiaridades artísticas propias del románico lombardo: su pequeño tamaño, una sola nave con ábside, la sencillez decorativa del exterior y sus esbeltas torres-campanario. Algunos ejemplos se pueden visitar en los pueblecitos de Lárrede, Oliván, Susín, Orós o Gavín.



MÁS INFORMACIÓN
www.bajoaragon.es

Casa del Muito. Roda de Isábena.

Iglesia de San Pedro de Lárrede. Ruta de Serrablo.

EL PIRINEO ORIENTAL

AÍNSA Y SU ENTORNO

El alto valle del Cinca es un destino mágico para el turista de espíritu curioso. Allí puede encontrarse un dolmen prehistórico relacionado con leyendas de brujería en Tella. En torno a la cima señera de la Peña Montañesa, podremos hallar el *Monasterio de San Victorián*, importantísimo en la Edad Media. Y si nos acercamos al *Valle de La Fueva*, descubriremos una interesante ruta de iglesias románicas.

Siguiendo el curso del Cinca, sorprenden las espectaculares vistas desde el *Conjunto religioso-militar de Samitier* y la singular silueta de la *Torre-Fortaleza de Abizanda* (s. X-XI), cuyo museo dedicado a las creencias populares es muy interesante.

La villa de Aínsa merece una especial mención por ser un importante centro turístico de esta zona. Una preciosa villa medieval cuyo perfil, coronado por su *castillo e iglesia*, atrae al visitante. El conjunto del casco antiguo es fascinante y evocador, y su *Plaza Mayor* porticada, una de las más fotografiadas de España. La iglesia románica del siglo XII destaca por su sobriedad decorativa en la portada, el claustro y el interior y, sobre todo, por su excepcional torre de planta cuadrada de 30 m. de altura, de evidente carácter defensivo.

Muy cerca de Aínsa se encuentra Boltaña, parada recomendable por su enorme colegiata en estilo gótico aragonés con elementos renacentistas. Su castillo, fue una de las primeras fortalezas cristianas de la comarca.



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VALLE DEL ISÁBENA

Este valle ofrece un bello recorrido monumental cuyo centro es sin duda Roda de Isábena. De su maravilloso casco urbano





destaca su hermosa *catedral*, comenzada a construir en el siglo XI en estilo románico lombardo. Quedarás deslumbrado por su torre campanario y su pórtico, del s. XVIII. Sin embargo, varias joyas te esperan en su interior: tres criptas, situadas a distintos niveles, así como un museo de valiosas reliquias del obispo San Ramón. No te vayas sin pasear por su magnífico y acogedor claustro.

Cuando el valle se estrecha en el congosto de Obarra, hallaremos al pie de un desfiladero la iglesia románico-lombarda del *Monasterio de Santa María de Obarra*, que llegó a ser el corazón del condado de la Ribagorza. En su interior se encuentra una pila bautismal de estilo visigótico.

VALLE DEL NOGUERA-RIBAGORZANA

El límite oriental de Aragón con Cataluña nos depara fascinantes sorpresas, como el magnífico *Monasterio de*

Alaón en Sopeira. Muy cerca, podemos transportarnos a la Edad Media recorriendo admirados las calles, edificios, murallas y las iglesias románicas del conjunto medieval de Montañana. Y si viajamos con niños, resultará muy divertido el *Museo de los Dinosaurios de Arén*, donde aprenderemos de forma divertida pero rigurosa (es una extensión del Museo Paleontológico de la Universidad de Zaragoza) con los fósiles hallados en las excavaciones.

Por último, no debemos dejar de dar un atento paseo por Benabarre, capital cultural de la Ribagorza, apiñada al pie del rotundo perfil de su castillo.



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1/ Estación Internacional de Canfranc.
2/ Puente románico en Bujaruelo.

3/ La Ciudadela de Jaca.
4/ Catedral de Roda de Isábena.

Catedral de Jaca.



LAS CATEDRALES DE ARAGÓN

ARAGÓN CUENTA CON UN RICO E IMPORTANTE PATRIMONIO CULTURAL, EN EL QUE OCUPAN UN LUGAR DESTACADO LAS CATEDRALES. DIEZ MAGNÍFICAS EDIFICACIONES DE DIFERENTES PERIODOS ARTÍSTICOS, REPARTIDAS ENTRE LAS TRES PROVINCIAS.



Catedral de Tarazona.

HUESCA

La Catedral de Barbastro es un precioso edificio gótico con una gran torre de planta poligonal que conserva, entre otras joyas, un magnífico retablo de Damián Forment. Su Museo Diocesano es uno de los mejores del mundo en lo relativo a pintura medieval.

En Huesca te sorprenderá la gran portada gótica de su templo catedralicio, construido entre los siglos XIII y XVI. El escultor Damián Forment dejó aquí también su impronta artística con un impresionante altar mayor en alabastro. Un interesantísimo Museo Diocesano completa la visita de la catedral.

La Catedral de Jaca es uno de los monumentos más importantes del románico peninsular, tanto por su antigüedad como por las novedades estilísticas que se exportaron desde aquí al resto del románico español, gracias al Camino de Santiago. Entre ellas destacan los motivos decorativos del ajedrezado y las bolas jaquesas, visibles en el monumento. Ubicado en el claustro, su Museo Diocesano es uno de los mejores del mundo en lo relativo a pintura medieval.

Monzón luce orgullosa, además de su imponente castillo templario, un sobrio y elegante edificio románico que fue convertido de colegiata a concatedral, junto a la de Barbastro, con la creación de la Diócesis Barbastro-Monzón en 1995.

Pero la más antigua de Aragón es la ex-catedral de Roda de Isábena, sede episcopal entre los siglos X y XIII. De estilo románico lombardo con reformas posteriores, es especialmente encantador su pequeño claustro.

TERUEL

En la Catedral de Teruel sobresalen su bella torre y su cimborrio, ambos mudéjares. Sin embargo la joya por excelencia del templo es su excepcional alfarje, techumbre de madera decorada de 32 m de largo y datada en el s. XIV. Su gran valor pictórico le ha valido el sobrenombre de "la Capilla Sixtina del mudéjar".

La de Albarracín corona una de las localidades con más encanto de la península. La actual catedral del siglo XVI, que muestra formas renacentistas en el exterior, luce en su interior bóvedas de crucería estrellada de época tardogótica. A través del claustro se accede al Palacio Episcopal que alberga el Museo Diocesano con una buena colección de obras de arte.

ZARAGOZA

En la Catedral de Tarazona encontramos la convivencia del estilo gótico francés, el mudéjar y elementos renacentistas únicos en Europa, por lo que está considerada como la "Capilla Sixtina del Renacimiento Español".

Una magnífica restauración, dilatada a lo largo de casi 30 años, le ha devuelto todo su esplendor.

La ciudad de Zaragoza cuenta con dos catedrales. La Basílica del Pilar, su monumento más emblemático, es el mayor templo barroco de España.

Por su parte la catedral de San Salvador, La Seo, constituye uno de esos ejemplos de excelsa riqueza patrimonial e histórica en España. El edificio actual es un compendio de estilos artísticos: románico, gótico, mudéjar, renacentista, barroco y neoclásico.



Catedral de San Salvador. "La Seo" (Zaragoza).



Catedral de Barbastro (Huesca).



/ EL PREPIRINEO

CON UN CLIMA MENOS SEVERO QUE EN LA ALTA MONTAÑA, LAS SIERRAS Y VALLES PREPIRENAICOS SON UN MUSEO VIVO CON VARIADÍSIMAS MUESTRAS ARTÍSTICAS.

DE HUESCA A LOS MALLOS

HUESCA MONUMENTAL

La Osca romana y después la Wasqa musulmana fue, desde su conquista por los cristianos y durante un tiempo, la capital del Reino de Aragón, legando para la posteridad un gran patrimonio artístico. De él destaca la *catedral*, edificada sobre la antigua mezquita musulmana en estilo gótico y con un bello retablo renacentista de Damián Forment. El *Museo de Huesca*, con una interesante muestra arqueológica y artística, se ubica en la antigua universidad barroca y en el palacio románico de los Reyes de Aragón.

Construido en su mayor parte en el siglo XII, el *Monasterio de San Pedro el Viejo* constituye uno de los ejemplos más importantes del románico aragonés, con su iglesia y especialmente su bello claustro, de elaborados capiteles. La capilla de San Bartolomé es también panteón real.

Ya de la época renacentista destaca el *ayuntamiento*, ubicado en un palacio del s. XVI.

En los alrededores de Huesca también merece la pena visitar el *Castillo de Montearagón*, cuya silueta vigila la ciudad, o la interesante iniciativa museística dedicada a las relaciones entre arte contemporáneo, naturaleza y paisaje que supone el *Centro de Arte y Naturaleza CDAN*.



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www.huescaturismo.com

EL REINO DE LOS MALLOS

La ruta que conduce de Huesca a Pamplona atraviesa esta zona de la Hoya de Huesca hasta los conocidos Mallos de

Portada de la Catedral de Huesca.

Riglos. En las afueras del cercano pueblo de Agüero, al pie de otros fabulosos mallos rojizos, se conserva la curiosa *Ermita de Santiago*. Erigida en el más puro estilo románico francés del siglo XII, parece terminada con precipitación.

Al oeste de Huesca y a pocos kilómetros, se halla Bolea y en ella, su imponente *colegiata*. Sorprenden sus bóvedas de crucería de estilo gótico aragonés (s. XVI) y su famoso retablo, considerado una obra maestra de la pintura renacentista.

Desde aquí se puede conducir hasta Loarre y ascender al *castillo románico* (siglos XI a XIII) más importante de España.

Por último, es recomendable acercarse hasta Ayerbe para pasear por sus plazas señoriales y admirar sus palacios, sus casonas renacentistas y sus torres.



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EL ARTE DEL SOMONTANO

El Somontano de Huesca es un compendio de monumentos de estilos artísticos diferentes. Como la *catedral* gótico-renacentista (S. XVI) de Barbastro, en el corazón de la comarca. De ella se debe contemplar, sobre todo, su hermoso retablo, en el que trabajó Damián Forment y su curiosa torre, separada a modo de minarete. El *Museo Diocesano Barbastro-Monzón* acoge una valiosa colección de arte religioso procedente de diversas localidades de esta diócesis. Recorrer sus salas permite realizar un viaje a través de los últimos 1.000 años de arte occidental, del románico al barroco.

Muy cerca se erige Alquézar, una laberíntica villa medieval. Coronada por el castillo, sobresale en ella la *colegiata*,

1/ Centro de Arte y Naturaleza, CDAN.

2/ La Villa de Alquézar.

3/ Retablo de la Colegiata de Bolea.

4/ Claustro de la Colegiata de Alquézar.





EL CASTILLO DE LOARRE

El castillo de Loarre se alza en lo alto de un promontorio, confundiendo sus murallas con las rocas.

Es el castillo románico mejor conservado de Europa y su pureza de estilo supone un verdadero viaje a la Edad Media, por lo que ha sido escenario de varias películas.

Las escaleras, pasadizos, torreones, capillas, mazmorras y sus terrazas, que contemplan toda la Hoya de Huesca, producen un conjunto de experiencias y sensaciones que no se olvidan jamás.

Porque el tacto de la piedra y el soplo del viento hacen que el visitante se sienta por un momento en otro tiempo muy lejano. Además de su valor histórico evidente, Loarre es también un muestrario de arte románico de primer orden, especialmente en la escultura de sus capiteles. Absolutamente imprescindible.



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Centro de visitantes con bar/cafetería
+ Info: www.castilodeloarre.es

de obligada visita, sobre todo por su magnífico claustro de origen románico y sus pinturas murales. Desde aquí, se puede acceder al *Parque Cultural del Río Vero*, que se retuerce al pie del barranco que lleva su nombre y donde destacan sus valiosísimas pinturas rupestres, declaradas Patrimonio Mundial por la UNESCO.

Otros magníficos monumentos, testimonio de tantos siglos de historia, son las *iglesias románicas* de Peralta de Alcofea o Berbegal y el espléndido *conjunto de pintura gótica* de Bierge. También podemos descubrir el legado de tradición mudéjar en el templo barroco de Santa María de Dulcis en Buera.

Al sur del Somontano y sobre su ciudad, destaca la silueta

del *Castillo templario de Monzón*, de origen islámico y relacionado históricamente con la leyenda del Cid. Muy cerca, en Villanueva de Sigüenza, encontramos un monasterio románico que fue panteón real y cuyo claustro sirvió de lugar de enterramiento de reyes, reinas e infantas de Aragón. Del edificio destaca su magnífica portada, con catorce arquivoltas. Y ya más al sur, y cerca de Fraga, se hallan los restos de *Villa Fortunatus*, importante villa rústica romana, activa entre los siglos II al VI, y que ha legado notables mosaicos, algunos con inscripciones cristianas.



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Castillo de Monzón.



Parque Cultural del Río Vero.



MÁS INFORMACIÓN TERUEL Y SUS ALREDEDORES



ESTA ES LA TIERRA DEL MUDÉJAR, DE LAS LEYENDAS DE AMOR, DE LOS DINOSAURIOS, DEL JAMÓN Y DE MUCHAS MÁS COSAS QUE TE SORPRENDERÁN.

TERUEL CIUDAD

Los monumentos mudéjares de Teruel están declarados Patrimonio Mundial por la UNESCO desde 1986.

La ruta puede comenzar en la *Catedral* (s. XIII al XVI), de la que destacan su torre, el cimborrio y el ricamente decorado alfarje de madera, considerado la “Capilla Sixtina del arte mudéjar”.

A continuación toca alzar la mirada y maravillarse al pie de las bellísimas *torres de San Martín y El Salvador*, con apariencia de alminar almohade. Siguiendo el recorrido, llegaremos hasta la *Iglesia de San Pedro*, cuya torre también se puede atravesar.

Por último, podemos terminar nuestro recorrido por el mudéjar de Teruel, en la torre de la iglesia de la Merced.

Y junto a estas antiguas calles encontramos además unos destacados ejemplos de *edificios modernistas*, como algunos de la plaza del Torico, punto neurálgico de la ciudad. Lo decorativo y lo funcional se funden en formas curvas, adornos vegetales y trabajos de forja con hermosos deta-



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Torre de la Catedral de Teruel.
“Plaza del Torico” en Teruel.





Vista general y arquitectura típica en la localidad de Albarracín.



lles que se pueden apreciar, entre otras, en *Casa Ferrán*, *La Madrileña* y la *Casa de tejidos “El Torico”*, con su espléndido torreón. De la misma época es la escalinata del *Paseo del Óvalo*, obra clave del neomudéjar turolense.

EN TORNO A TERUEL

Muy cerca de la capital encontramos Albarracín, uno de los pueblos más fascinantes de España y un monumento en sí mismo. El conjunto formado por sus murallas, la catedral, sus iglesias, calles y rincones llenos de encanto, harán de tu visita una experiencia que jamás olvidarás. Declaradas Patrimonio Mundial, en los bosques que forman el *Parque Cultural de la Sierra de Albarracín* se pueden visitar numerosas muestras de grabados y pinturas rupestres post-paleolíticas. Encuadradas en el deno-

minado “arte levantino”, abundan las imágenes de fauna local y las escenas de caza.

Rubielos de Mora, con su recinto amurallado, ofrece uno de los conjuntos urbanos más atractivos de la provincia (premio Europa Nostra de restauración). Su *ayuntamiento* es un edificio gótico levantino del que destaca su amplia lonja.

En Mora de Rubielos, capital de la comarca, el gótico alcanza toda su plenitud en la *ex-colegiata de Santa María* y sobre todo, en su imponente *castillo* de gigantescas dimensiones, que es uno de los mejor conservados de Aragón.



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EL ARTE MUDEJAR DE ARAGÓN: PATRIMONIO MUNDIAL

Mudéjar es la denominación que recibe la población musulmana que continuó viviendo en sus pueblos y ciudades tras la conquista cristiana, manteniendo su religión, costumbres y cultura.

Los monumentos mudéjares de Aragón fueron declarados en 2001 Patrimonio Mundial por la UNESCO por ser una manifestación artística única, original, singular e irremplazable, fruto de la convivencia de culturas en un lugar geográfico concreto y que tuvo su apogeo en los siglos XIII y XIV.

De la sencillez de los materiales empleados en su construcción, los artesanos mudéjares supieron extraer bellas creaciones a base de ladrillos, yeserías, maderas policromadas y cerámicas vidriadas. Se trata de un sistema constructivo propio de tradición islámica al servicio de la arquitectura cristiana, que destaca por la riqueza decorativa en muros y techumbres con elementos de gran plasticidad y extraordinaria belleza. El resultado son unas obras artísticas originales de valor universal.

En Aragón existen 157 monumentos mudéjares catalogados.

+ Info: www.patrimonioculturaldearagon.es/ruta-mudejar





Entrada norte al castillo de Mora de Rubielos.



Convento de los Carmelitas Descalzos en Rubielos de Mora.

EL TERUEL ORIENTAL

BAJO ARAGÓN Y MATARRAÑA

Alcañiz, dibuja entre sus calles los vestigios de las diferentes civilizaciones que han constituido la capital del Bajo Aragón. El principal testimonio del Alcañiz medieval lo constituye su magnífico *Castillo Calatravo*, que alberga un excepcional conjunto de pintura mural gótica, de ineludible visita. Pero es en su *Plaza de España* donde encontramos uno de los conjuntos monumentales más interesantes de Aragón: el hermoso Ayuntamiento renacentista formando ángulo con la *Lonja gótica* y a escasos metros, la monumental *ex-colegiata de Santa María la Mayor*, edificio barroco de poderosas proporciones y gran interés artístico.

Los numerosos yacimientos de la cultura Íbera en El Bajo Aragón y su entorno han dado lugar a la creación de la *Ruta de los Íberos*. Destaca especialmente el poblado del Cabezo de Alcalá, en Azaila. Está coronado por una mag-

nífica acrópolis alargada, con una calle central y trazado al estilo romano, con aceras y suelo empedrado. Un paseo por su trazado te hará evocar su esplendoroso pasado. Para comprender la importancia de esta ruta, hay que decir que se han hallado poblados íberos en las cercanías de Alcañiz, Alcorisa, Alloza, Oliete, Andorra, Calaceite, Caspe, Cretas, Foz-Calanda, Mazaleón y Valdelortmo que cuentan con sus centros de visitantes.

El *arte rupestre de estilo levantino* (declarado Patrimonio Mundial por la UNESCO) ha dejado también maravillas de este tipo de pintura en los términos de Beceite, Calaceite, Mazaleón, Fuentespalda y Cretas, en el Matarraña, o en Alcañiz.

Calanda le ha dedicado el *Centro Buñuel* al genial director de cine, nacido allí y que se ha convertido en referencia obligada para los estudiosos de su obra. Por su parte, Andorra homenajea al famoso jotero José Iranzo con el *Centro Pastor de Andorra*, un espacio dedicado a la jota y al folclore musical aragonés.

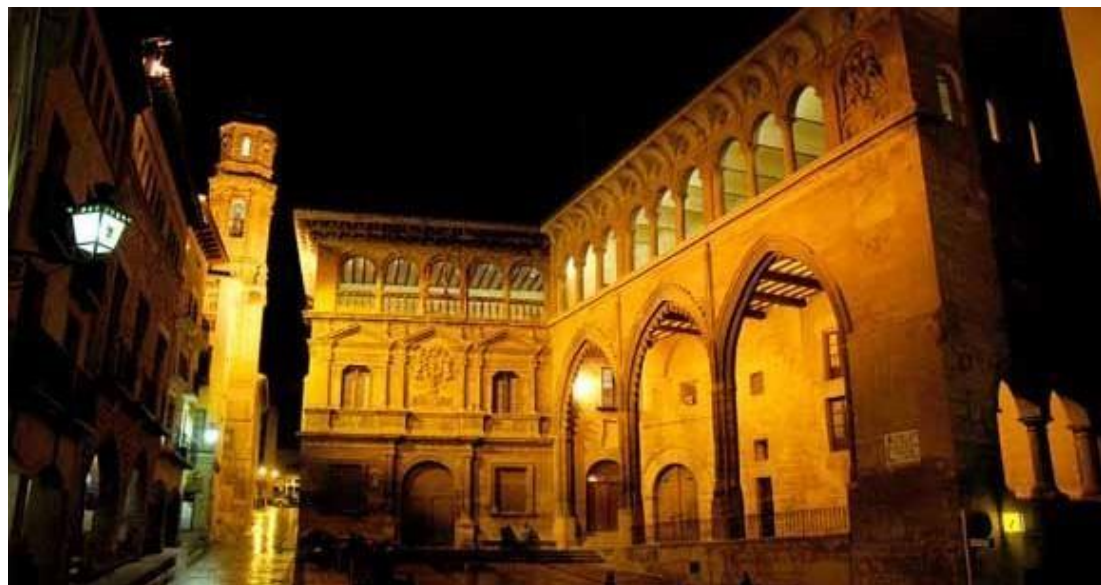


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Plaza de España en Alcañiz.



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Creative commons. Jose Luis Meza.

Portal del Pilar en Calaceite.



Valderrobres. Vista exterior.



Valderrobres. Calles del pueblo.

CONJUNTOS URBANOS MONUMENTALES

PUEBLOS DEL MATARRAÑA

Singularidad en la cultura y un entorno natural único definen este territorio. En el Matarraña, una sucesión de pueblos pintorescos esconden en sus bien conservados cascos urbanos interesantes monumentos que redondean su atractivo. Como en La Fresneda, donde son numerosas las construcciones monumentales, tanto de carácter civil (Ayuntamiento, Casa de la Encomienda) como de carácter religioso (El Convent, Capilla del Pilar e iglesia parroquial).

Un bello puente de piedra y el *Portal de San Roque* dan acceso al espléndido conjunto urbano de Valderrobres. La localidad está situada sobre la ladera de una colina delimitada en su base por el río Matarraña y en su cima por el monumental conjunto de su magnífico *castillo* y la *iglesia gótica de Santa María la Mayor*. Calaceite es uno de los conjuntos urbanos mejor conservados del Matarraña, con numerosas casas señoriales, capillas, ermitas, portales y el ayuntamiento de estilo renacentista. No te pierdas un paseo por la *calle Mayor*, la *Plaza de España* o la *calle Maella* y visita su *iglesia parroquial* y el *Museo Juan Cabré*, dedicado al insigne arqueólogo nacido en esta localidad, y que impulsó las excavaciones arqueológicas en la comarca.

Ráfales también sorprende por reunir una iglesia gótica, restos de un *Castillo Calatravo* y por su ayuntamiento (s. XVI) que cuenta con una cárcel restaurada. En esta hermosa población, la mayoría de las viviendas conservan su estructura de piedra, e incluso, en algunas de ellas, se ha mantenido el color añil.

Tampoco se quedan atrás Torre del Compte, con su iglesia parroquial gótica o Fuentespalda, con una iglesia de origen gótico y el ayuntamiento renacentista. Más al sur de la comarca, hallaremos el santuario de la *Virgen de la Fuente* en Peñarroya de Tastavins, en cuya ermita gótica (s. XIV) se conserva una de las joyas de la carpintería mudéjar: su maravillosa techumbre de madera decorada.

Beceite, situada también en la zona sur de la comarca, tiene un complejo entramado urbano salpicado de numerosos portales y callizos que le aportan un gran encanto. A ello también contribuye la disposición de la mayor parte de sus calles, estrechas y de pronunciada pendiente. Todavía perviven algunos elementos de sillares en las fachadas como portadas adoveladas, balcones sobre ménsulas y alféizares moldurados. Esta bonita población conserva varios de los antiguos portales que daban acceso a la localidad.



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www.matarranyaturismo.es

PUEBLOS DEL MAESTRAZGO

En las tierras del Maestrazgo se repite el mismo fenómeno de destacados pueblos con cascos históricos hermosamente conservados, auténticas joyas de nuestro patrimonio.

El pueblo medieval de Mirambel es premio "Europa Nostra" de restauración y sus murallas del s. XIII son las más completas y mejor conservadas de la comarca. El ayuntamiento es un monumental edificio que alberga una cárcel gótica.

Cantavieja es la capital histórica del Alto Maestrazgo. Las ruinas de su castillo, la *Iglesia de la Asunción*, el ayuntamiento y varias casas de porte aristocrático conforman uno de los conjuntos monumentales más completos del gótico aragonés.

Y en La Iglesuela del Cid hallaremos también varias casonas que representan el modelo de palacio renacentista aragonés, además de un antiguo torreón fortificado que hace las veces de ayuntamiento. La llamada *Casa Matutano-Daudén* es un auténtico palacio del s. XVIII.



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www.turismomaestrazgo.es



Iglesia de la Asunción de Cantavieja.

EL JILOCA Y LAS CUENCAS MINERAS

El valle del Jiloca está vigilado de lejos por la silueta inolvidable del *Castillo de Peracense*. El río Jiloca discurre apacible y tranquilo hasta Monreal del Campo, que forma parte de la ruta histórica del Cid y donde el *Museo del Azafrán* nos explica los secretos del cultivo de la flor de la que se extrae esta especia, cuya variedad local está considerada la mejor del mundo.

Siguiendo el curso del río, en Calamocha, que también forma parte del *Camino del Cid*, nos sorprenderá su bello puente romano en un bucólico entorno natural, similar al precioso puente de Luco de Jiloca. También en esta ruta podemos detenernos a admirar las singulares torres mudéjares de Báguena, Burbáguena y San Martín del Río.

Al este del Jiloca hallaremos la localidad de Montalbán, en la que destaca de manera notable la *Iglesia de Santiago* (s. XIII-XIV), con su evidente aspecto militar. Observándola con detalle, apreciaremos cómo fue comenzada en estilo gótico en piedra para después ser rematada en el típico ladrillo propio del mudéjar.

El *Parque Cultural del Río Martín* es una sucesión de hondas gargantas cuyo valor paisajístico se complementa con las pinturas prehistóricas (Patrimonio Mundial) de Alacón; el poblado ibérico del Cabezo de San Pedro, en Oliete; y el castillo-palacio arzobispal de Albalate del Arzobispo, obra cumbre del gótico civil bajoaragonés.



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www.turismocuencasmineras.com



Portal de Las Monjas. Mirambel.



Castillo de Peracense.

/ GOYA EN ARAGÓN

LA RUTA PARA CONOCER LA OBRA DE ESTE GENIO ARAGONÉS COMIENZA EN FUENDETODOS DONDE HALLARÁS SU CASA NATAL Y EL MUSEO DEL GRABADO, EN EL QUE PODRÁS ADMIRAR UNA SELECCIÓN DE SUS SERIES MÁS IMPORTANTES.

En la *Cartuja de Aula Dei*, muy cerca de Zaragoza, Goya realiza un ciclo de once pinturas murales de las que hoy se pueden contemplar siete.

Otros conjuntos temáticos con la representación de "los Padres de la Iglesia", los podrás visitar en la *ermita de la Fuente* en Muel, la *Iglesia de Remolinos*, la *Iglesia de San Juan el Real* en Calatayud y, en la *Casa de la Cultura* de Alagón, donde un mural al fresco decora la bóveda de la caja de las escaleras. La decoración de una bóveda y una cúpula en la *Basílica del Pilar*, fue su encargo más importante en Zaragoza. También la ciudad conserva una amplia colección de sus obras en el *Museo de Zaragoza* y en el *Museo IberCaja Camón Aznar*.

En el *Museo Diocesano* hallarás un retrato del Arzobispo Company que Goya realiza en 1800. En el Museo de Huesca, también se puede admirar una interesante muestra de su obra gráfica y pictórica.

+ Info: www.fundaciongoyaenaragon.es

1/ Grabado. Serie *Los Caprichos*. Museo IberCaja Camón Aznar.

2/ Pinturas de Goya en la *Cartuja de Aula Dei*.

3/ Retrato de la Reina M^a Luisa de Parma. Museo de Zaragoza. Depósito Museo del Prado.



Fotografía: Juan Carlos Gil Baillano



Fotografía: José Garrido Lapeña



- 1/ Vista nocturna de la Basílica del Pilar.
- 2/ Teatro romano de Caesaraugusta.
- 3/ Patio de la Infanta en el edificio de IberCaja.

EL RÍO EBRO HA SIDO CAUCE DE CULTURAS SUCESIVAS QUE HAN ENRIQUECIDO EL SUSTRATO CULTURAL DE LOS ARAGONESES HASTA LA ACTUALIDAD.

ZARAGOZA Y EL VALLE DEL EBRO

ZARAGOZA CAPITAL

Zaragoza fue fundada como ciudad romana hace más de dos mil años por el emperador César Augusto, quien le dio su propio nombre (Caesaraugusta). De esta importancia son muestra no sólo sus murallas, sino también una serie de restos reconvertidos en interesantes y didácticos museos: como el del antiguo foro donde se desarrollaba la vida civil; el que expone lo que fue su activo puerto fluvial junto al río Ebro; el que permite visitar las termas públicas, que no podían faltar en una ciudad como ésta; o el que se halla junto a las ruinas de su monumental teatro, uno de los más grandes de la Hispania romana.

En el siglo XI, Saraqusta se convirtió en la capital de una de las más potentes taifas de al-Ándalus. Así lo atestigua la obligada visita al palacio de *La Aljafería*, cuyos bellos patios y estancias lo convierten en una de las cimas del arte andalusí.

La Zaragoza cristiana puede presumir de tener dos hermosas catedrales. Evidentemente, la más conocida es la *Basílica del Pilar*, que se halla en el centro de la ruta de peregrinación mariana que une Lourdes con Fátima. Además de ser un símbolo de Aragón, artísticamente, el templo es un auténtico museo lleno de obras religiosas, incluidos los fabulosos frescos que Goya pintó en dos de sus bóvedas.

La del Salvador, más conocida como *La Seo*, es la otra catedral de la ciudad. Se trata de todo un compendio de estilos artísticos que van desde el románico al neoclásico, pasando por el gótico-mudéjar, el renacimiento y el barroco. Sin duda, lo que más atrae la atención en el exterior es el Muro de la Parroquieta, obra cumbre del mudéjar zaragozano, declarada Patrimonio Mundial por la UNESCO, y su esbelta torre barroca. En el interior destacan el magnífico retablo de alabastro del altar mayor, obra representativa del gótico europeo, el



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www.zaragoza.es



PALACIO DE LA ALJAFERÍA

Declarado Patrimonio Mundial por la UNESCO y actual sede de las Cortes de Aragón, es un auténtico crisol de culturas en el que podemos visitar tres palacios de épocas distintas.

La esencia islámica del siglo XI, se conserva en los arcos polilobulados y mixtilíneos del Patio de Santa Isabel, en el Salón Dorado y, sobre todo, en el bellísimo Oratorio. Del siglo XIV es el palacio mudéjar del rey Pedro IV el Ceremonioso.

Por último, la herencia mudéjar se funde con los aportes renacentistas en el palacio de los Reyes Católicos, de finales del siglo XV.

Tras ascender por la escalera noble y atravesar las Salas de los Pasos Perdidos, un espectacular artesonado nos recibirá en el Salón del Trono, trasladándonos definitivamente a la fabulosa Corte de Isabel y Fernando.

Posibilidad de visitas guiadas. ☎ 976 28 96 83

El palacio cierra al público algunos jueves (mañana y tarde) y viernes (mañana) por actividad parlamentaria.

+ Info: www.cortesaragon.es



cimborrio del s. XVI y el espléndido coro. Tampoco hay que dejar de ver su riquísimo *Museo de Tapices* de los siglos XIV al XVII.

Además de en La Seo, la ciudad reúne varias joyas del arte mudéjar. Las esbeltas torres de las iglesias de San Pablo, la Magdalena, San Gil o San Miguel son un magnífico ejemplo. Todo esto, unido a los numerosos palacios renacentistas de ricas familias nobles que hallamos por el centro histórico, hizo que Zaragoza fuera denominada en su momento “la Florencia española”.

Los *Palacios de los condes de Sástago, de los Luna, Montemuzo, los Torrero o los Morlanes*, con hermosos patios interiores como el precioso *Patio de la Infanta* y fachadas con imponentes aleros de madera, así como la antigua Lonja de mercaderes, son hoy en día en su mayoría museos o centros culturales.

Pero Zaragoza es también una urbe moderna y vanguardista. *El Pabellón Puente, la Torre del Agua* y el *Palacio de Congresos* son los edificios más emblemáticos que la Exposición Internacional del 2008 dejó en Zaragoza. Y los museos dedicados a los escultores *Pablo Gargallo* y *Pablo Serrano* son un referente en arte contemporáneo.

EN TORNO A ZARAGOZA Y EL BAJO EBRO

Cerca de Escatrón visita el *Monasterio cisterciense de Rueda*. El cenobio ofrece un interesante recorrido que pasará por su iglesia, muy austera como dictaba el estilo de la orden, su torre mudéjar y su encantador claustro gótico, donde podremos recrearnos especialmente en la sala capitular. Y por supuesto, no podemos marcharnos sin contemplar la espectacular noria que da nombre al monasterio.

Acércate a Azuara para contemplar los restos de la *villa romana de La Malena* con sus magníficos mosaicos, la *ciudad romana de Lépidia Celsa* en Velilla de Ebro o el *yacimiento celtibero-romano de Contrebia Belaisca*, en Botorrita. Del estilo mudéjar podrás admirar hermosas torres en localidades como Alagón, Utebo, Monzalbarba, Peñafior, La Puebla de Alfindén o Alfajarín. En Caspe te espera el castillo del famoso Compromiso de Caspe y la *Colegiata de Santa María La Mayor*, en Fabara uno de los mejores mausoleos romanos de toda la Península y en Mequinenza, su magnífico castillo, está considerado como uno de los mejores del estilo gótico en Aragón.



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www.comarcabajoaragoncaspe.com



Arquitectura popular de Sos del Rey Católico.



Vista invernal de Uncastillo.

VISITAR LAS CINCO VILLAS, EL MONCAYO, LAS TIERRAS DE CALATAYUD O LAS DE DAROCA, SE CONVIERTE EN UN MÁGICO VIAJE AL PASADO, ENTRE LEYENDAS Y JOYAS ARTÍSTICAS.

/ ZARAGOZA ES MÁS

LAS CINCO VILLAS

Visitar las Cinco Villas es un verdadero paseo por la Historia, pues sus pueblos conservan bellos monumentos artísticos donde el tiempo parece haberse detenido.

La ruta que asciende desde el valle del Ebro nos llevará primero hasta Tauste, en la que destaca la estructura octogonal de la hermosa *torre mudéjar* de la iglesia de Santa María. La otra iglesia de la villa es la de San Antonio Abad, que sorprende con su mezcla de estilos artísticos.

La siguiente parada será en Ejea de los Caballeros para comprobar que la *Iglesia de San Salvador* (finales del s. XII) presenta el aspecto de fortaleza característico de la zona. En su interior, el retablo mayor (s. XV) es uno de los más importantes ejemplos de pintura gótica internacional en España.

Después llegaremos a Sádaba y lo primero que veremos será la maciza mole de un espectacular castillo de siete torres (s. XIII). También merece una visita a elegante *Iglesia gótica de Santa María* con su esbelta torre. Y como muestra de la profunda romanización de este territorio, debemos mencionar el *Mausoleo de los Atilios* y la mal llamada *Sinagoga*, ambos restos de la época romana.

Nos detendremos más adelante a visitar la iglesia románica de influencia cisterciense (s. XII) de Castiliscar. En

su interior, hace las veces de altar un notabilísimo *sarcófago paleocristiano* (s. IV).

Y por fin ascenderemos hasta la conocida localidad de Sos del Rey Católico, una villa de aire medieval encantadora que nos conduce a otra época por las callejuelas de su judería, sus murallas, sus portales y sus torreones, como la *Torre del Homenaje* de su castillo (s. XII).

Entre sus monumentos religiosos, debemos pararnos en las *Iglesias románicas de San Martín de Tours* y en la de *San Esteban*, en cuyo interior hay unos interesantes murales góticos. Y de sus edificios civiles, captarán nuestra atención el *Palacio de Sada*, donde nació Fernando El Católico y el *Palacio Español de Niño*, así como el *ayuntamiento* renacentista y la *lonja* porticada, que pondrán el broche de oro a la visita de esta villa inolvidable.

Ya adentrados en las sierras prepirenaicas, deberemos acercarnos a recrear de nuevo nuestro espíritu por las calles de Uncastillo.

En la cima de la población encontramos los restos de su recinto amurallado, en el que despunta la denominada *Torre del Homenaje* (s. XIII). El pueblo conserva todo el sabor medieval, con numerosas residencias palaciegas, el magnífico edificio renacentista de la *Casa Consistorial*, el *Palacio gótico de Martín el Humano* y la *Lonja*.



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www.comarcacincovillas.com



Claustro del Monasterio de Veruela.

En la parte baja de la población se alza la *Iglesia de Santa María la Mayor* (s. XII), uno de los mejores ejemplos del románico. Destacan los capiteles de su ábside, su hermosa portada, la torre fortaleza y un fabuloso claustro gótico-renacentista. Entre los varios templos del lugar, hay que destacar las *Iglesias de San Martín de Tours*, que es hoy un Centro de Interpretación del Arte Románico y la de *San Juan*, que alberga pinturas murales de época románica.

En su término municipal, no debemos perdernos uno de los más notables yacimientos arqueológicos de Aragón: *Los Bañales*. Se trata de los restos de una ciudad romana monumental. Así lo atestiguan la importancia de, por ejemplo, sus termas y los 32 pilares que quedan en pie del acueducto que transportaba el agua a la población.

Antes de volver al ancho valle del Ebro, no debemos dejar de perdernos en otros pueblos de *la sierra de Santo Domingo*. Por bellos paisajes, llegaremos primero a Luesia, que nos invitará a recorrer las calles de su judería o acercarnos a sus *iglesias románicas de San Esteban* (s. XII) o la de *San Salvador*, con su maravillosa portada. En el paseo iremos avistando diferentes mansiones con su galería alta y aleros de madera tallada, típicos elementos del estilo renacentista aragonés. Un excelente ejemplo de ello es el *ayuntamiento*.

Y nuestra ruta puede terminar en plena sierra, al pie del majestuoso *castillo-fortaleza* de Biel (siglo X) antes de iniciar el viaje de vuelta, en el que iremos rememorando todas las maravillas que hemos conocido en Las Cinco Villas.

LAS TIERRAS DEL MONCAYO

El Moncayo no es sólo un auténtico paraíso natural que separa Aragón de Castilla, sino que además, es una montaña que ha sabido cuidar con celo algunas joyas de nuestro patrimonio artístico.

El más importante sin duda es el *Monasterio cisterciense de Veruela*, donde el hermoso entorno no hace sino acrecentar su belleza artística. Su recinto amurallado de trazado hexagonal y sus torreones, como la Torre del Homenaje —que hace las veces de entrada dando paso a un romántico paseo arbolado— le dotan de un encanto verdaderamente pintoresco. Aunque su construcción se comenzó en el s. XII en estilo románico, la iglesia y el claustro son, sobre todo, un magnífico ejemplo del gótico. Todo en el conjunto invita al paseo y la meditación: las naves abovedadas de la iglesia, la girola del ábside y sobre todo, el silencioso claustro, donde conviene admirar la belleza de la sala capitular, entre otras dependencias. La siguiente parada debe ser el pueblo de Trasmoz, donde se convive con buen humor con el mundo de la brujería y las leyendas de la construcción sobrenatural de su castillo. Sus ruinas suponen una encantadora visita desde la que contemplar el Moncayo.

Por fin llegaremos a uno de los conjuntos urbanos más bellos y originales de Aragón: Tarazona, ciudad romana, musulmana, judía y cristiana, jalón fronterizo y joya del mudéjar. Su *catedral* parte de los modelos del gótico francés, que enriquecido con elementos mudéjares, la convierten en un monumento único en el mundo. Considerada “la Capilla Sixtina del Renacimiento español”, ha sufrido una larga restauración que le ha devuelto



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www.turismotarazonayelmoncayo.es



Fachada renacentista del Ayuntamiento de Tarazona.

todo su esplendor. No te pierdas en tu visita la *Iglesia de la Magdalena*, con su esbelta torre, la *Plaza de Toros Vieja*, de planta octogonal, el *Palacio Episcopal* o el *Ayuntamiento* de impresionante fachada renacentista. Pero, sobre todo, la ciudad te invita a recorrer su casco viejo, especialmente la *antigua judería*, de tortuosas y estrechas callejuelas y que forma parte de la Red de Juderías de España.

Y la última etapa de este periplo debería ser Borja, ciudad de origen celtíbero. Su barrio de la judería y sus calles antiguas proporcionan un maravilloso paseo entre templos, plazas, casonas y palacios de estilo renacentista aragonés.

CALATAYUD Y DAROCA, TERRITORIO MUDÉJAR

Cuando llegas a Daroca y atraviesas sus puertas, sientes como si accedieras a épocas pasadas. Porque su *muralla* es como su eje vertebral, jalonada por torres y portales fortificados que dan paso a calles empinadas y mansiones nobiliarias como el *Palacio de los Luna*, que conserva techos de madera decorada en su interior y al exterior destaca por su alero. Daroca nos ofrece también buenos ejemplos de iglesias románicas iniciadas en piedra pero culminadas en el típico ladrillo mudéjar, como la de *San Juan de la Cuesta* o la de *Santo Domingo*, que impresiona con su bella torre de planta cuadrada.

El mudéjar se multiplica en esta zona casi en cada pueblo. Son ejemplos reseñables las iglesias de Longares, Paniza, Encinacorba, Mainar, Villar de los Navarros, Herrera de los Navarros, Villarreal de Huerva o Romanos, rematadas por esbeltos campanarios adornados con filigranas en ladrillo.



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www.comarcacalatayud.es

/ LAS JUDERÍAS DE ARAGÓN

Aragón fue a lo largo de la Edad Media encrucijada de pueblos y creencias, lo que permitió que bajo su cielo convivieran en un ambiente de respeto y convivencia iglesias, mezquitas y sinagogas.

Así pues, la cultura hebrea se desarrolló durante siglos en numerosos pueblos de nuestra geografía, quedando patente en el actual entramado zigzagante de sus calles, en sus cementerios, en la arquitectura de sus casas y en sus sinagogas.

Un rico legado patrimonial que conocerás de primera mano recorriendo las sinuosas callejuelas de las juderías de localidades como Biel, Calatayud, Daroca, El Frago, Ejea de los Caballeros, Híjar, Luna, Sos del Rey Católico, Tarazona, Tauste y Uncastillo.



Judería de Tarazona.



Judería de Sos del Rey Católico.

Toda la comarca presenta uno de los mejores patrimonios de *pintura gótica* del mundo. Además de las pinturas murales de las iglesias de Daroca (s. XIV), que destacan por su óptima conservación y por un espectacular colorido, debemos mencionar como destacados los retablos de Langa del Castillo, Retascón, Villarroya del Campo, Lechón o Anento.

Calatayud es otro gran ejemplo de ciudad histórica. En sus proximidades se halla el yacimiento de la ciudad romana de *Bilbilis*. El nombre actual de la ciudad significa en árabe *castillo* de Ayub, fortaleza que todavía domina la villa. La impronta islámica se detecta fácilmente en varias excelentes obras de arte mudéjar: la *Torre octogonal de San Andrés*; el ábside, el claustro y la torre de la *Colegiata de Santa María*; *San Pedro de los Francos*; detalles como el claustro de la *Colegiata del Santo Sepulcro* o las yesterías de *Nuestra Señora de la Peña*.

Las retorcidas calles de la *judería* medieval son una buena excusa para pasear por ellas sin prisa. Y si somos admiradores de Goya, también podemos detenernos a contemplar las pechinas pintadas por él en la *Iglesia de San Juan el Real*.

Muy cerca de Calatayud, en Nuévalos, se halla uno de los lugares más visitados de Aragón: el *Monasterio de Piedra*, precioso parque natural en donde se emplaza un antiguo cenobio cisterciense del s. XII. Más allá de sus famosas cascadas, el monasterio es artísticamente muy interesante. Protegido por una muralla medieval, tiene un evidente aspecto militar. De su silueta destaca la llamada "torre del homenaje", que vigila las dependencias interiores, muy bien restauradas. Especialmente interesantes son el claustro, con sus bóvedas de crucería y la sala capitular, realmente bellísima.

También el campo de Calatayud es territorio mudéjar y los monumentos de este peculiar estilo se repiten en muchísimas localidades de cada valle. Por el del río Jalón, destacan las torres de Ateca, La Almunia, Lumpiaque, Urrea de Jalón o Ricla, o las iglesias de Épila o de Belmonte de Gracián.

Especial atención requiere la *iglesia* de Tobed, que sorprende por su profusa decoración, tanto exterior como interior.

Si nos adentramos por el valle del Jiloca hacia Daroca, nos encontraremos con dos magníficos ejemplos bellamente decorados: la iglesia de Maluenda, con un interior espectacular y la de Morata de Jiloca, cuyo exterior es impresionante.

Otra opción es seguir el curso del río Ribota, que nos llevará hasta las iglesias-fortaleza de Torralba de Ribota, Cervera de la Cañada, Villarroya de la Sierra y hasta Aniñón.

Y si optamos por remontar el río Aranda en busca de *monumentos mudéjares*, hallaremos primero las yesterías de tradición mudéjar del interior de la iglesia de Brea de Aragón y después, en Illueca, el *Castillo-Palacio del Papa Luna*, Benedicto XIII. Comenzado a construir en lo alto de un espolón rocoso en el s. XIV, no solo es el clásico palacio renacentista aragonés de influencia italiana. Su mayor interés es la decoración interior con yesterías barroco-mudéjares y sus valiosas techumbres, como la que decora el salón principal (s. XV) o la capilla.

Y para culminar el recorrido mudéjar, podemos terminar visitando el majestuoso *castillo* de Mesones de Isuela, una de las fortalezas más importantes de Aragón. En su interior, la capilla de *Nuestra Señora de los Ángeles*, alberga una prodigiosa techumbre mudéjar de madera policromada compuesta por noventa y seis pequeñas tablas adornadas con bellísimas figuras de ángeles portando cirios encendidos. También en esta zona no debemos olvidar la visita a las espléndidas torres mudéjares de las iglesias de Tierga, Trasobares y Mesones.



MÁS INFORMACIÓN

www.comarcadelaranda.com



MÁS INFORMACIÓN

www.comarcadedaroca.com

Puerta Baja de Daroca.



Torre de la Colegiata de Santa María de Calatayud.



/ PUEBLOS CON ENCANTO

ARAGÓN CUENTA CON UN BUEN NÚMERO DE BELLAS POBLACIONES DECLARADAS CONJUNTO HISTÓRICO. ENTORNOS DE CARÁCTER MONUMENTAL QUE HAN SABIDO CONSERVAR EL LEGADO ARTÍSTICO DE ÉPOCAS PASADAS. PASEAR POR SUS CALLES CARGADAS DE HISTORIA SERÁ UNA EXPERIENCIA INOLVIDABLE.

EN HUESCA

Aínsa, Alquézar, Ansó, Arén, Barbastro, Graus, Jaca, Montañana, el Balneario de Panticosa y Roda de Isábena.

EN TERUEL

Albalate del Arzobispo, Albarracín, Beceite, Calaceite, Cantavieja, Castellote, Cuevas de Cañart, La Fresneda, Iglesuela del Cid, Jabaloyas, Linares de Mora, Mirambel, Miravete de la Sierra, Mora de Rubielos, Mosqueruela, Orihuela del Tremedal, Puertomingalvo, Ráfales, Rubielos de Mora, Tronchón, Valderrobres y Villarroya de los Pinares.

EN ZARAGOZA

Alagón, Borja, Calatayud, Daroca, Ejea de los Caballeros, Luesia, Salvatierra de Esca, Sos del Rey Católico, Tarazona y Uncastillo.

1/



2/



3/



1/ Albarracín.

2/ Aínsa.

3/ Tarazona.



www.turismodearagon.com



ARAGÓN ES CULTURA EN
EL PIRINEO
EL PREPIRINEO
TERUEL Y SUS ALREDEDORES
ZARAGOZA Y EL VALLE DEL EBRO
ZARAGOZA ES MUCHO MÁS
OTRAS PROPUESTAS

 **GOBIERNO
DE ARAGÓN**

b. English Translated Website and brochure



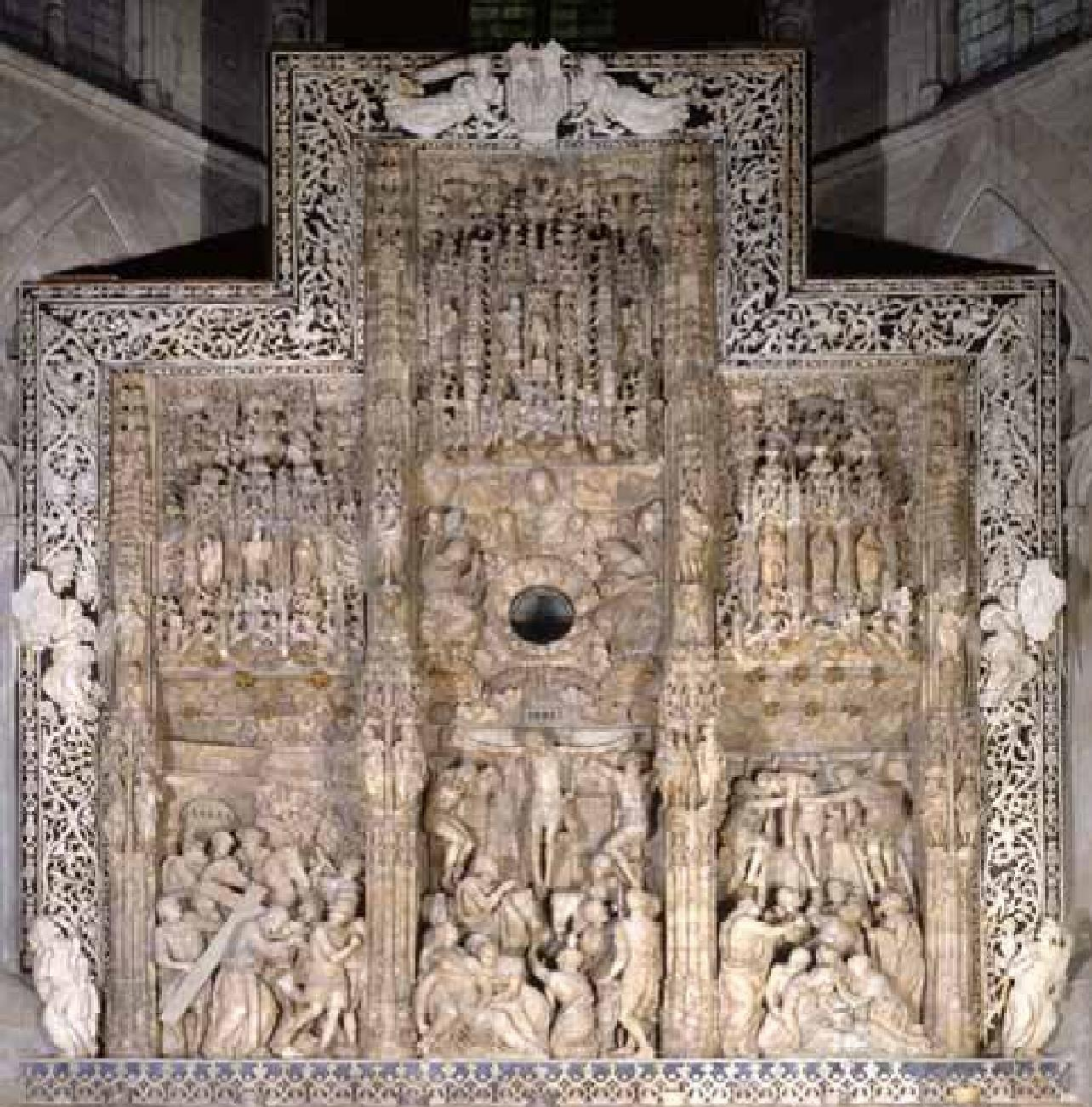
ENGLISH

ARAGON

/ IS CULTURE

ARAGON IS AN ANCIENT LAND THAT HAS BEEN WITNESS TO THE PASSAGE OF CIVILISATIONS AND CULTURES, CLEARLY RECOGNISABLE IN ITS RICH CULTURAL HERITAGE.







ARAGON IS AN ANCIENT LAND THAT HAS BEEN WITNESS TO THE
PASSAGE OF CIVILISATIONS AND CULTURES, CLEARLY
RECOGNISABLE IN ITS RICH CULTURAL HERITAGE.

/ ARAGON IS CULTURE

From prehistoric times, various civilisations have left their mark on this territory: the Iberians; the Romans, founders of cities; the Muslims, who inhabited the peninsula for seven centuries; the Europeans arriving along the Way of St James; and the Jews and Christians living side-by-side in many villages.

Aragon is culture. And the result of all this, besides a spectacular architectural heritage encompassing all periods and styles, is a cultural background that has shaped an open character, proud of its cultural riches.



< Alabaster altarpiece, Cathedral of Huesca.
Detail of typical Mudejar decoration.
Sádaba Castle (Zaragoza).
International Railway Station, Canfranc (Huesca).
Romanesque capital of the Church of Santiago, Agüero (Huesca).



Aínsa. Medieval town.

01/

ARAGON IS CULTURE

Thanks to its spectacular architectural heritage encompassing all periods and styles, Aragon has developed an open character, proud of its cultural riches.



02/

IN THE PYRENEES

Discovering ancient artistic monuments amidst unspoilt mountain landscapes is an incomparable experience.

03/



THE PYRENEAN FOOTHILLS

Enjoying a milder climate than the mountains, the uplands and valleys of the Pyrenean foothills are a living museum offering a huge variety of art.



04/



TERUEL AND ITS SURROUNDINGS

This is the land of the Mudejar, of legends of love, of dinosaurs, jamón and many more surprises.

05/

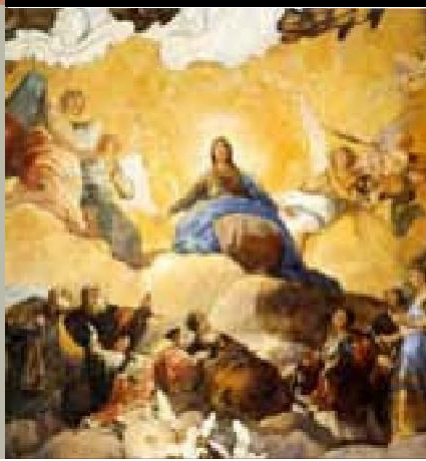
ZARAGOZA AND THE EBRO VALLEY

The Ebro River has been a channel for successive cultures, enriching the cultural background of the Aragonese up to the present day.

06/

ZARAGOZA IS SO MUCH MORE

Visiting Las Cinco Villas, Moncayo, Daroca and Calatayud becomes a magical journey into the past of legends and artistic treasures.



07/

OTHER SUGGESTIONS

Another way to discover Aragón, a compelling journey through time.



San Pedro de Siresa Monastery.



Beginning the Way of St James in Aragon. Somport pass.

DISCOVERING ANCIENT ARTISTIC MONUMENTS AMIDST UNSPOILT MOUNTAIN LANDSCAPES IS AN INCOMPARABLE EXPERIENCE.

/ IN THE PYRENEES

OLD ARAGON

ALONG THE HECHO VALLEY

Venturing into this lovely valley in search of its natural beauty, you will find the tremendous 9th-century *Romanesque Monastery of San Pedro in Siresa*, whose Carolingian origin stands witness to the Frankish kingdom's influence on the origins of the Kingdom of Aragon. Looking closely, you can discover some still-visible stretches of the Roman road that ran through the valley. And if you climb up to *Aguas Tuertas*, you can admire its 5,000-year-old megalithic dolmen.

THE WAY OF STJAMES, UNESCO WORLD HERITAGE SITE

The so-called „French Way“, a continuation of the Toulouse route, is part of the Way of St James, running through Aragonese territory from the French border in Somport to the Yesa reservoir, and entering the region of Navarre through Sangüesa.

The first thing pilgrims find on crossing the Somport pass are the 11th-century ruins of the medieval hospital of *Santa Cristina*.

The route descends through the valley to *Canfranc Station*, below the *Coll de Lladres* fort. It then passes the *International Railway Station*, a magnificent yet melancholy modernist building, and continues to the foot of the 19th-century *Fusiliers' Tower*.

After crossing the pretty medieval bridge of *Canfranc*, you arrive in *Villanúa*, with its *Cueva de las Güixa* (Witches' Cave) and Megalithic dolmens. In Borau you can find the beautiful Romanesque church of the old 12th-century *San Adrián de Sasabe Monastery*, said to have safeguarded the Holy Grail. And in the nearby *Garcipollera Valley*, dense pine forests hide a Romanesque marvel: the 11th-century *Church of Santa María de Iguácel*.

Jaca, the ancient capital of the Kingdom of Aragon, is home to some of the greatest treasures of Aragonese art, including its spectacular *cathedral*, one of the first of the Romanesque era in Spain. Its Diocesan Museum contains one of the most important collections of Romanesque and Gothic art. Jaca also has a significant place in Spanish military history. This is evident from its impressive *San Pedro Castle*, better known as *The Citadel*, a pentagonal fortification which houses a fascinating museum of military miniatures. But Jaca also has the charm of an early 20th-



FURTHER INFORMATION

www.jacetania.es



THE SAN JUAN DE LA PEÑA MONASTERY COMPLEX

The monastery complex of San Juan de la Peña is well worth a visit. The jewel in its crown is the old monastery, a Romanesque masterpiece with an outstandingly beautiful cloister sheltered by an immense rock.

Its capitals, exemplifying the religious and scholarly expressiveness of the Romanesque, are unique. The complex of San Juan de la Peña is completed by the Baroque New Monastery, whose symmetry and rational layout have created one of the most perfect and well-developed examples of monastic architecture of the modern era.

Within its Baroque church is the Kingdom of Aragon Interpretation Centre and beside it, the Monastery Interpretation Centre, with its old chambers on display beneath a glass floor.

Opening times and entry fees

 974 35 51 19

More Info: www.monasteriosanjuan.com



century bourgeois city, inviting you to wander its streets, lined with elegant modernist buildings.

Pilgrims often take a detour to Santa Cruz de la Serós, drawn by two Romanesque treasures: the *Church of San Caprasio* (Lombard Romanesque) and the elegant church of the old *Convent of Santa María*.

From here, don't miss a visit to one of Aragon's most emblematic places: the San Juan de la Peña monastery complex. Pilgrims continuing along the route will come to Santa Cilia, with its outstanding Priory Palace, and then a number of interesting towns such as Arrés, with its 16th-century church and fortified tower. The last town on the Aragonese Way is Undués de Lerda, with its Renaissance town hall and 16th-century church.

TOWARDS THE TENA VALLEY

Heading towards Sabiñánigo, recommended visits include the *Ángel Orensanz Popular Arts of Serrablo Museum*, with its collection of goods and tools typical of daily life in the Pyrenees in bygone years, and the *Julio Gavin-Castillo de Larrés Museum of Drawing in Larrés*, before setting off on the famous *Ruta de Serrablo*.

This is a group of fourteen small Romanesque churches with unique and fascinating architectural features. Their main charm lies in their beautiful valley location and their shared artistic elements, characteristic of the Lombard Romanesque: their small size, each with a single nave with apse, the simplicity of their exterior decoration and their slender bell towers. Some of them can be visited in the villages of Lárrede, Oliván, Susín, Orós and Gavín.



FURTHER INFORMATION

www.pirineosaltogallego.com

Casa del Muto, Roda de Isábena.

THE EASTERN PYRENEES

AÍNSA AND ITS SURROUNDINGS

The high Cinca Valley is a magical destination for tourists with an inquisitive nature. In Tella, you can find a prehistoric dolmen associated with legends of witchcraft. Below the imposing peak of Peña Montañesa is the *Monastery of San Victorián*, of great importance during the Middle Ages. And if you enter the *Fueva Valley*, you can explore an interesting route taking in Romanesque churches.

Following the course of the Cinca, there are surprising and spectacular views from the *military-religious complex of Samitier* and of the unique silhouette of the *Fortress Tower of Abizanda* (10th-11th centuries), which has a fascinating museum of popular beliefs.

The town of Aínsa deserves special mention, since it is a major tourist centre for this area. A beautiful medieval village, its eye-catching silhouette is crowned by its *castle* and *church*. The old town is fascinating and evocative, and the arcade-lined *main square* is one of the most photographed in Spain. The 12th-century Romanesque church stands out for the decorative simplicity of its entranceway, its interior and cloister and, above all, for its exceptional and formidable 30-metre-high square tower.

Very near Aínsa is Boltaña, a visit recommended for its huge collegiate church, built in the Aragonese Gothic style with Renaissance elements. Its castle was one of the first Christian fortresses in the region.



FURTHER INFORMATION

www.turismosobarbe.com

Church of San Pedro, Lárrede. Ruta de Serrablo.





ISÁBENA VALLEY

This valley offers a scenic architectural tour, whose centrepiece is Roda de Isábena. The highlight of this wonderful old town is its beautiful *cathedral*, built from the 11th century in Lombard Romanesque style. Its bell tower and 18th-century entranceway are spectacular. But more treasures await inside: three crypts on different levels, as well as a museum of precious relics of Bishop San Ramón. And don't miss its magnificent and welcoming cloister.

Where the valley narrows at the Obarra gorge, nestling at the bottom of a ravine is the Lombard Romanesque church of the Santa María de Obarra Monastery, which became the heart of the County of Ribagorza. Inside is a Visigothic-style font.

NOGUERA-RIBAGORZANA VALLEY

Where the eastern boundary of Aragon meets Catalonia, fascinating surprises lie in store, such as the magnifi-

cent *Alaón Monastery in Sopeira*. Nearby, you can be transported back into the Middle Ages while admiring the streets, buildings, walls and Romanesque churches of medieval Montañana. And if you are travelling with children, the *Arén Dinosaur Museum* combines fun and scientific learning (it is an extension of the Paleontological Museum of the University of Zaragoza), housing fossils discovered in its excavations.

Finally, don't miss an enthralling walk through Benabarre, the area's cultural capital, its buildings huddled around the circular outline of its castle.



FURTHER INFORMATION

www.turismoribagorza.org

1/ Canfranc International Station.

2/ Romanesque bridge in Bujaruelo.

3/ The Citadel of Jaca.

4/ Cathedral of Roda de Isábena.

Jaca Cathedral.



ARAGON'S CATHEDRALS

ARAGON HAS A RICH AND IMPORTANT CULTURAL HERITAGE, EXEMPLIFIED BY ITS CATHEDRALS. TEN MAGNIFICENT BUILDINGS FROM DIFFERENT ARTISTIC PERIODS, SHARED BETWEEN THE THREE PROVINCES.



Tarazona Cathedral.

HUESCA

Barbastro Cathedral is a beautiful Gothic building with a polygonal tower which retains, among other gems, a magnificent altarpiece by Damian Forment. Its Diocesan Museum is one of the best in the world in terms of medieval painting.

Huesca's cathedral has a wonderful large Gothic entranceway, built between the 13th and 16th centuries. The sculptor Damián Forment left his artistic mark here too with an impressive high altar of alabaster. An interesting Diocesan Museum rounds off a visit to the cathedral.

Jaca Cathedral is one of the most important monuments of peninsular Romanesque, for both its antiquity and the stylistic innovations that were exported from here to the rest of the Spanish Romanesque, thanks to the Way of St James. These include the checkerboard motifs and ornamental spheres, characteristic of Jaca, decorating the building. Located in the cloister, the Diocesan Museum is one of the best in the world in terms of medieval painting.

As well as its imposing Templar castle, Monzón has a cathedral, a sober and elegant Romanesque building that was converted from a collegiate church, in conjunction with that of Barbastro, on the creation of the Barbastro-Monzón Diocese in 1995.

But Aragon's oldest cathedral is the former Cathedral of Roda Isábena, episcopal see between the 10th and 13th centuries. Built in the Lombard Romanesque style, with subsequent alterations, it has a particularly lovely little cloister.

TERUEL

Teruel Cathedral stands out for its beautiful Mudejar tower and dome. But the building's masterpiece is its exceptional 32-metre-long coffered roof, dating from the 14th century. Its great artistic value has earned it the epithet „the Mudejar Sistine Chapel“.

Albarracín Cathedral crowns one of the peninsula's most charming towns. The present 16th-century cathedral, with its Renaissance-style exterior, has star-ribbed vaults from the late Gothic era inside. The cloister leads to the Episcopal Palace, housing the Diocesan Museum, with its fine collection of artwork.

ZARAGOZA

The Cathedral of Tarazona displays a combination of French Gothic, Mudejar and Renaissance elements unique in Europe, for which it is considered the „Sistine Chapel of the Spanish Renaissance“.

A magnificent restoration project, extending over nearly 30 years, has returned it to its former glory.

The city of Zaragoza has two cathedrals. The Basilica del Pilar, its most emblematic monument, is Spain's largest Baroque place of worship.

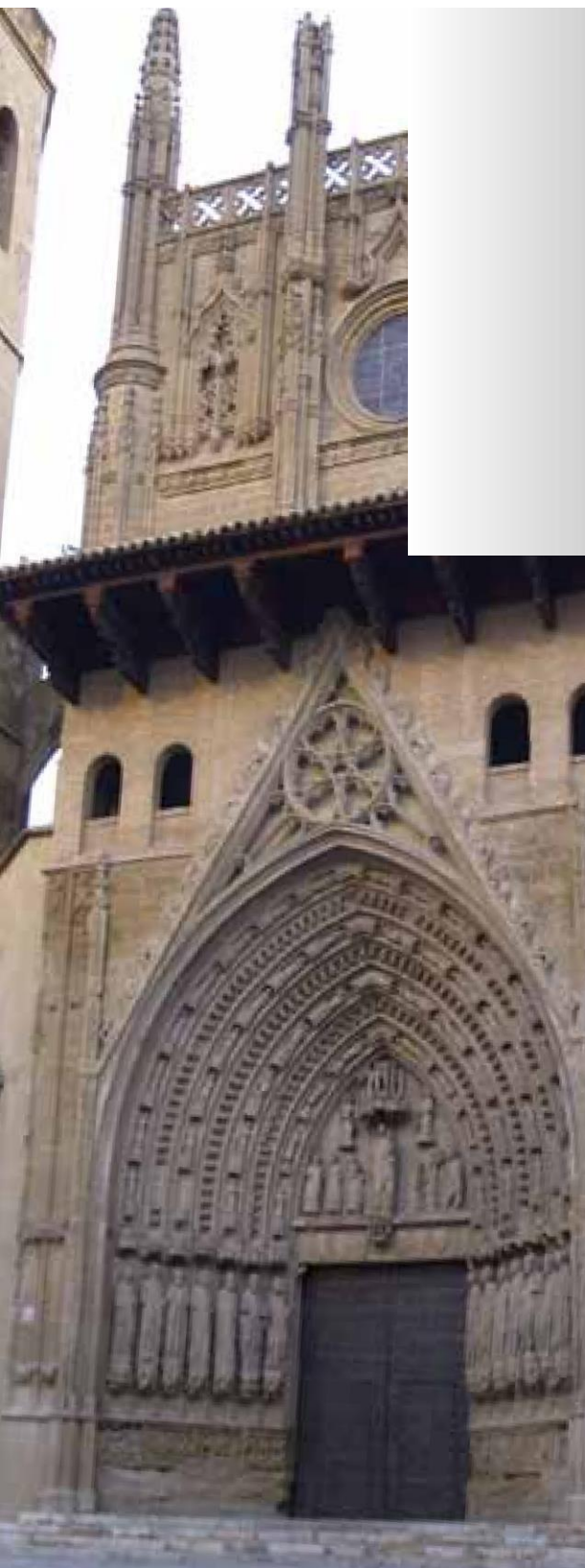
Meanwhile the Cathedral of San Salvador, La Seo, is a fine example of Spain's glorious cultural and historical heritage. The present building is a combination of artistic styles: Romanesque, Gothic, Moorish, Renaissance, Baroque and Neoclassical.



Cathedral of Salvador, La Seo (Zaragoza).



Cathedral of Barbastro (Huesca).



/ THE PYRENEAN FOOTHILLS

ENJOYING A Milder climate than the mountains, the uplands and valleys of the Pyrenean foothills are a living museum offering a huge variety of art.

FROM HUESCA TO LOS MALLOS

HUESCA'S MONUMENTS

First Roman Osca and later Muslim Wasqa, Huesca became the capital of the Kingdom of Aragon on its conquest by the Christians, enduring for some time and bequeathing a great artistic heritage. One of its finest examples is the *cathedral*, built on the old mosque in Gothic style, with a beautiful Renaissance altarpiece by Damian Forment. The *Museum of Huesca*, with interesting archaeological and artistic collections, is located in the old Baroque university and the Romanesque Palace of the Aragon Monarchs.

Built mainly in the 12th century, the *Monastery of San Pedro el Viejo* is one of the most important examples of Aragonese Romanesque, with its church and in particular its beautiful cloister, with elaborate capitals. The chapel of St. Bartholomew is also a royal tomb.

Renaissance highlights include the *Town Hall*, located in a 16th-century palace.

Also worth visiting in the vicinity of Huesca are *Montearagón Castle*, whose silhouette stands guard over the city, and the fascinating and innovative museum exploring the relationship between contemporary art, nature and landscape, the *CDAN Centre for Art and Nature*.



FURTHER INFORMATION

www.huescaturismo.com

THE KINGDOM OF LOS MALLOS

The route leading from Huesca to Pamplona crosses through the area of the Hoya de Huesca to the famous Mallos de Riglos.

Entranceway of Huesca Cathedral.

On the outskirts of the nearby village of Agüero, at the foot of tremendous russet-coloured rock walls, is the curious *Hermitage of Santiago*. Built in the purest French Romanesque style of the 12th century, it seems hastily finished.

A few kilometres west of Huesca, Bolea has an imposing *collegiate church*. With stunning ribbed vaults in the 16th-century Aragonese Gothic style, it contains a famous altarpiece, considered a masterpiece of Renaissance painting.

From here you can drive to Loarre and climb up to Spain's most important Romanesque castle (11th-13th centuries).

Finally, a trip to Ayerbe is highly recommended, to stroll through its stately squares, admiring its palaces, Renaissance mansions and towers.



FURTHER INFORMATION

www.hoyadehuesca.es

THE ART OF SOMONTANO

Somontano de Huesca has a collection of monuments of various artistic styles. These include the 16th-century Gothic-Renaissance *Cathedral* of Barbastro, in the heart of the region. A must-see is its splendid altarpiece by Damien Forment and its curious minaret-style tower. The *Barbastro-Monzón Diocesan Museum* hosts a valuable collection of religious art from various locations in the diocese. Strolling through the rooms is a journey through 1,000 years of Western art, from the Romanesque to the Baroque.

Nearby Alquézar is a labyrinthine medieval village. Topped by a castle, its collegiate church is another must-see, especially for its magnificent Romanesque cloister and murals.

1/ CDAN Centre for Art and Nature.

2/ The medieval village of Alquézar.

3/ Altarpiece of the collegiate church of Bolea.

4/ Cloister of the collegiate church of Alquézar.

1/



2/



3/



4/





LOARRE CASTLE

Loarre Castle perches on top of a crag, its walls blending into the rocks.

This Romanesque castle is the best preserved in Europe, its stylistic purity conjuring up a journey back to the Middle Ages, and it has been the setting for several films.

Its stairways, passages, towers, chapels, dungeons and its terraces, overlooking the whole of Hoya de Huesca, create an unforgettable set of experiences and sensations.

The feel of the stone and the sighing of the wind can take you back for a moment into another more distant time. Besides its evident historical value, Loarre is also a showcase for the best of Romanesque art, especially in the sculpting of its capitals.

Absolutely a must.



Opening times and entry fees. ☎ 974 34 21 61

Bookings advisable for groups.

Visitor centre with bar/café.

More info: www.castillodeloarre.es

From here, you can access the *River Vero Cultural Park*, meandering at the foot of the gully that bears its name. It is home to cave paintings of exceptional value, designated UNESCO World Heritage status.

Other magnificent monuments, witness to many centuries of history, are the *Romanesque churches* of Peralta de Alcofea and Berbegal and the splendid *collection of Gothic painting* in Bierge. You can also discover the legacy of Mudejar tradition in the Baroque church of Santa María de Dulcis in Buera.

South of Somontano and above the city looms the silhouette of the Templar Castle of Monzón, of Moorish origins and historically related to the legend of El Cid.

Monzón Castle.



In nearby Villanueva de Sigüenza is a Romanesque monastery whose cloister served as burial place for the kings, queens and princesses of Aragón. One of the highlights of the building is its magnificent facade, with fourteen archivolt. Further south, near Fraga, are the remains of *Villa Fortunatus*, an important Roman rural villa in use between the 2nd and 6th centuries, which contains remarkable mosaics, some with Christian inscriptions.



FURTHER INFORMATION
www.turismosomontano.es

River Vero Cultural Park.



/TERUEL AND ITS SURROUNDINGS

THIS IS THE LAND OF THE MUDEJAR,
OF LEGENDS OF LOVE,
OF DINOSAURS, JAMÓN AND
MANY MORE SURPRISES.

THE CITY OF TERUEL

Teruel's Mudejar monuments have been designated as UNESCO World Heritage sites since 1986.

The tour begins at the *cathedral* (13th-16th centuries), with its magnificent tower, dome and richly decorated coffered ceiling, regarded as the „Sistine Chapel of Mudejar art“.

Next, it's time to look up and admire the beautiful *towers of San Martín and El Salvador*, like Almohad minarets. Carrying on, you arrive at the *Church of San Pedro*, also with a tower.

Finally, you can finish your tour of Mudejar Teruel at the tower of the Church of La Merced.

Alongside these ancient streets there are also outstanding examples of *modernist buildings* such as those in the Plaza del Torico, at the heart of the city. The decorative and the functional are blended together in the curves and tendrils of beautifully detailed wrought iron which can be seen on *Casa Ferrán, La Madrileña* and *Casa "El Torico"*, with its splendid turret. Dating from the same period are the steps of *Paseo del Óvalo*, a prime example of Teruel neomudejar.



FURTHER INFORMATION

www.turismo.teruel.es



Tower of the Cathedral of Teruel.
"Plaza del Torico" in Teruel.





Aerial view and characteristic architecture in Albarracín.



AROUND TERUEL

Very close to the capital is Albarracín, one of Spain's most fascinating villages and a monument in itself. Its curtain walls, the cathedral, churches, streets and charming little nooks make for an unforgettable visit. The woods which make up the *Sierra de Albarracín Cultural Park* are home to numerous examples of World Heritage status post-palaeolithic cave art, which can be visited. Belonging to the category of Levantine Art, there are many images of local wildlife and hunting scenes.

Rubielos de Mora, with its outer walls, is one of the prettiest villages in the province, and has a Europa

Nostra award for restoration. Its *Town Hall* is a Levantine Gothic building with a broad, splendid marketplace.

In Mora de Rubielos, the regional capital, the Gothic style is fully exemplified in the old *Collegiate Church of Santa María* and above all in its immense and imposing castle, one of best preserved in Aragon.



FURTHER INFORMATION

www.comarcadelasierradealbarracin.es



FURTHER INFORMATION

www.gudarjavalambre.es



MUDEJAR ART OF ARAGON: WORLD HERITAGE

Mudejar is the name given to the Muslim population who continued living in their towns and villages after the Christian Reconquest, maintaining their religion, customs and culture.

Aragon's Mudejar monuments were designated World Heritage sites by UNESCO in 2001 for their unique and irreplaceable artistic expression, the result of the coexistence of cultures in a specific geographical location, which reached its peak during the 13th and 14th centuries.

Mudejar craftsmen excelled in extracting beautiful creations from simple materials: bricks, plaster, polychromatic wood and glazed ceramics. This is a system of construction characteristic of Islamic tradition in the service of Christian architecture, notable for the rich decoration of walls and ceilings with elements of great plasticity and extraordinary beauty. The outcome is original artistry of universal value.

In Aragón there are 157 listed Mudejar monuments.

More info: www.patrimonioculturaldearagon.es/ruta-mudejar





North entrance, Rubielos de Mora Castle.



Convent of los Carmelitas Descalzos in Rubielos de Mora.

EASTERN TERUEL

LOWER ARAGON AND MATARRAÑA

The streets of Alcañiz display vestiges of the various civilisations that have shaped Lower Aragon's regional capital. The main testimony to medieval Alcañiz is its magnificent *Calatravo Castle*, which houses an exceptional and unmissable collection of Gothic murals. But it is the *Plaza de España* which features a collection of some of Aragon's most interesting monuments: the handsome Renaissance town hall adjoining the *Gothic marketplace* and, a few metres away, the immense *old Collegiate Church of Santa Maria la Mayor*, an imposing Baroque building of great artistic interest.

The numerous Iberian archaeological sites in Lower Aragon have led to the creation of the *Ruta de los Iberos* (route of the Iberians). One particularly important site is El Cabezo de Alcalá, in Azaila.



FURTHER INFORMATION

www.bajoaragon.es

Plaza de España in Alcañiz.

It is crowned by a magnificent elongated acropolis with a Roman-style layout and cobbled main street. Wandering its streets evokes its glorious past. To help understand the importance of this route, there are visitor centres at the Iberian settlements found near Alcañiz, Alcorisa, Alloza, Oliete, Andorra, Calaceite, Caspe, Cretas, Foz-Calanda Mazaleón and Valdel tormo.

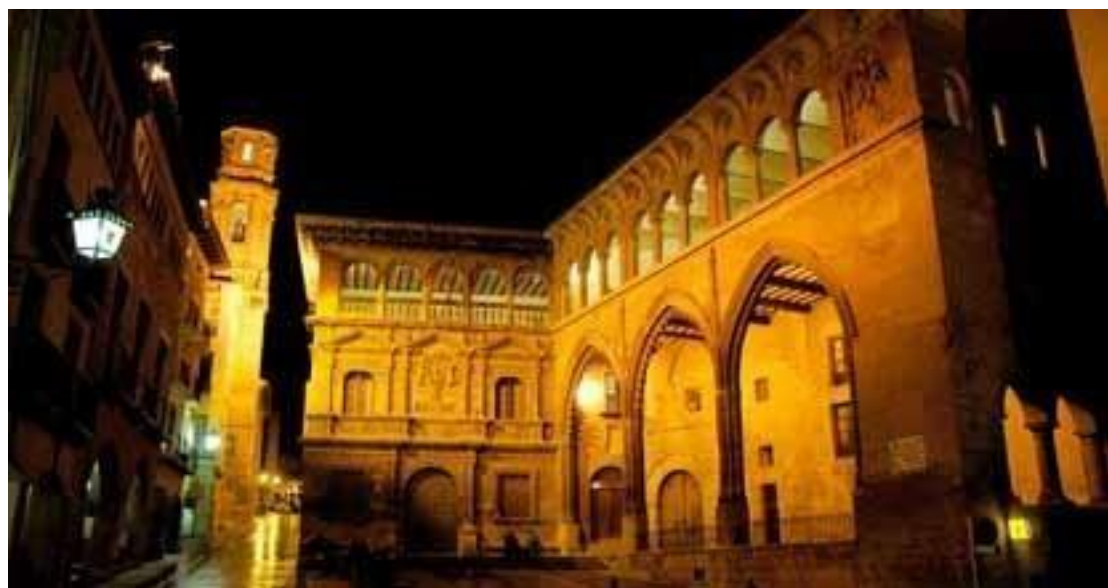
There are also marvellous examples of *Levantine cave art* (UNESCO World Heritage status) in the vicinities of Beceite, Calaceite, Mazaleón, Fuentespalda and Cretas, in Matarraña and Alcañiz.

Calanda's *Buñuel Centre* is dedicated to the great film director, born in Calanda, and has become a point of reference for scholars of his work. And Andorra pays homage to the famous folk dance writer José Iranzo in its *Centro Pastor de Andorra*, a place dedicated to the jota (traditional folk dance) and Aragonese folk music.



FURTHER INFORMATION

www.iberosenaragon.net





Creative commons. Jose Luis Meza.

Portal del Pilar in Calaceite.



Valderrobres, exterior view.



Valderrobres, village streets.

HISTORIC VILLAGES

VILLAGES OF MATARRAÑA

A unique culture and unparalleled natural surroundings define this territory. In Matarraña, a succession of picturesque villages shelter fascinating monuments within their well-preserved old quarters, adding to their appeal. In Fresneda there are numerous historic buildings, both civil (town hall, Casa de la Encomienda) and religious (the convent, Capilla del Pilar and parish church).

A beautiful stone bridge and the *San Roque gateway* give access to the splendid village of Valderrobres. It is located on a hillside bounded at its base by the river Matarraña and at the top by its magnificent monuments, the *castle* and the *Gothic Church of Santa María La Mayor*. Calaceite is one of the best preserved villages in Matarraña, with numerous mansions, chapels, shrines, gateways and a Renaissance-style town hall. Don't miss taking a stroll along the *main street*, *Plaza de España* and *Calle Maella*, or a visit to the Parish Church and the *Juan Cabre Museum*, dedicated to the distinguished local archaeologist who championed the region's archaeological excavations.

Ráfales also has surprises including a Gothic church, the remains of a *Calatravo castle* and its 16th-century *town hall* complete with restored jail. In this beautiful town, most of the houses have preserved their stone structure, and some of them still retain their traditional indigo colour.

Also not to be missed are Torre del Compte, with its Gothic parish church, and Fuentespalda, with a Gothic church and Renaissance town hall. Further to the south of the area is the shrine of the *Virgen de la Fuente* in Penyarroya de Tastavins, whose 14th-century Gothic chapel contains a treasure of Moorish woodwork: its wonderful decorated coffered roof.

Beceite, also located in the south, has a complex urban layout dotted with numerous gateways and alleyways that lend it great charm. Also part of its allure are its narrow and steeply sloping streets. Still visible on some facades are masonry features such as arched entranceways, balconies supported by corbels and moulded sills. This beautiful village retains many of its ancient gateways.



FURTHER INFORMATION
www.matarranyaturismo.es

VILLAGES OF MAESTRAZGO

The Maestrazgo area also offers similarly beautiful, well-preserved historic villages, genuine treasures of Aragonese heritage.

The medieval village of Mirambel has a Europa Nostra restoration award and its 13th-century walls are the most complete and best preserved in the region. The town hall is a historic building housing a Gothic jail.

Cantavieja is the old capital of Alto Maestrazgo. The ruins of its castle, the *Church of la Asunción*, the town hall and various stately houses make up one of the best collections of Aragonese Gothic monuments.

And in La Iglesuela del Cid, there are several mansions which are paragons of the Aragonese Renaissance palace model, plus an old fortified tower that serves as the town hall. The *Casa Matutano-Dauden* is an authentic 18th-century palace.



FURTHER INFORMATION
www.turismomaestrazgo.es



Church of la Asunción, Cantavieja.

THE JILOCA AND THE COALFIELDS

The valley of El Jiloca is guarded from afar by the unforgettable silhouette of *Peracense Castle*. The river Jiloca flows gently to Monreal del Campo, part of the historic route of El Cid. Here, the *Saffron Museum* explores the secrets of the flower from which this coveted spice is extracted, whose local variety is considered the best in the world.

Following the course of the river to Calamocha, which is also part of the *Camino del Cid*, there is a surprising and beautiful Roman bridge in a pastoral setting, similar to the bridge of Luco de Jiloca. Also on this route you can stop to admire the unique Mudejar towers of Báguena, Burbáguena and San Martín del Río.

East of Jiloca is Montalbán, with its interesting *Church of Santiago* (13th-14th centuries), with its noticeably military aspect. Examining it in detail, you can see how it was begun in Gothic style, in stone, and then completed in typical Mudejar brickwork.

The *Rio Martín Cultural Park* is a succession of deep gorges whose scenic value is complemented by the World Heritage prehistoric paintings of Alacón, the Iberian settlement of Cabeza de San Pedro in Oliete, and the fortified Archbishop's Palace of Albalate del Arzobispo, a Lower Aragonese Gothic masterpiece.



FURTHER INFORMATION
www.turismocuencasmineras.com



Portal de Las Monjas, Mirambel.



Peracense Castle.

/ GOYA IN ARAGON

TO GET TO KNOW THE WORK OF THIS ARAGONESE GENIUS, BEGIN AT FUENDETODOS, WHERE YOU CAN FIND HIS BIRTHPLACE AND A MUSEUM OF ENGRAVINGS FEATURING SOME OF HIS MOST IMPORTANT SERIES OF WORKS.

In the *Charterhouse of Aula Dei*, near Zaragoza, Goya painted a series of eleven murals, seven of which can be seen today.

Other thematic collections representing „the Fathers of the Church“ can be visited at the *Hermitage of la Fuente* in Muel, the *Church of Remolinos*, the *Church of San Juan el Real* in Calatayud and in the *Casa de la Cultura* in Alagón, where a fresco decorates the vault of the staircase. His most important commission in Zaragoza was the decoration of a vault and a dome in the *Basilica del Pilar*. The city also maintains a large collection of his works in the *Museum of Zaragoza* and the *IberCaja Camon Aznar Museum*.

In the *Diocesan Museum* you can find a portrait of Archbishop Company, which Goya painted in 1800. At the Museum of Huesca, you can also admire an interesting display of his graphic and pictorial work.

More Info: www.fundaciongoyaenaragon.es

1/ Engraving, *Los Caprichos Series*. *IberCaja Camon Aznar Museum*.

2/ Paintings by Goya in the *Charterhouse of Aula Dei*.

3/ Portrait of Queen Maria Luisa of Parma. *Zaragoza Museum*. *Prado Museum* collection.



Photograph: Juan Carlos Gil Ballano



Photograph: José Garrido Lapeña



- 1/ Night-time view of the Basilica del Pilar.
- 2/ Roman Theatre of Caesaraugusta.
- 3/ Patio de la Infanta in the IberCaja building.

THE EBRO RIVER HAS BEEN A CHANNEL FOR SUCCESSIVE CULTURES, ENRICHING THE CULTURAL BACKGROUND OF THE ARAGONESE UP TO THE PRESENT DAY.

ZARAGOZA AND THE EBRO VALLEY

ZARAGOZA, PROVINCIAL CAPITAL

Zaragoza was founded as a Roman city over two thousand years ago by the Emperor Augustus, who gave it his own name (Caesaraugusta). Its importance is evident not only in its walls, but also in a series of remains converted into interesting and informative museums. These include the old forum, the centre of public life; the museum exploring river port activity along the Ebro; the public baths, an essential element in such a city; and the ruins of the immense theatre, one of the largest in Roman Hispania.

In the 11th century, Saraqusta became the capital of one of the most powerful Taifas in al-Andalus. Its importance can be seen first-hand on an unmissable visit to the palace of *La Aljafería*, whose spectacular courtyards and chambers make it one of the glories of al-Andalus art.

Christian Zaragoza boasts two beautiful cathedrals. The best known is of course the *Basilica del Pilar*, located halfway along the Marian pilgrimage route linking Lourdes and Fátima. Besides being a symbol of Aragon, in artistic terms, it is a veritable museum full of religious works, including the fabulous frescoes Goya painted on two of its vaults.

The other cathedral is El Salvador, better known as *La Seo*. This features a variety of artistic styles ranging from Romanesque to neoclassical, through the Gothic-Mudejar, Renaissance and Baroque. Its most eye-catching exterior features are the Wall of La Parroquieta, a masterpiece of Zaragoza Mudejar, designated UNESCO World Heritage status, and its slender Baroque tower. Inside, highlights include the magnificent alabaster altarpiece of the main altar, a characteristic work of European Gothic, the 16th-century dome and the splendid choir.



FURTHER INFORMATION

www.zaragoza.es



THE ALJAFERÍA PALACE

A UNESCO World Heritage site and the current seat of the Aragon Regional Government, this is a cultural melting pot where you can visit three palaces from different eras.

The Islamic essence of the 11th century is preserved in the multifoil archways of the Patio de Santa Isabel, in the Salón Dorado and, above all, in the beautiful Oratory. The Mudejar Palace of King Pedro IV of Aragon dates from the 14th century.

Finally, Mudejar heritage merges with Renaissance elements in the Palace of the Catholic Monarchs, dating from the late 15th century.

After climbing the grand staircase and crossing the Salas de los Pasos Perdidos, a spectacular coffered ceiling awaits in the Throne Room, transporting us to the fabulous court of Ferdinand and Isabella.

Guided tours can be arranged. ☎ 976 28 96 83

The palace is closed to the public on some Thursdays (morning and afternoon) and Fridays (morning) due to parliamentary activity.

More info: www.cortesaragon.es



And don't miss its glorious *Tapestry Museum*, with pieces from the 14th to the 17th centuries.

Besides La Seo, the city is a treasure trove of Mudejar art. The slender towers of the churches of San Pablo, la Magdalena, San Miguel and San Gil are magnificent examples. All this, together with the numerous Renaissance palaces of the wealthy aristocracy to be found in the old city, made Zaragoza in its heyday „the Spanish Florence“.

The *Palaces of los Condes de Sástago, los Luna, Montemuzo, los Torrero and los Morlanes*, with beautiful inner courtyards, such as the superb *Patio de la Infanta*, and imposing facades with wooden eaves, such as the old merchants' market, are today mostly museums or cultural centres.

But Zaragoza is also a modern and progressive city. The *Bridge Pavilion, Water Tower and Conference Centre* are the most iconic buildings of the 2008 International Exhibition in Zaragoza. And museums dedicated to the sculptors *Pablo Gargallo* and *Pablo Serrano* are major centres for contemporary art.

AROUND ZARAGOZA AND THE LOWER EBRO

Near Escatrón, you can visit the *Cistercian monastery of Rueda*. The monastery has an interesting tour taking in its austere church, as dictated by the style of the order, its Mudejar tower and its lovely Gothic cloister, with a delightful chapter house. And you shouldn't leave without a look at the spectacular water wheel that gives its name to the monastery.

Heading to Azuara, you can see the remains of the *Roman villa of La Malena* with its magnificent mosaics, the *Roman city of Lépidia Celsa* in Velilla de Ebro and the *Celtiberian-Roman site of Contrebia Belaisca* in Botorrita. Mudejar style can be admired in the beautiful towers in places like Alagón, Utebo, Monzalbarba, Peñafior, La Puebla de Alfindén and Alfajarín. Caspe is home to the famous castle where the Caspe Agreement was negotiated and the *Collegiate Church of Santa Maria la Mayor*. In Fabara, there is one of the most important Roman mausoleums in Spain, and in Mequinenza, the magnificent castle is a shining example of Aragonese Gothic.



FURTHER INFORMATION

www.comarcabajaaragoncaspe.com



Local architecture in Sos del Rey Católico.



Winter view of Uncastillo.

VISITING LAS CINCO VILLAS, MONCAYO, DAROCA AND CALATAYUD BECOMES A MAGICAL JOURNEY INTO THE PAST OF LEGENDS AND ARTISTIC TREASURES.

/ ZARAGOZA IS SO MUCH MORE

LAS CINCO VILLAS

Visiting Las Cinco Villas is a real walk through history, as its villages have preserved beautiful artistic monuments where time seems to stand still.

The route that climbs up from the Ebro valley takes you first to Tauste, to admire the beautiful octagonal structure of the *Mudejar tower* of the Church of Santa Maria. San Antonio Abad, the village's other church, is an intriguing blend of artistic styles.

The next stop is Ejea de los Caballeros, where the late 17th-century Church of San Salvador has the characteristic fortified appearance of this area. Inside, the 15th-century main altar is one of the most important examples of International Gothic painting in Spain.

On reaching Sádaba the first thing you see is the massive bulk of a spectacular 13th-century castle with seven towers. Also worth a visit is the elegant Gothic Church of Santa Maria, with its slender tower. And evidence of the significant Roman influence on this territory can be found at the *Mausoleum of los Atilios* and the erroneously named *Synagogue*, both remnants of the Roman era.

Further on is the 12th-century Romanesque church of Cistercian influence in Castiliscar.

Inside, a remarkable 4th-century *Early Christian sarcophagus* serves as the altar.

A final ascent brings you to well-known Sos del Rey Católico, a village with a charming medieval atmosphere transporting you to another era through the streets of its Jewish quarter, its walls, gateways and towers, including the castle's 12th-century *keep*.

Among its notable religious monuments are the *Romanesque churches of San Martin de Tours and San Esteban*, inside which there are interesting Gothic murals. And its eye-catching public buildings include the *Palace of Sada*, where Ferdinand El Católico was born, the *Palacio Español de Niño*, the Renaissance *Town Hall* and the arcade-lined *marketplace*, which will put the finishing touches on this unforgettable visit.

Already within the Pyrenean foothills, the streets of Uncastillo will reawaken the senses.

At the highest point of the village, there are remains of its outer walls, from which emerge its 13th-century *keep*. The village maintains all its medieval flavour, with many palatial mansions, the magnificent Renaissance *Town Hall*, the *Gothic Palace of Martín el Humano* and the *marketplace*.



FURTHER INFORMATION
www.comarcacincovillas.com



Cloister in the Monastery of Veruela.

In the lower part of the village is the 12th-century *Church of Santa Maria la Mayor*, a superb example of Romanesque architecture. It stands out for the splendid capitals in its apse, its beautiful entranceway, its fortified tower and its spectacular Gothic-Renaissance cloister. Among the many churches here, recommended visits include the *Church of San Martín de Tours*, now a Romanesque Art Interpretation Centre and the *Church of San Juan*, with its Romanesque murals.

Also in this locality, don't miss one of Aragon's most remarkable archaeological sites: *Los Bañales*. Here you can see the remains of an important Roman city. Its significance is clear from its thermal baths and the 32 remaining pillars of the aqueduct that brought water to the population.

Before returning to the broad Ebro valley, stay and wander the villages of the *Sierra de Santo Domingo*. Passing through stunning scenery, the first stop is Luesia, inviting you to explore the streets of its Jewish quarter and the 12th-century *Romanesque churches of San Esteban and San Salvador*, with its wonderful entranceway. While you walk, watch out for several mansions with high galleries and carved wooden eaves, characteristic Aragonese Renaissance features. One excellent example is the *town hall*.

And you can end your tour in the mountains, at the foot of the majestic 10th-century *fortress* of Biel, before starting the return journey, already nostalgic for the wonders of Las Cinco Villas.

EL MONCAYO

El Moncayo is not only a natural paradise separating Aragon from Castile, but is also a mountain that has safeguarded treasures of the area's artistic heritage.

The most important is undoubtedly the *Cistercian Monastery of Veruela*, whose beautiful setting only increases its artistic splendour. Its hexagonal outer wall with towers, including a keep, allow access to a romantic tree-lined avenue, lending it a truly picturesque charm. Although construction began in the 12th century in Romanesque style, the church and cloister are magnificent examples of Gothic architecture. While walking around, everything here invites quiet reflection: the vaulted naves of the church, the ambulatory of the apse and especially the tranquil cloister, with its beautiful chapter house and chambers. Your next stop should be the village of Trasmoz, where the world of witchcraft lives on in legends of the supernatural construction of its castle. Its ruins make an enchanting place from which to look out over El Moncayo.

The last port of call is one of Aragon's most beautiful and unusual places: Tarazona. First Roman city, then Muslim, Jewish and Christian, it is a border town and Mudejar treasure. Its *cathedral* is based on French Gothic models, enriched with Mudejar elements that have created a unique monument. Regarded as the Sistine Chapel of the Spanish Renaissance, the cathedral has undergone extensive restoration to regain its former splendour.



FURTHER INFORMATION

www.turismotarazonayelmoncayo.es



Renaissance facade of Tarazona Town Hall.

Don't miss the *Church of la Magdalena*, with its slender tower, the octagonal *Old Bullring*, the *Episcopal Palace* or the *Town Hall* with its impressive Renaissance facade. But above all, the city invites you to visit the old town, especially the *old Jewish quarter*, with its sinuous streets, part of the Network of Spanish Jewish Quarters.

And the last stage of this tour should be Borja, a city of Celtiberian origin. Its Jewish quarter and ancient streets make for a wonderful walk amongst churches, squares, mansions and Aragonese Renaissance palaces.

CALATAYUD AND DAROCA, MUDEJAR TERRITORY

Arriving at Daroca and entering its gateways, you feel as if you have gained access to bygone ages. Its *wall* is like its backbone, punctuated by towers and fortified gates leading to steep streets lined with noble mansions. These include the *Palace of los Luna*, with well-preserved decorated wooden ceilings and its exterior notable for its eaves. Daroca also has good examples of Romanesque churches begun in stone and completed in typical Mudejar brickwork, such as *San Juan de la Cuesta* and *Santo Domingo*, which draws the eye with its beautiful square tower.

Mudejar architecture abounds in almost every village in this area. Notable examples are the churches of Longares, Paniza, Encinacorba, Mainar, Villar de los Navarros, Herrera de los Navarros, Villarreal de Huerva and Romanos, topped by slender towers of ornate filigree brickwork.



FURTHER INFORMATION
www.comarcacalatayud.es

/ ARAGON'S JEWISH QUARTERS

Aragon was a crossroads of peoples and beliefs throughout the Middle Ages, allowing the coexistence of churches, mosques and synagogues in an environment of mutual respect.

Centuries of Hebrew culture in many villages in this territory have left their mark in the mazes of winding streets, the cemeteries and synagogues, and in the architecture of the houses.

A rich cultural legacy that you can get to know firsthand, wandering the winding streets of the Jewish quarters of places like Biel, Calatayud, Daroca, El Frago, Ejea de los Caballeros, Híjar, Luna, Sos del Rey Católico, Tarazona, Tauste and Uncastillo.



Jewish Quarter of Tarazona.



Jewish Quarter of Sos del Rey Católico.

One of the greatest legacies of *Gothic painting* in the world can be seen throughout this area. In addition to the 14th-century murals in Daroca's churches, noted for their optimal preservation and spectacular colouring, there are also outstanding altarpieces in Langa del Castillo, Retascón, Villarroja del Campo, Lechón and Anento.

Calatayud is another important example of a historic city. Nearby is the site of the Roman city of *Bilbilis*. The city's current name means „*Castle of Ayub*“ in Arabic, a fortress which still dominates the town. The Islamic influence is clear in several excellent works of Mudejar art: the *octagonal tower of San Andrés*; the apse, cloister and tower of the *Collegiate Church of Santa María*; *San Pedro de los Francos*; the cloister of the *Collegiate Church of the Holy Sepulchre* and the plasterwork of *Nuestra Señora de la Peña*.

The winding streets of the medieval *Jewish Quarter* invite you to take your time and stroll. And admirers of Goya will also pause to enjoy the pendentives he painted in the *Church of San Juan el Real*.

Very near Calatayud, in Nuévalos, is one of Aragon's most frequently visited places: the *Monasterio de Piedra*, a beautiful natural park with a former 12th-century Cistercian monastery. Besides its famous waterfalls, the monastery is of great artistic interest. Protected by a medieval wall, it has an evident military air. Standing out from its silhouette is the keep, which safeguards its painstakingly restored inner chambers. Of particular interest are the cloister, with its ribbed vaults, and the exceptionally beautiful chapter house.

The Calatayud countryside is Mudejar territory, and monuments in this particular style can be found in countless locations in every valley. Along the Jalon River, highlights include the towers of Ateca, La Almunia, Lumpiaque, Urrea de Jalón and Ricla, and the churches of Épila and Belmonte de Gracian.

Pay special attention to the *church* of Tobed, with surprisingly profuse decoration, both inside and out.

Entering the valley of Jiloca towards Daroca, you will find two magnificent and beautifully decorated churches, one in Maluenda, boasting a spectacular interior, and the other in Morata de Jiloca, with an equally impressive exterior.

Another option is to follow the course of River Ribota, which leads to the fortified churches of Torralba de Ribota, Cervera de la Cañada, Villarroja de la Sierra and Aniñón.

And heading upriver along the River Aranda in search of *Mudejar monuments*, you can find Mudejar plasterwork inside the church of Brea de Aragón and further on in Illueca, the *Palace of Pope Luna*, Benedict XIII. Its construction began in the 14th century on top of a rocky outcrop, but it is not merely a classic Aragonese Renaissance palace with Italian influences. Its main interest lies in its interior decoration, with Baroque-Mudejar plasterwork and outstanding ceilings, such as those in the 15th-century main hall and the chapel.

And to complete this Mudejar route, you can visit the majestic *Castle of Mesones de Isuela*, one of Aragon's most important fortresses. Inside, the chapel of *Nuestra Señora de los Ángeles* hosts an extraordinary polychrome wooden Mudejar ceiling, composed of ninety-six small panels decorated with beautiful figures of angels carrying lighted candles. Also in this area, don't forget to visit the splendid Mudejar towers of the churches of Tierga, Trasobares and Mesones.



FURTHER INFORMATION
www.comarcadelaranda.com



FURTHER INFORMATION
www.comarcadedaroca.com

Lower gateway, Daroca.



Tower of the Collegiate Church of Santa María de Calatayud.



/ CHARMING VILLAGES

ARAGON HAS MANY BEAUTIFUL VILLAGES DESIGNATED OF HISTORICAL INTEREST. THESE ARE HISTORIC LOCATIONS WHICH HAVE MAINTAINED THE ARTISTIC LEGACY OF TIMES PAST. WANDERING THEIR STREETS, STEEPED IN HISTORY, IS AN

UNFORGETTABLE EXPERIENCE.

IN HUESCA

Aínsa, Alquézar, Ansó, Arén, Barbastro, Graus, Jaca, Montañana, el Balneario de Panticosa and Roda de Isábena.

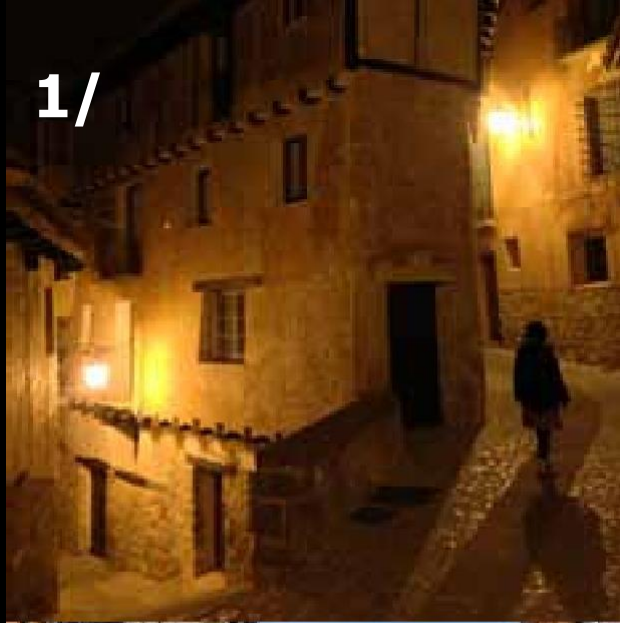
IN TERUEL

Albalate del Arzobispo, Albarracín, Beceite, Calaceite, Cantavieja, Castellote, Cuevas de Cañart, La Fresneda, Iglesuela del Cid, Jabaloyas, Linares de Mora, Mirambel, Miravete de la Sierra, Mora de Rubielos, Mosqueruela, Orihuela del Tremedal, Puertomingalvo, Ráfales, Rubielos de Mora, Tronchón, Valderrobres and Villarroya de los Pinares.

IN ZARAGOZA

Alagón, Borja, Calatayud, Daroca, Ejea de los Caballeros, Luesia, Salvatierra de Esca, Sos del Rey Católico, Tarazona and Uncastillo.

1/



2/



3/



1/ Albarracín.

2/ Aínsa.

3/ Tarazona.



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ARAGON IS
CULTURE IN THE
PYRENEES
THE PYRENEAN FOOTHILLS
TERUEL AND ITS SURROUNDINGS
ZARAGOZA AND THE EBRO
VALLEY ZARAGOZA IS SO MUCH
MORE OTHER SUGGESTIONS