REVISTA

CATEDRAL DE LEÓN

NÚMERO 10

La Pasión de Cristo en la Pulchra

The Passion of Christ at the Pulchra

Contiene
GUÍA PRÁCTICA DE LA CATEDRAL
CATHEDRAL'S GUIDE included

GUÍA INFANTIL de la Catedral

REVISTA CATEDRAL DE LEÓN

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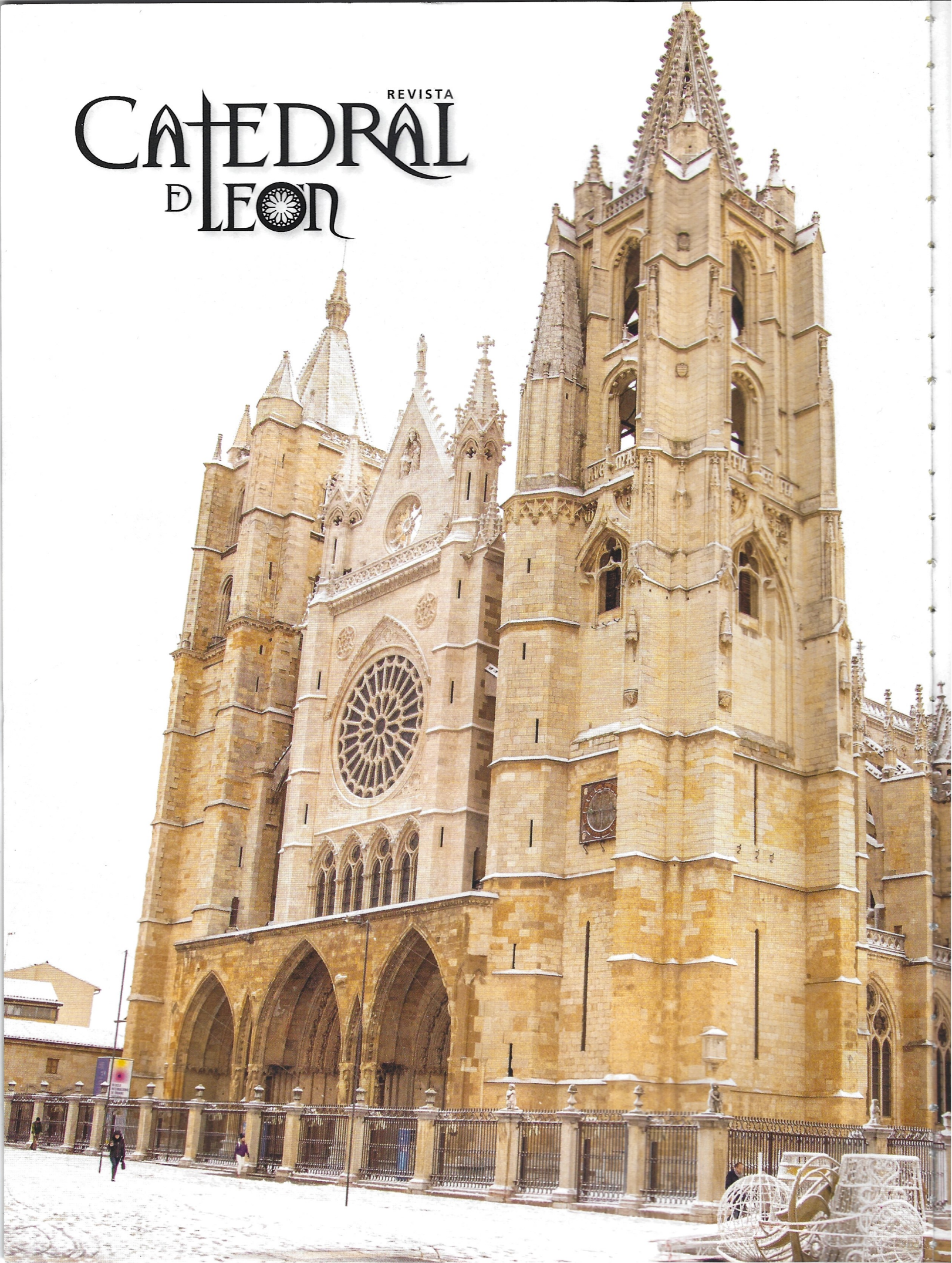
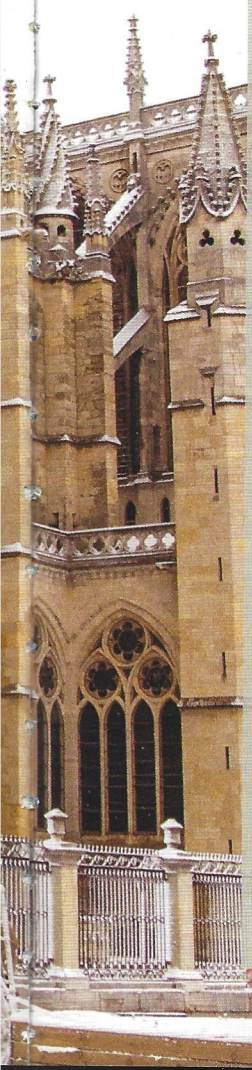




EDITORIAL

La Catedral de León es una preciosa biblia tridimensional que nos recuerda la historia de los antiguos profetas, la de Jesucristo y la de la Virgen María. La orientación de su estructura arquitectónica, sobre una planta en forma de cruz, permite que los primeros rayos del sol se proyecten en las vidrieras del Altar Mayor, para continuar iluminando el relato iconográfico de los vitrales que culmina en el rosetón de su fachada principal. Y todos los elementos exteriores e interiores incorporados a lo largo de siglos, además de ser testigos de la historia del antiguo reino leonés, cumplen la misma función catequética.

Como primer templo de la diócesis, la *Pulchra* también es el epicentro de las celebraciones religiosas de León, por lo que era lógico que, en este décimo número que verá la luz coincidiendo con el inicio de la Semana Santa, les mostráramos las principales referencias que pueden encontrar en el templo sobre la Pasión, la Muerte y la Resurrección de Cristo, y cómo celebra la Catedral el misterio del Triudo Pascual, los tres días más importantes del calendario litúrgico de la Iglesia católica.

La nueva entrega de REVISTA CATEDRAL DE LEÓN presenta también un trabajo sobre el sello secular del Cabildo (un símbolo visible hoy en día en algunos edificios cercanos a la *Pulchra*, en innumerable documentación, y en muchos de los elementos del templo), y una nueva mirada al Archivo Catedralicio, en esta ocasión, destacando los dibujos y planos arquitectónicos que custodia este desconocido y singular espacio.

Dejamos para ediciones posteriores otros reportajes propios y colaboraciones de expertos llegadas a esta publicación, que estará siempre abierta a los trabajos de investigación y divulgación de la Catedral leonesa, para dar a conocer dentro y fuera de España el infinito universo de piedra, cristal y Fe que es la *Pulchra* leonina.

León Cathedral is a beautiful three-dimensional bible that reminds us of the story of the prophets of old, of Jesus Christ and of the Virgin Mary. The orientation of its architectural structure, on a cross-shaped plan, allows the first rays of the sun to shine through the stained-glass windows of the Main Altar, to continue illuminating the iconographic story of the stained-glass, culminating in the rose window of the main façade. And all the interior and exterior elements incorporated over the centuries, as well as being witnesses of the history of the Ancient Kingdom of León, also fulfil the same catechetical function.

As the first temple of the Diocese, the Pulchra *is also the epicentre of religious celebrations in León. Therefore, it is logical that in this tenth issue, which will be published to coincide with the start of Holy Week, we outline for you the main references to the Passion, the Death and the Resurrection of Christ that can be found in the temple, as well as sharing how the Cathedral celebrates the mystery of the Easter Triduum, the three most important days in the liturgical calendar of the Catholic Church.*

The new issue of REVISTA CATEDRAL DE LEÓN also presents a paper on the secular seal of the Chapter (a symbol that is visible today on some buildings near the Pulchra, *in countless documents, and in many elements of the temple) and a fresh look at the Cathedral Archive; on this occasion, highlighting the drawings and plans of the temple that guards this unique and somewhat unknown space.*

Other reports and expert contributions that were intended for this issue will be published in later editions, which will always be open to research and dissemination work on León Cathedral, showcasing this infinite universe of stone, glass and Faith —the Leonese Pulchra*— both in Spain and further afield.*

"Preserving this immense richness of our heritage should be a collective commitment for all"

As Miguel de Unamuno said, "León Cathedral can be seen in a glimpse and understood at a glance. It is of supreme simplicity and, therefore, of supreme elegance", continuing, he admires, "its airy lightness and the large windows covered in stained-glass with polychrome figures, where the light is dappled and delights in so many diverse colours".

This same admiration inspires Federico Santander when he enters the aisles and discovers "a delicate beauty of adolescent art, all slenderness and grace", discovering a temple that seems as if "it is all glass" and that leads him to describe it as "the subtle temple par excellence" to which "its foundations are needless and it should soar weightless, suspended from the celestial vault".

These pen-strokes serve to describe the feelings that the Cathedral evokes in anyone who contemplates it; feelings deeply rooted in the people of León. A Cathedral that is always there, perennially in their history, in their identity, in their culture and in their present moment. With undeniable protagonism in each of the most important moments of their collective life, such as, for example, the moment each year, at the celebration of Christian Easter, when Castile and León expresses the intimate feeling of their people with an admirable combination of the individual foundations of the faith and the manifestations of their worship and a deep-rooted tradition, thus forming a very important part of the cultural heritage of our land.

Easter also has its significance in the Leonese Pulchra. *On Holy Tuesday, with their "Locus Apellationis" in the ancient act of pardoning a convict. And, above all, on the final day, when the bells ring, the doves are released, and mourning is exchanged for glory in the dress of the Virgin and the papones shed their hoods, as ceremonies that anticipate the encounter between the Mother and the Resurrected.*

Preserving this immense richness of our heritage should be a collective commitment for all. Honouring this commitment since we have been an Autonomous Community, the Government of Castile and León have designated more than 11.5 million euros in investment to León Cathedral. Let us recall, for instance, the ambitious project, El sueño de la luz *[The Dream of Light], undertaken in 2005 to recover one of its most emblematic elements, its stained-glass windows. Presently, we are immersed in the great task of restoring the façade and portico, and thus, over the past year, the winning proposal was chosen to carry out this complex task, in collaboration with the Chapter and considering both technical criteria such as the image as well as values rooted in the society. Ultimately, we seek to continue in the preservation of this priceless common treasure.*

"The Holy Cathedral Church with its immense presence, with its grandiosity that moves us, is part of our Holy Week and part of the lives of the papones of León"

Holy Week and the Cathedral are brought together by centuries of history and moments experienced by the oldest Brotherhoods and by the most modern, and even by those of which we only remember the name.

The origins of Holy Week in our city still hold secrets which I am sure will be revealed at some point. However, thanks to the research carried out we now know the earliest date on which a procession took place in León and what's more, that it occurred in the cathedral temple.

The information came to light when recounting a passage of the history of the Communities of Castile which, in our city, developed with the confrontation between the Quiñones and Guzmanes, royalists and comuneros respectively, and with a Cathedral Chapter mostly in favour of the comuneros. While telling the story of the dispute between two canons in a Chapter Act, the scribe informs us that the confrontation emerged at the moment when the procession of the Flagellants began their route through the cathedral's naves. This was on 29th March, 1521 and as already mentioned, it is the earliest piece of information on a procession in León. It is almost certain that processions and brotherhoods existed before that time, but we do not yet have information on the subject.

There is another piece of information worth highlighting: that in 1902, when the restoration of the Leonese Pulchra *had been completed, the Brotherhoods of the time requested from the Chapter that their processions should pass through the interior of the Cathedral according to the immemorial custom. This information helps us to imagine what the processions were like in those days, with "steps" that were logically of a smaller stride than the current ones, but which passed through the interior of the Cathedral.*

We have more than five centuries of the history of Holy Week and in León we now have three Brotherhoods that are more than four centuries old: Angustias, Jesús and Minerva (Veracruz), which are the origins of our Passion. For the people of León and especially for the Papones, these three "companies" are an example and our reference as fellow Brotherhoods and followers of the Nazarene. All three have always been connected with the first Leonese temple. They have celebrated in the past and today still celebrate acts of worship, presentations of images, venerations, concerts, etc.

However, in Holy Week there are now thirteen more Brotherhoods that —since the middle of the 20th century— have come to enhance our city and the way we live and remember the Passion, Death and Resurrection of the Lord.

All the Brotherhoods of León have León Cathedral as a reference in their processional parades and acts throughout the year. When there is an anniversary mass, a presentation of an image or an outing, the Cathedral and the Chapter collaborate to enhance any kind of act. For instance, this past year the General Board organised a Vía Crucis [Way of the Cross] to mark the 75th anniversary of its constitution and the Cathedral was the ideal setting for this celebration, as the photos accompanying this article demonstrate.

I could not complete this article without citing some of the acts of other Brotherhoods that currently celebrate in the Cathedral or at the doors of the temple.

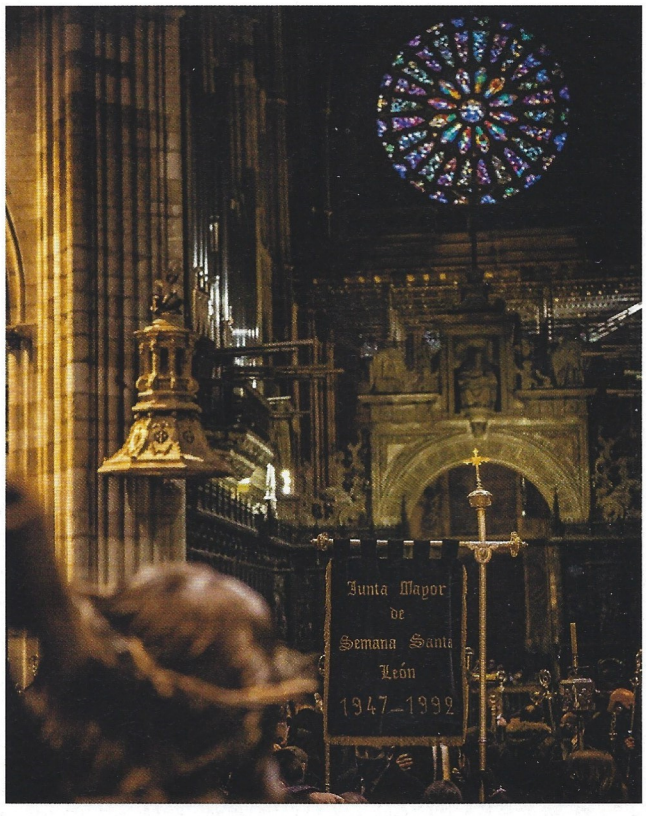
La Cofradía del Perdón [The Brotherhood of Pardon] celebrates its most important act on Holy Tuesday in the "Locus Apellationis", a place also attended by the Cofradía de la Expiración y el Silencio [Brotherhood of Expiration and Silence] at the inauguration of its Mayordomo [Steward].

On Holy Thursday it is the Cofradía de las Bienaventuranzas [Brotherhood of the Beatitudes] that celebrates its proclamation with steps elevated to heaven, and that same morning they celebrate the Pregón a Caballo de las Siete Palabras [Proclamation on Horseback of the Seven Words]. On Thursday afternoon, the Cathedral experiences the grandiose exit and return of la Sagrada Cena de la Hermandad de Santa Marta [The Sacred Supper of the Brotherhood of St. Martha].

In the evening of Holy Saturday it is the Cofradía del Santo Sepulcro [Brotherhood of the Holy Sepulchre] that celebrates the giving of fire and the Easter Vigil, as a prelude to the morning of Resurrection Sunday when la Hermandad de Jesús Divino Obrero [Brotherhood of the Divine Servant Jesus] relives the most important moment of the Christian Faith and puts the finishing touch to Holy Week with the Encounter between the Resurrected Christ and His Mother La Virgen de la Soledad [The Virgin of Solitude].

In all these moments and in many others that cannot be covered in one article, the Holy Cathedral Church with its immense presence, with its grandiosity that moves us, is part of our Holy Week and part of the lives of the papones of León.

This is how it has been for centuries and will continue to be so…



La Pasión de Cristo en la Pulchra

Con la ayuda de un experto en Liturgia, don Rubén García Peláez, les invitamos a conocer cómo se celebra la Semana Santa en la *Pulchra*, epicentro de la singular expresión de Fe y tradición leonesa, que ha quedado reflejada en el templo en un sinfín de referencias iconográficas sobre la Pasión, Muerte y Resurrección de Cristo, como las que han seleccionado y reseñado los historiadores del Arte, don César García Álvarez y don Iván González Sánchez.

The Passion of Christ at the *Pulchra*

With the help of liturgy expert, Rubén García Peláez, we invite you to discover how we celebrate Holy Week at León Cathedral, the epicentre of the unique expression of Faith and Leonese tradition, reflected in the temple in countless iconographic references to the Passion, Death and Resurrection of Christ, such as those selected and reviewed by art historians César García Álvarez and Iván González Sánchez.

EL SANTO TRIDUO PASCUAL EN NUESTRA CATEDRAL DE LEÓN

POR/*BY* **RUBÉN GARCÍA PELÁEZ**

La Iglesia conmemora, durante el curso de un año, todo el misterio de Cristo. Es lo que llamamos el Año Litúrgico, con todas las solemnidades, fiestas y memorias, que son celebradas en la liturgia eclesial. No se trata de un simple recuerdo de acontecimientos del pasado, sino de una verdadera actualización salvadora, que abre la riqueza de las virtudes y méritos del Señor, los hace presentes a los fieles para que los alcancen y se llenen de gracia.

El **Papa Francisco,** en su reciente Carta apostólica *Desiderio desideravi* (2022), vuelve a recordarnos esta idea, esencial para comprender la belleza trascendente de la liturgia. En su Carta habla de la celebración como un permanente "hoy" de los acontecimientos salvíficos: la fe cristiana o es un encuentro vivo con Jesucristo, o no es. Pues bien, la celebración litúrgica es la garantía de este encuentro. De ahí la importancia que reviste redescubrirla continuamente. No como un mero goce estético, aunque es importante celebrar con belleza y solemnidad, sino como un asombro creyente, la "admiración ante el hecho de que el plan salvífico de Dios nos haya sido revelado en la Pascua de Jesús" (*DD* 25).

El centro de todo el Año Litúrgico es el Triduo Pascual, que se celebra desde la misa vespertina del Jueves en la Cena del Señor hasta las Vísperas del Domingo de Resurrección. Son los días más importantes en la vida de Jesucristo, en los que vive su donación salvadora al Padre por nosotros.

En nuestra *Pulchra* se nos ofrece un marco único para vivir los sagrados misterios que se conmemoran en estos días

La liturgia de la Catedral ha de ser un referente permanente para la vida celebrativa del resto de parroquias de la Iglesia diocesana. No en vano, es la Iglesia Madre del resto, donde el Obispo diocesano ejerce su cátedra, su enseñanza, también como maestro del culto cristiano. En nuestra *Pulchra Leonina*, con la belleza de su armoniosa y límpida arquitectura gótica y la incomparable luz, que viniendo de sus vidrieras lo envuelve todo, se nos ofrece un marco único para vivir los sagrados misterios que se conmemoran en estos días. ▸

THE HOLY EASTER TRIDUUM AT LEÓN CATHEDRAL

Over the course of a year, the Church commemorates all the mystery of Christ. That is what we know as the Liturgical Year, with all the solemnities, feasts and memorials that are celebrated in the ecclesiastical liturgy. It is not merely a simple reminder of events of the past, but rather a true salvific renewal, opening up the wealth of the virtues and merits of the Lord, making them tangible for the faithful so that they can reach them and be filled with grace.

Pope Francis, in his recent Apostolic Letter *Desiderio desideravi* (2022), reminds us again of this idea, essential for understanding the transcendent beauty of the liturgy. In his Letter he speaks of the celebration as a permanent sense of "today" regarding the salvific events: the Christian faith is either a living encounter with Jesus Christ, or it is nothing at all. Thus, liturgical celebration is the guarantee of this encounter. Hence the importance of continually rediscovering it; not as mere aesthetic enjoyment, although it is important to celebrate with beauty and solemnity, but with a believing sense of wonder, "marvelling at the fact that the salvific plan of God has been revealed in the paschal deed of Jesus" (*DD* 25).

Our Leonese *Pulchra*, provides us with a unique setting in which to experience the sacred mysteries that are commemorated during these days

The climax of the entire Liturgical Year is the Easter Triduum, celebrated from the Thursday evening Mass of the Lord's Supper until Vespers on Resurrection Sunday. These are the most important days in the life of Jesus Christ, in which he grants his saving gift to the Father for us.

The liturgy of the Cathedral should be a permanent referent for the celebratory life of the other parishes of the Diocesan Church. This is since it is the Mother Church, where the diocesan Bishop exercises his chair, his teaching, and also functions as a teacher of Christian worship. Our Leonese *Pulchra*, with the beauty of its harmonious and pristine Gothic architecture and the incomparable light flooding through its stained-glass windows, provides us with a unique setting in which to experience the sacred mysteries that are commemorated during these days. ▸

El centro de todo el Año Litúrgico es el **Triduo Pascual**, que se celebra desde la misa vespertina **del Jueves en la Cena del Señor hasta las Vísperas del Domingo de Resurrección.** Son los días más importantes en la vida de Jesucristo, en los que vive su donación salvadora al Padre por nosotros

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UNIQUE STRENGTH AND BEAUTY

In the morning of **Holy Wednesday**, the naves and the high altar offer us a beautiful image of Catholic communion as priests from all over the diocese meet with their Pastor to celebrate the Chrism Mass. During this celebration, the priests annually renew the vows of their ordination and the Bishop consecrates the Holy Chrism, which will serve in parishes to anoint the baptised and seal the confirmed. He also blesses the oil that will bring relief to the weakness of the sick and strengthen the catechumens in Christ before they are baptised.

On the evening of **Maundy Thursday,** the Holy Mass is celebrated, evoking that Passover Supper in which the Lord Jesus offered His Body given and His Blood shed to God the Father under the species of bread and wine, and gave the Eucharistic gift to the apostles, entrusting them to continue with this act until His return. It is a long evening, full of intense emotions and gratitude: Christ gave us the Eucharist, the centre of our life of faith, instituted the Priestly Order, and commanded us to love one other as He has loved us. After the celebration, in la capilla de la Virgen del Camino [the Chapel of Our Lady of the Way], the Sacrament is reserved in a beautiful tabernacle, soberly adorned with candles and flowers, for the silent adoration of the faithful during the night.

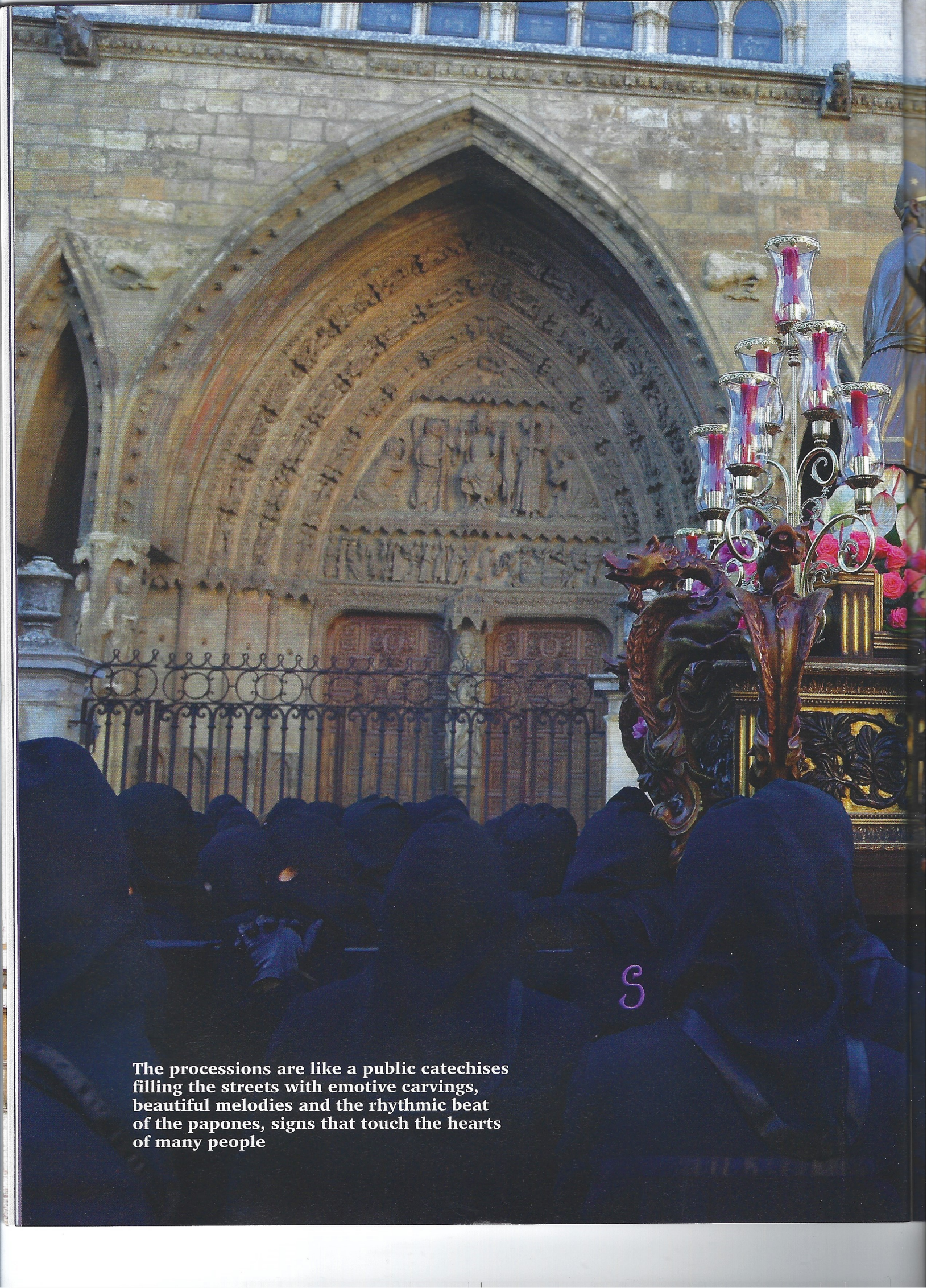
The Cathedral hosts the celebration of the Passion of the Lord on **Good Friday** evening, in awe-inspiring, prayerful silence. Fasting, abstinence and silence, which the Church requests on this day, helps us focus on that which we are contemplating: the saving death of Jesus Christ on the cross. The liturgy of this day penetrates, with firm acuity, the hearts of the ministers and the faithful: we listen to the Word of God, especially in the story of the Passion, we adore the Cross, the sign of the death that gives life, and we receive the communion of the Body of Christ, consecrated on the previous day, given that on this day the Eucharist is not celebrated. The silent and sober departure of the celebrant ministers is a call to keep maintaining silence, fasting and austerity during the rest of Friday and Saturday, until the Holy Vigil.

During the entire day of **Holy Saturday,** the Cathedral Church remains in silent contemplation after the pattern of the Virgin Mary, at the tomb of her Son. In the silence of pain and grief, yet full of hope, because she trusts that the promises of God will be fulfilled.

The night of Holy Saturday is the most holy night in the Christian year. The Easter Vigil is the first and most important of Christian celebrations; it is the night of nights and the feast of feasts. The rite of the Paschal Candle, the Easter proclamation, the splendid music of the organ, break - with light and song - the sacred silence of Saturday, announcing the great news: the chains of death are broken, Christ ascends glorious from the abyss.

The readings from the Word of God, more abundant than in any other celebration of the year, present us with the story of salvation which culminates in the Passover of Jesus Christ. On this holy night in our Cathedral, catechumens, children and adults, are baptised, and so they unite with the death and resurrection of Christ. There is no more important Eucharist in the entire year; hence the Bishop, the concelebrant canons and the other ministers take great care so that the rites and signs are of the greatest possible beauty and significance in our Cathedral.

Fortunately, we live in a city in which popular piety around Holy Week has a truly unique strength and beauty. The great array of processions, performed by the penitential brotherhoods of León, are like a public catechises filling the streets with emotive carvings, beautiful melodies and the rhythmic beat of the papones, signs that touch the hearts of many people. However, the catechises will serve the faith to the extent that it proclaims that which is truly renewed for our salvation in the liturgy of the Church: The Passion, Death and Resurrection of the Saviour, the only source of abundant life for us. ■



The processions are like a public catechises filling the streets with emotive carvings, beautiful melodies and the rhythmic beat of the papones, signs that touch the hearts of many people

ICONOGRAFÍA DE LA PASIÓN EN LA CATEDRAL DE LEÓN

ICONOGRAPHY OF THE PASSION IN LEÓN CATHEDRAL

POR/*BY* **CÉSAR GARCÍA ÁLVAREZ**

Neogoticismo ABC

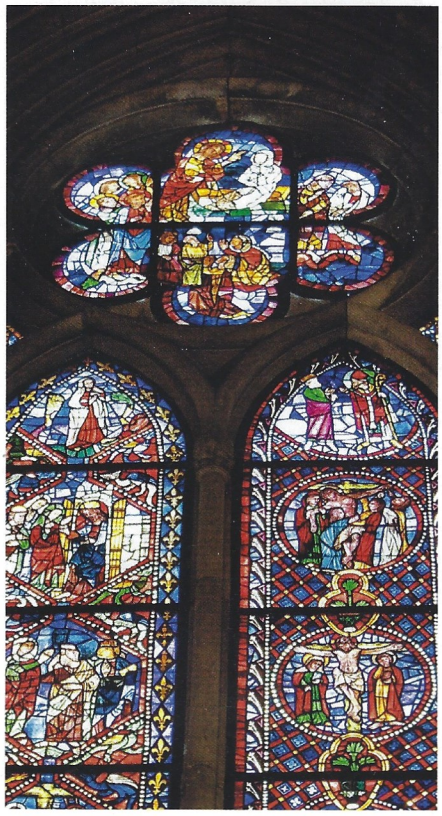
Corriente artística que se desarrolla en Europa a lo largo del s. XIX, que aspira a recuperar el espíritu y la forma del arte gótico.

Neogoticismo

Artistic movement that developed in Europe over the 19th century, which aspired to recover the spirit and form of Gothic art.

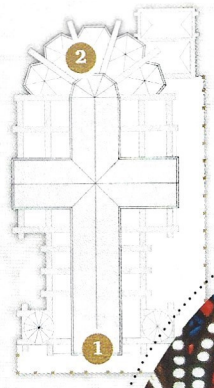
En cuanto síntesis suprema del saber medieval, que une la fe cristiana y el conocimiento clásico resumido en las artes liberales, toda catedral gótica es una suerte de enciclopedia visual y simbólica en piedra y cristal, al modo de las *summae* o los *specula* propios de la época, de la cultura del s. XIII, en la cual está presente, con especial intensidad, la representación del misterio central del cristianismo, la Pasión y Resurrección de Cristo, que configuran el repertorio iconográfico propio del tiempo de la Semana Santa. En la Catedral de León, las imágenes pasionales componen un completo itinerario que se extiende cronológicamente desde la segunda mitad del s. XIII hasta finales del s. XVI, es decir, desde el Gótico pleno hasta el Renacimiento tardío.

Las escenas propias del ciclo litúrgico de la Semana Santa están así presentes en el templo leonés en soportes tan diferentes como los relieves de las portadas, los sepulcros, las vidrieras, las enjutas, las pinturas murales, las portadas menores, los retablos o el trascoro, configurando un recorrido lleno de imágenes cargadas de riqueza artística y profundidad simbólica. En ellas, además, no sólo puede admirarse un despliegue, formal e iconográficamente fascinante, de los pasajes pasionales centrales, sino que puede contemplarse cómo los temas iconográficos se adaptan a las particularidades de cada momento histórico, a las concepciones teológicas, filosóficas y devocionales vigentes en cada época, que no sólo son la expresión de los significados siempre presentes en cada uno de los temas, sino que se moldean también para responder a los diferentes problemas, sobre todo en forma de ataques que sufren las creencias oficiales, en forma de planteamientos heréticos, como los cátaros, o teológicos, como los protestantes. Todo ello convierte a la catedral leonesa en una de las más completas expresiones histórico-artísticas existente de temas pasionales.



As the supreme synthesis of medieval knowledge, uniting the Christian faith and classical knowledge represented in the liberal arts, every Gothic cathedral is a kind of visual and symbolic encyclopaedia made of stone and glass, in the manner of the *summae* or the *specula* typical of the era, and of the culture of the 13th century, in which the representation of the central mystery of Christianity, the Passion and Resurrection of Christ, is present with particular intensity, comprising the iconographic repertoire of Holy Week. In León Cathedral, the Passion images make up a comprehensive itinerary that extends chronologically from the second half of the 13th century until the end of the 16th century; from the High Gothic era until the Late Renaissance.

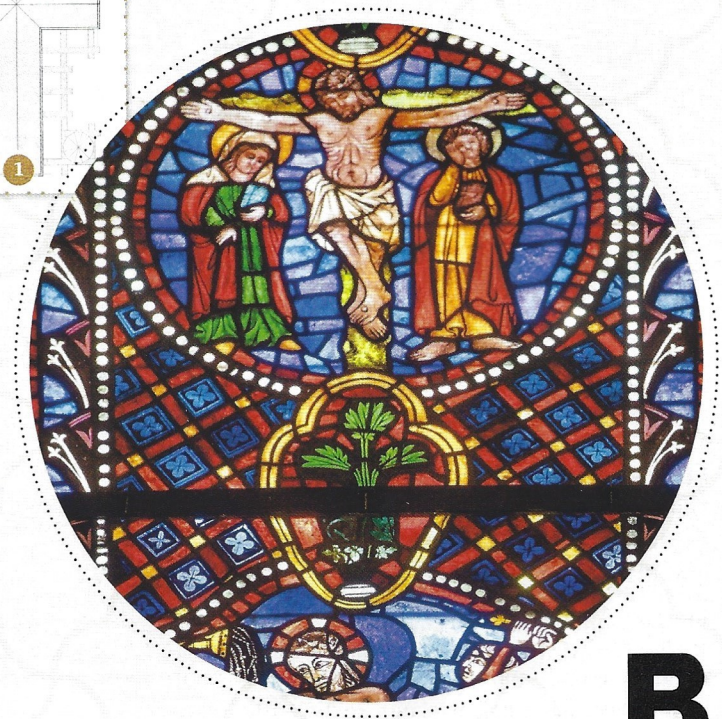
The scenes typical of the liturgical cycle of Holy Week are thus present in the Leonese temple in places as varied as the reliefs on the doors, the sepulchres, stained-glass windows, spandrels, wall paintings, minor doors, altarpieces and the retrochoir, comprising a tour of many images full of artistic richness and symbolic depth. Moreover, in these scenes, one can admire not only the formal and iconographically fascinating display of passages central to the Passion, but also contemplate how the iconographic themes adapt to the particularities of each historical moment, to theological, philosophical and devotional concepts of each era; not only the expression of the meanings always present in each of the themes, but also adapted to respond to different problems, especially in the form of attacks on official beliefs, in the form of heretical approaches, such as Catharism, or theological positions, such as Protestantism. All of this makes León Cathedral one of the most complete historical-artistic expressions of the Passion themes.



A

Aunque no pertenece propiamente al ciclo iconográfico de la Pasión, la imagen de Cristo como Varón de Dolores que preside el **tímpano de la puerta de la Virgen Blanca**[1], realizado hacia 1260-1290, sintetiza tanto los sufrimientos pasionales como la victoria de Cristo sobre los mismos, expresados tanto en las llamadas *"arma Christi"*, esto es, los objetos empleados para torturar a Jesús, los cuales, sostenidos por ángeles, muestran el látigo de la Flagelación, la corona de espinas, o la propia cruz, como en la exhibición de las llagas por parte de un Cristo coronado como rey, sonriente y triunfador sobre la muerte. La ostensión de las llagas funciona, además, como un recordatorio de la realidad carnal de la Pasión, frente a aquellos que pudieran seguir manteniendo las heréticas ideas de los cátaros, quienes negaban la posibilidad de que Dios pudiera sufrir la ignominia de un humillante castigo, y afirmaban que, en realidad, había sido una especie de cuerpo fantasmal quien había protagonizado, aparentemente, los dolores de la Pasión.

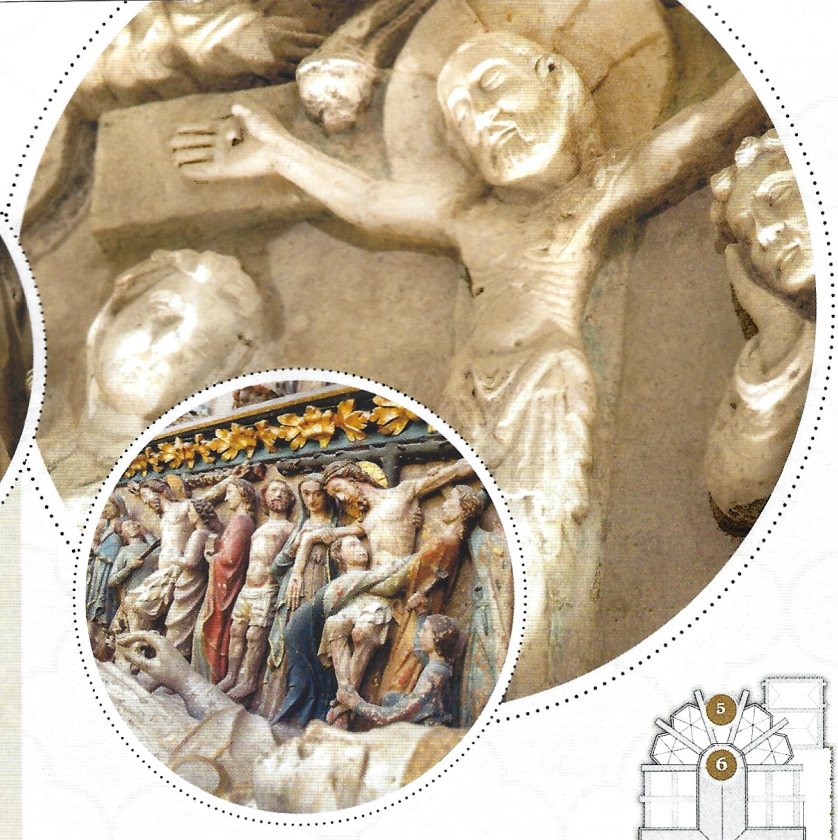
Although it does not directly belong to the iconographic cycle of the Passion, the image of Christ as Man of Sorrows that presides over the **tympanum of the door of the Virgen Blanca**[1] **[White Virgin]**, made between 1260 and 1290, synthesises both the sufferings of the Passion and Christ's victory over them, expressed both in the *"arma Christi"* (the objects used to torture Jesus) which, held by angels, include the whip of the Flagellation, the crown of thorns, and the cross itself, and also in the exhibition of the wounds by Christ crowned as king, smiling and triumphant over death. Moreover, the manifestation of the wounds functions as a reminder of the carnal reality of the Passion, in opposition to those who may continue to hold the heretical ideas of the Cathars, who denied the possibility that God could suffer the ignominy of a humiliating punishment, and claimed that, in reality, it had been a kind of ghostly body that was the protagonist of the suffering of the Passion.



B

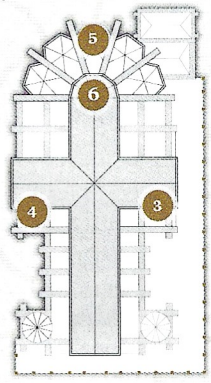
El magno ciclo iconográfico que componen las vidrieras de una catedral gótica encuentra una de sus máximas expresiones en la catedral leonesa, En ella, no solamente Cristo en majestad ocupa el centro axial, en la roseta de la vidriera central, sino que, en la **capilla de la Virgen de la Esperanza**[2], se desarrollan de modo ordenado algunas de las escenas de la Pasión, desde La Última Cena, hasta la Resurrección, pasando por la Oración del Huerto, la Flagelación, la Crucifixión, el Descendimiento o el Entierro. En la mayor parte de ellas se puede apreciar la huella de la restauración decimonónica, que alteró las expresiones originales de los rostros de acuerdo con el **Neogoticismo*** propio de la época, pero en alguna, especialmente en la Flagelación, puede apreciarse aún la fuerza expresiva y la sutil combinación de dibujo, color y luz, que brindan a las vidrieras la fuerza anagógica por la cual su contemplación se convierte en un medio de sentir la *lumen*, la luz física, transmutada en *lux*, en luz espiritual, que conduce y eleva al alma hacia las regiones suprasensibles de lo divino. ▸

The great iconographic cycle expressed in the stained-glass windows of a Gothic cathedral finds one of its greatest expressions in León Cathedral. Not only does Christ in Majesty occupy the central axial, in the rosette of the central stained-glass window, but, in the **capilla de la Virgen de la Esperanza**[2] [Chapel of the Virgin of Hope], some of the scenes of the Passion are also depicted in order, from The Last Supper, to the Resurrection, passing through the Prayer in the Garden, the Flagellation, the Crucifixion, the Descent from the Cross and the Burial. In the majority of the stained-glass windows, one can appreciate the mark of nineteenth century restoration, which altered the original facial expressions according to the **neo-Gothicism*** of the era, but in some, especially in the Flagellation, the expressive force and the subtle combination of drawing, colour and light can still be appreciated. This gives the windows the analogous power by which the contemplation upon them becomes a means of sensing *lumen*, the physical light, transmuted into *lux*, spiritual light, which leads and elevates the soul towards the suprasensible regions of the divine. ▸



C

El conjunto de sepulcros dispersos por el crucero y la cabecera de la Catedral alberga algunas imágenes pasionales de extraordinaria calidad formal y elevado interés iconográfico. Así, el **sepulcro del obispo** Rodrigo Álvarez*[3], fallecido en 1232, y que quizá sea uno de los primeros creados para la catedral gótica, muestra un completo programa en el que, sobre el entierro del obispo, se muestra una crucifixión en la que la Virgen sostiene una copa, de forma similar al cáliz de doña **Urraca,** para recoger la sangre y el agua de **Cristo,** algo que también realiza otro personaje situado al lado de uno de los ladrones, el cual debería ser **Gestas,** el mal ladrón, por estar a la izquierda de **Jesús.** El **sepulcro del obispo** Martín Rodríguez*, "el Zamorano"[4], muestra en el lucillo un calvario casi destruido, del que sólo se conserva la figura de san Juan, el sol, la luna y dos ángeles, que exhiben toda la idealizada elegancia del Gótico clásico, mientras que en la **sepultura del obispo** Martín Fernández*[5], también bastante dañada, se puede contemplar tanto una Crucifixión como una Flagelación, esta última muy similar a la presente en las vidrieras de la Sainte-Chapelle, que acompañan a la imagen de San Martín partiendo su capa para dársela al pobre (alusión al santo homónimo del obispo), y que no sólo son expresión de la devoción del difunto hacia **Jesucristo,** sino que suponen una perfecta plasmación de los valores estéticos del Gótico de la segunda mitad del s. XIII. Del mismo modo, en el **sepulcro de** Ordoño II*[6], ya en los últimos años del s. XIII, la Lanzada y el Descendimiento del cuerpo de Jesús de la cruz proyectan, sobre la piedad del antiguo rey, la propia de la época de creación del sepulcro.



Rodrigo Álvarez

Obispo de León, fallecido en 1232, cuyo sepulcro se encuentra en el interior de la capilla catedralicia del Carmen.

Rodrigo Álvarez
Bishop of León, deceased in 1232, whose sepulchre is found in the cathedral chapel of Carmen.

Martín Rodríguez "el Zamorano"

Obispo de León desde 1238 hasta 1242, cuyo sepulcro, similar iconográficamente al de don Rodrigo, se encuentra en el transepto del templo, antes de la salida al claustro.

Martín Rodríguez of Zamora
Bishop of León from 1238 until 1242, whose tomb, iconographically similar to that of Bishop Rodrigo, is located in the transept of the temple, before the exit to the cloister.

The sepulchres dispersed throughout the cathedral's transept and chancel house some images of the Passion of extraordinary formal quality and high iconographic interest. The **sepulchre of Bishop** Rodrigo Álvarez*[3], deceased in 1232, perhaps one of the first tombs created for the Gothic cathedral, displays a complete programme in which, above the bishop's burial place, a crucifixion is depicted with the Virgin holding a cup, with a similar form to the chalice of Doña **Urraca,** to collect the blood and water from **Christ;** an act also carried out by another character situated beside one of the thieves, who must be **Gestas,** the impenitent thief, as he is on the left side of **Jesus**. The **sepulchre of Bishop** Martín Rodríguez*, of Zamora[4], depicts on the urn an almost destroyed calvary, of which only the figure of St. John, the sun, the moon and two angels remain, exhibiting all the idealised elegance of the classical Gothic style. Meanwhile, at the **tomb of Bishop** Martín Fernández*[5], also quite badly damaged, one can contemplate both a Crucifixion and a Flagellation; the latter being very similar to that present in the stained-glass windows of Sainte-Chapelle, which accompanies the image of St. Martin splitting his cloak to give it to a poor man (an allusion to the saint of the same name), not only an expression of the devotion of the deceased to **Jesus Christ,** but also a perfect embodiment of the aesthetic values of the Gothic in the second half of the 13th century. Similarly, at the **sepulchre of** Ordoño II*[6], from the latter years of the 13th century, the Holy Lance and the Descent of the body of Jesus on the cross project, as well as the piety of the King, the piety of the era when the sepulchre was created.

Dentro del complejo ciclo de enjutas talladas en las capillas absidales del templo, que componen un laberinto simbólico de originalidad y riqueza únicas, existen algunas imágenes que aluden simbólicamente a **Cristo.** Dos de ellas simbolizan su pasión y resurrección. La primera, un **pelícano**[7] (aunque parezca formalmente un águila), pica su pecho para alimentar a sus crías con su sangre, ficticia acción recogida en los Bestiarios, que representa el modo en que la sangre vertida por Cristo alimenta a los fieles. La segunda, un **ave fénix**[8], la cual renace cada 500 años de sus cenizas, de modo análogo a como **Cristo** vence a la muerte para hacer partícipes a todos los cristianos de la vida eterna. Ambas imágenes han sido talladas en la **capilla hoy llamada de la Virgen Blanca,** antigua del Salvador, aquella que, emplazada en el eje axial del templo, alberga la mayor parte de las representaciones más ricas simbólicamente del ciclo de enjutas.

Within the complex cycle of spandrels carved in the apsidal chapels of the temple, forming a symbolic labyrinth of unique originality and richness, there are some images that symbolically allude to Christ. Two of them represent the Passion and the Resurrection. The first, a **pelican**[7] (although formally it resembles an eagle), bites its breast to feed its young with its blood, a fictitious act taken from the Bestiaries, representing the way in which the blood of Christ was shed to feed the faithful. The second, a **phoenix**[8], reborn every 500 years from its ashes, in an analogous manner to how Christ conquers death so that all Christians can share in eternal life. Both images have been carved in the **chapel now known as la Virgen Blanca,** formerly Chapel of the Saviour, which, located on the main axis of the temple, contains the majority of the most symbolically rich representations of the cycle of spandrels.

Martín Fernández

Obispo de León desde 1254 hasta 1289, bajo cuyo episcopado se construyó la mayor parte de la Catedral gótica, las principales portadas, el ciclo de enjutas y la mayor parte de las vidrieras.

Martín Fernández

Bishop of León from 1254 to 1289, under whose episcopate the main part of the Gothic cathedral, the main doorways, the cycle of spandrels and most of the stained-glass windows were constructed.

Ordoño II

Rey de León desde 914 hasta su muerte en 924, quien cedió su palacio para la construcción de la primitiva Catedral prerrománica sobre la que se levantó la actual Catedral gótica de León donde, tres siglos después de su muerte, se instaló su sepulcro en la girola, frente a la capilla de la Virgen Blanca.

Ordoño II

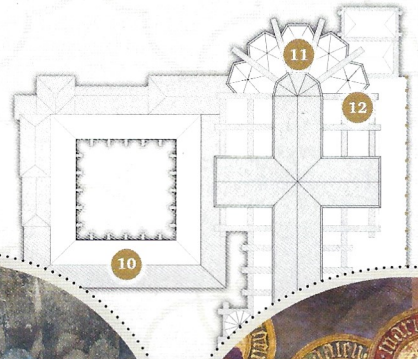
King of León from 914 until his death in 924, he gave over his palace for the construction of the early Pre-Romanesque cathedral over which the current Gothic cathedral was erected, and where, three centuries after his death, his sepulchre was installed in the ambulatory, opposite the capilla de la Virgen Blanca [the Chapel of the White Virgin].

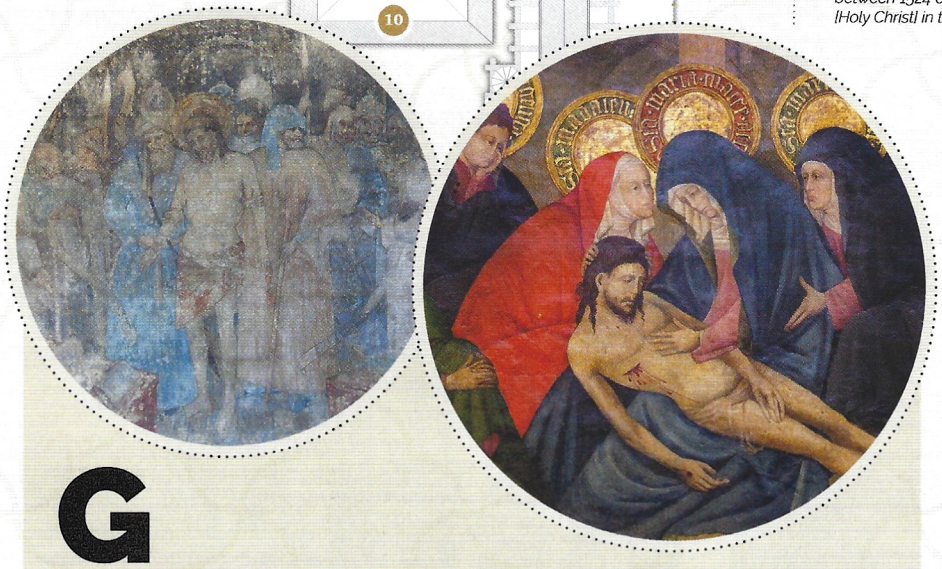
De finales del s. XIII o comienzos del XIV es también un extraordinario y poco valorado conjunto iconográfico, tallado en la **puerta de acceso al claustro**[9]. En él, junto con esculturas de profetas, animales fantásticos y elegantes arcos góticos clásicos, se despliega, en 24 escenas labradas dentro de cuadrilóbulos, toda la vida y pasión de **Cristo,** con un sentido figurativo y dramático preciso y lleno de detalles retóricos y expresivos, los cuales, por desgracia, no pueden apreciarse plenamente por causa del deterioro ocasionado por el tiempo. ▸

From the end of the 13th or beginning of the 14th century there is another extraordinary and somewhat unappreciated iconographic ensemble, carved on the **door that opens to the cloister**[9]. In this ensemble, together with sculptures of prophets, fantastical animals and elegant, classical Gothic arches, in 24 scenes carved within quatrefoils, the whole life and Passion of **Christ** unfolds, with a precise figurative and dramatic sense and full of rhetorical and expressive details, which, unfortunately, cannot be fully appreciated due to the deterioration caused over time. ▸

Al siglo XV pertenecen varias representaciones pictóricas extraordinarias de la Pasión de Cristo, obra de **Nicolás Francés**[10]. Por un lado, y perfectamente conservada gracias a su ubicación en la girola, un Llanto sobre Cristo muerto, que exhibe la riqueza cromática y la precisión del dibujo propia del llamado Gótico internacional, y al mismo tiempo una profunda hondura expresiva, reflejo del humanismo hispano de la época, visible en la individualización de los rostros, la sutil melancolía de su expresión, y la combinación de fórmulas flamencas e italianizantes en las grisallas y el azulado paisaje de la lejanía. Por otro, el gran ciclo de **frescos del claustro**[11], por desgracia casi desaparecido, en el cual, gracias, paradójicamente, al desgaste sufrido por las pinturas, puede apreciarse el brillante sentido de la composición y el virtuosismo del dibujo que el pintor aplicó a estas obras, que las convierte en las más importantes de su género de todo el s. XV hispano.

From the 15th century, there are various extraordinary pictorial representations of the Passion of Christ, by **Nicolás Francés**[10]. At one side, perfectly preserved due to its location in the ambulatory, there is a Lamentation of Christ that exhibits the chromatic richness and precision of drawing typical of the International Gothic style, and at the same time shows a profound depth of expression, a reflection of the Hispanic humanism of the era, visible in the individualisation of the faces, the subtle melancholy of expression, and the combination of Flemish and Italianate formulas in the greyness and the blueish landscape of the distance. On the other side, the great cycle of **frescos in the cloister**[11], unfortunately almost faded, in which, paradoxically, due to the wear suffered by the paintings, one can appreciate the brilliant sense of composition and the virtuosity of the drawing that the painter applied to these works, making them the most important of their genre in the whole of the Hispanic 15th century.





Juan de Valmaseda

Escultor español de la primera mitad del siglo XVI, considerado uno de los principales maestros de la escultura castellana del Renacimiento temprano. Trabajó en León entre 1524 y 1527 y es autor, entre otras obras, del Santo Cristo que hay en la capilla catedralicia del mismo nombre.

Juan de Valmaseda

Spanish sculptor from the first half of the 16th century, considered one of the greatest masters of Early Renaissance Castilian sculpture. He worked in León between 1524 and 1527 and is author, among other works, of the Santo Cristo [Holy Christ] in the cathedral chapel of the same name.

Agrutescadas ABC

Formas propias del grutesco, repertorio iconográfico renacentista que consiste en imágenes en las que se hibrida y metamorfosean cuerpos humanos, animales, vegetales, seres fantásticos y objetos, inspirados en las imágenes de la *Domus Aurea*, redescubierta a finales del s. XV, y que pueden ser interpretados como símbolos de las concepciones humanísticas y neoplatónicas renacentistas.

Grotesque style

Forms typical of the grotesque style, a Renaissance iconographic repertoire consisting of images in which human and animal bodies, vegetables, fantastical beings and objects are hybridised and metamorphosed, inspired by the images of the Domus Aurea, *rediscovered at the end of the 15th century, and which could be interpreted as symbols of renaissance humanistic and Neoplatonic conceptions.*

El Renacimiento es un período de particular esplendor creativo en la catedral leonesa. La primera obra que puede considerarse un reflejo de la estética italianizante es el **retablo de la capilla del Calvario**[12], obra de **Juan de Valmaseda***, cuyas formas **agrutescadas***, en las pilastras y hornacinas, acogen las imágenes de los cuatro evangelistas y de un Calvario central, realizadas en un estilo propio del Gótico tardío, con una lacerante intensidad, casi deforme, en el rostro de Cristo, moderada por la expresión controlada de las emociones en Cristo y san Juan, que configuran una Déesis en la que los valores estéticos tardogóticos se fusionan con los protorrenacentistas.

The Renaissance is a period of particular creative splendour in León Cathedral. The first work that could be considered a reflection of an Italianate aesthetic is the **altarpiece of the capilla del Calvario**[12] (Chapel of Calvary), a work by **Juan de Valmaseda***, with its **grotesque*** forms in the pilasters and alcoves, houses images of the four evangelists and a central Calvary, made in a style typical of the Late Gothic era, with a lacerating intensity, almost deformed, in the face of Christ, moderated by the controlled expression of emotions in Christ and St. John, who make up a Deisis in which Late Gothic aesthetic values merge with values from the Proto-Renaissance.

Juan de Juni

Escultor de origen francés afincado en España en la primera mitad del S. XVI, primero en León y después en Valladolid, y representante de una profunda combinación de rasgos renacentistas italianos y franceses, que sentaron las bases de las escuelas escultóricas leonesa y castellana, a través de obras como el Cristo Crucificado que se custodia en el Museo Catedralicio de León.

Juan de Juni

A French sculptor who settled in Spain in the first half of the 16th century, first in León and then in Valladolid, representative of a profound combination of Italian and French Renaissance features, which laid the foundations for the Leonese and Castilian schools of sculpture, through works such as the Cristo Crucificado [Christ Crucified] kept at León Cathedral Museum.

San Alvito

Obispo de León entre 1057 y 1063, que murió en Sevilla después de encontrar los restos de San Isidoro. Fue enterrado en un sarcófago románico que aún se conserva en la Catedral de León, aunque sus restos descansan desde 1527 en la urna que preside el altar-sepulcro en forma de un arco que se encuentra frente a la capilla del Nacimiento.

St. Alvito

Bishop of León from 1057 to 1063, who died in Seville after finding the remains of St. Isidore. He was buried in a Roman sarcophagus that is still kept in León Cathedral, although since 1527 his remains rest in the urn that presides over the altar-tomb in the form of an arch opposite the capilla del Nacimiento [Nativity Chapel].

Credo postridentino

Doctrina emanada del Concilio de Trento, que se desarrolló en la antigua ciudad imperial de Italia desde 1545 hasta 1563 para combatir la Reforma Protestante y definir la doctrina católica.

Post-Tridentine creed

Doctrine emanating from the Council of Trent, which was developed in the ancient imperial city of Italy from 1545 to 1563 to combat the Protestant Reformation and define Catholic doctrine.

Otra de las obras esenciales de la estética renacentista en la Catedral es el llamado **sepulcro de** San Alvito*[13]. Este cenotafio, que despliega una riquísima iconografía humanística de exaltación cristiana y neoplatónica de la figura del obispo que trajo a León las reliquias de **san Isidoro,** contiene, en la rosca del arco, tres escenas pasionales. En primer lugar, el Entierro de Cristo en un sepulcro, que es a la vez una copa agrutescada sostenida por dos ángeles. En segundo lugar, el Descenso de Cristo al Limbo, y, por último, la Resurrección, composiciones extraídas de grabados y estampas flamencas, enriquecidas con detalles italianizantes, que forman pareja con otras escenas que exaltan la gloria de la Virgen al otro lado del arco, coronado por un ángel que muestra una filacteria en la cual se ha tallado la inscripción de un texto extraído del capítulo 7 del *Eclesiastés*, que reza: "*noli esse iustus multum neque plus sapias quam necesse est*", es decir: "no quieras ser justo en exceso ni saber más de lo necesario", que apela a la necesidad de moderar las aspiraciones humanas de sabiduría, para que no se quieran comparar con la divina.

Another one of the essential works of Renaissance aesthetics in the cathedral is the **sepulchre of** St. Alvito*[13]. This cenotaph, which displays a rich humanistic iconography of Christian and Neoplatonic exaltation of the figure of the bishop who brought the relics of **St. Isidore** to León, contains, in the curve of the arch, three Passion scenes. Firstly, the Burial of Christ in a sepulchre, which at the same time is a cup in the grotesque style held by two angels. Secondly, the Descent of Christ into Limbo, and finally, the Resurrection, compositions extracted from engravings and Flemish imprints, enriched with Italianate details, which correspond with other scenes that exalt the glory of the Virgin on the other side of the arch, crowned by an angel showing a phylactery in which the inscription of a text from *Ecclesiastes* Chapter 7 is carved, which reads: "*noli esse iustus multum neque plus sapias quam necesse est*", that is: "do not be upright to excess and do not make yourself unduly wise", appealing to the need to moderate human aspirations for wisdom, in order not to desire comparison with the divine.

Como coronación del gran proyecto del **trascoro**[14], realizado en dos fases a lo largo del s. XVI, se ideó incluir un gran crucificado, que fue realizado en primera instancia por Juan de Juni*, quien creó una de las obras maestras de la escultura española, llena de un *pathos* expresionista que hoy en día conmociona a cualquier visitante del museo catedralicio, donde se exhibe. Considerado finalmente como poco adecuado, se encargó otro a **Bautista Vázquez,** quien realizó, en 1577, un magnífico Cristo, más clasicista y sereno, que todavía hoy corona la fusión y yuxtaposición de humanismo cristiano, neoplatonismo y credo postridentino* que impregna el que es, probablemente, el trascoro más importante de su tiempo, de una enorme riqueza y variedad, tanto estilística como iconológica. ■

As the crowning glory of the great project of the **retrochoir**[14], carried out in two phases over the 16th century, it was intended to include a large crucifix, which was executed in the first instance by Juan de Juni*, who created one of the masterpieces of Spanish sculpture, full of expressionist *pathos* that would deeply move any visitor to the cathedral museum, where it is exhibited. Ultimately considered inappropriate, another was commissioned to **Bautista Vázquez,** who, in 1577, made a magnificent Christ, more classicist and serene, which still crowns the fusion and juxtaposition of Christian humanism, Neoplatonism and post-Tridentine creed* that permeates what is probably the most important retrochoir of its time, with an enormous richness and variety, both stylistically and iconographically. ■

THE PASSION CYCLE IN THE TABERNACLE FROM *PEDROSA DEL REY*

Between 2019 and 2021, at the IPCE (Spanish Cultural Heritage Institute), a tabernacle from the town of Pedrosa del Rey was restored, and is now exhibited in the Cathedral-Diocesan Museum of León. In reality, the work was originally located in the parochial church of Santa María de los Villapérez, which fulfilled the function of a chapel for this important noble family of León. After having remained in the episcopal palace for some time, it was transported to the church in Cuénabres, until —after the destruction of part of the chancel by a fire caused by lightening in 1771— it was transferred to the disappeared Parish of Pedrosa del Rey. Finally, in 1978, it was added to the Museum.

Following Tridentine doctrine, the tabernacle had turned into a fundamental element of the liturgy. As **Gómez Rascón** (2017) notes, a significant part of traditional Church ideology on the sacrament of the Eucharist was ratified in the 13th Session of the Council of Trent in 1551. If the presence of Christ were real and substantial (transubstantiation), "the reservation of the Blessed Sacrament *in sacrario* (Chapter 6)" (Martín González, 1997) was therefore necessary. It was therefore common that the 16th century Renaissance custodias —the name by which the tabernacles were known— depicted scenes of aspects connected to the Eucharist, such as The Last Supper and other Passion themes.

In this regard, this tabernacle of the Cathedral-Diocesan Museum contains an excellent collection of Passion iconography. Its authorship must be related to the Leonese school of Juni, which emerged after the arrival of the Master Joigny to León in 1532, accompanied by other French sculptors such as **Juan de Angers**, **Guillem Doncel**, **Esteban Jamete** and **Juan de Miao**, to work in the Convent of St. Mark (Campos y Oricheta, 1998). **Llamazares Rodríguez** (2004) attributed the execution of this work to the most outstanding artist of the line of Juni in León: **Juan de Angers** (also known as Juan de Angés).

As regards the technical aspect, the *estofado* treatment of the garments of the reliefs stands out

The tabernacle from Pedrosa del Rey, therefore, can be dated to the second third of the 16th century. Its floor plan is trapezoidal, emphasising the strong architectural accent of the work, which is classically inspired. The five reliefs are framed in transpillars with capitals of Ionic order, as with the columns, the shafts of which imitate marble materials. The arrangement of the colonnade suffered some kind of alteration, as can be seen from their disordered motifs (lions, angels and bucraniums), as well as from the inscriptions of the plinths: on the three sides of the second column (A-V-E) and on the fifth (G-R-E), that is to say, *AVE MARIA GRATIA PLENA*. The piece covers the surface, in addition to gold leaf with die-cut decoration, with grotesque motifs: *candelieri*, cartouches, ribbons, cherubs and plant elements. As regards the technical aspect, the *estofado* treatment of the garments of the reliefs stands out, making this work, without doubt, one of the best of its genre in the Diocese of León. ▸

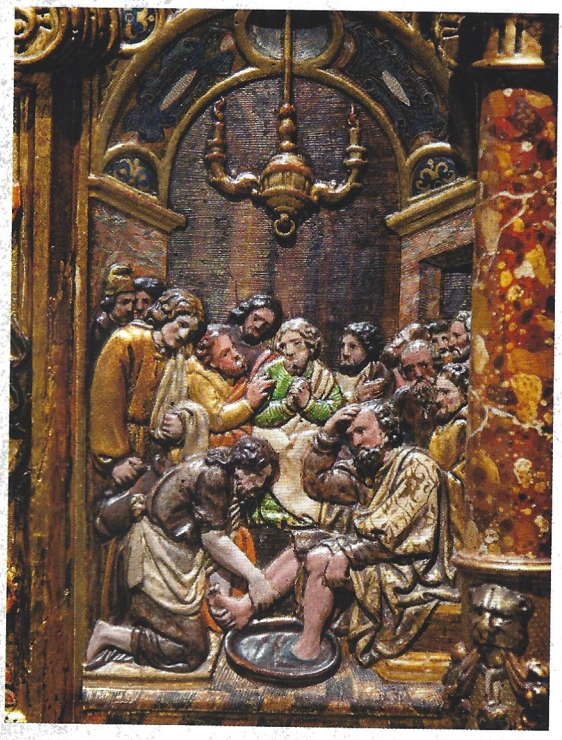
▲ **Crucifijo de Juan de Juni expuesto en el Museo Catedralicio-Diocesano de León. /** Crucifix by Juan de Juni exhibited in the Cathedral-Diocesan Museum of León.

LAVATORIO
WASHING OF THE FEET

El Evangelio de Juan es el único que narra este episodio de la Pasión. Debajo de la escena hay una cartela con la siguiente inscripción: *DNE TV MICHI LAVAS PEDES*, es decir, *"Domine, tu mihi lavas pedes?"*, que se traduce como "Señor, ¿tú me lavas los pies?" (*Jn* 13,6).

En el informe de restauración realizado por doña **María Ángeles Pérez Domingo** (2021), responsable de la intervención de la pieza en el IPCE, se advertía de la presencia de catorce figuras en la escena. En efecto, en el relieve aparecen, además de **Cristo,** otros trece personajes más, lo que lleva a plantearnos acerca de la identidad del individuo que cubre su cabeza con un gorro frigio: ¿tal vez fuera un sirviente? Si acudimos a la fuente iconográfica que utiliza el escultor, una estampa de **Alberto Durero** realizada para la serie *La Pasión Pequeña* entre los años 1509 y 1511, podemos comprobar la casi exactitud de la representación. El grabador alemán, sin embargo, situó en la escena a trece individuos, uno de ellos también tocado con gorro frigio, con lo que debemos descartar la anterior hipótesis. Entonces, ¿acaso **Durero** quiso identificar así a **Judas?**

Sea como sea, queda claro que el modelo de la obra de **Juan de Angers** fue el maestro de Núremberg, al igual que también sucede en una representación del mismo tema para el retablo de la desaparecida parroquia del Salvador de Valencia de Don Juan, cuyo entallador fue **Doncel,** y que actualmente se encuentra en la iglesia de San Pedro de la localidad coyantina.



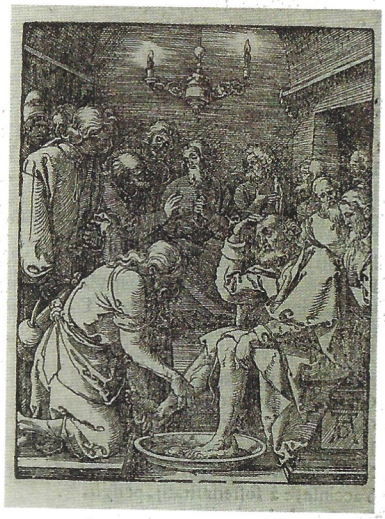
The Gospel of St. John is the only Gospel which narrates this episode of the Passion. Beneath the scene there is a cartouche with the following inscription: *DNE TV MICHI LAVAS PEDES*, in other words, *"Domine, tu mihi lavas pedes?"* which translates as "Lord, are you going to wash my feet?" (*Jn* 13:6).

In the restoration report compiled by **María Ángeles Pérez Domingo** (2021), responsible for the intervention of the piece in the IPCE, the presence of fourteen figures in the scene was noted. In fact, in the relief, in addition to **Christ,** thirteen other characters appear, leading us to wonder about the identity of the individual who covers his head with a Phrygian cap: Could it be a servant? If we go to the iconographic source used by the sculptor, a picture card by **Albrecht Dürer** created for the collection *La Pasión Pequeña* [The Small Passion] between 1509 and 1511, we can check the near-accuracy of the representation. The German engraver, however, placed thirteen individuals in the scene, one of them also with a Phyrgian cap, so we must discard the previous hypothesis. Thus, perhaps **Dürer** wanted to portray **Judas** in this way?

In a picture card by Albrecht Dürer created for the collection *La Pasión Pequeña* [The Small Passion] between 1509 and 1511, we can check the near-accuracy of the representation

Whatever the case may be, it is clear that the model of the work of **Juan de Angers** was the Nuremberg master, as also occurs in the representation of the same theme for the altarpiece of the disappeared Parish of El Salvador de Valencia de Don Juan, engraved by **Doncel,** and presently located in the Church of St. Peter in the town of Coyán.

En una estampa de Alberto Durero realizada para la serie *La Pasión Pequeña* entre los años 1509 y 1511, podemos comprobar la casi exactitud de la representación



A nivel compositivo, no parece casualidad el hecho de que, si establecemos dos diagonales en cada esquina de la tabla, ambas prácticamente converjan en las manos de un apóstol realizando un gesto de oración —presencia de Dios—, como tampoco lo es que éste vista con una de las prendas más llamativas de todo el relieve.

Pero si hablamos de gestualidades, no cabe duda de que la más digna de atención y que identifica la escena es la de **san Pedro** llevándose la mano a la cabeza para mostrar su estupor ante lo que está realizando **Cristo.** Es una imagen de gran potencia visual. Nos encontramos ante la subversión de una tradicional iconografía de la *proskynesis*. En este caso, el personaje principal se arrodilla ante un segundo.

Este revelador pasaje se ha preferido a la representación de *La Última Cena* (que tal vez estuviera pintada en una tabla del fondo de la obra, ahora perdida). Sin embargo, frente al sagrario, en esta misma sala del Museo, nos encontramos con una tabla procedente del retablo de Nava de los Oteros donde, basándose en otro grabado de Durero, se reproduce este episodio. ▸

At the level of composition, it seems to be no coincidence that, if we establish two diagonal lines at each corner of the panel, both practically converge at the hands of an apostle performing a gesture of prayer —the presence of God— or that he is wearing one of the most eye-catching garments in the entire relief.

However, if we speak of gestures, the most noteworthy and the one that identifies the scene most clearly is that of **St. Peter** lifting his hand to his head to show his amazement at what **Christ** is doing. It is a very powerful visual image. Before us we find a subversion of a traditional iconography of the *proskynesis*. In this case, the main character kneels down before a secondary figure.

This revelatory passage was preferred over *The Last Supper* (which may have been painted on a panel at the back of the work, now lost). However, opposite the tabernacle, in the same room of the museum, we find a panel from the altarpiece of Nava de los Oteros where, based on a different engraving of Dürer, this episode is reproduced. ▸

▲ ***La Última Cena.*** **Panel de retablo procedente de Nava de los Oteros, atribuido a Juan de Angers, segundo tercio del siglo XVI.** / *The Last Supper.* Altarpiece panel from Nava de los Oteros, attributed to Juan de Angers, second third of the 16th century.

The previous inscription was taken from the Gospel of St. John; now we will proceed to the Gospel of St. Luke. The three synoptic Gospels narrate the moment in which, after the Holy Supper, **Jesus** goes to the Garden of Gethsemane (as it is called in **Matthew** and **Mark**), or to the Mount of Olives (as it is called in **Luke**) to pray. However, the inscription P SI VISTRAS PER CALICEM IS TV MANE, which is transcribed as Pater si vis transfer calicem istum a me verumtamen non mea voluntas sed tua fiat, and translated as *"Father, if you are willing, take this cup away from me. Nevertheless, let your will be done, not mine"*, is from **Luke** (22:42). The depiction of the model from Luke as inspirational is reinforced by the fact that **Matthew** and **Mark** indicate that Jesus prostrated himself facing the ground, while **Luke** signalled that **Christ** prayed on his knees (Réau, 1955-1959).

We have not found a clear reference in the engravings of **Martin Schongauer**, of **Dürer** or of **Lucas van Leyden**, although we cannot rule out the combination of various versions. As **Oricheta García** (1996) notes, perhaps the model which most closely resembles the relief of the tabernacle is that of **Dürer**'s *La Gran Pasión* [The Great Passion], created around 1498, although, in this case, it is oriented in the opposite direction to that of the German artist.

What is undeniable is its close relationship with a panel from Villavidel, also found in this museum —on the wall opposite, establishing a suggestive dialogue between both works—. That of the tabernacle from Pedrosa, due to space constraints, shows a greater variety in its composition. As **Gómez Rascón** (2017) notes, the Parish of Villavidel had strong links to the Convent-Hospital de San Marcos, a place to which, as noted above, **Juni** and his disciples arrived around 1532. *La Oración del Huerto* [Prayer in the Garden] of the altarpieces of Salvador de Valencia de Don Juan and of Trianos (now in la Capilla del Nazareno [the Chapel of the Nazarene] in the Church of San Lorenzo de Sahagún) also have similar characteristics. This work, definitely of **Juan de Angers**, is inspired by a carving

The sculptor has managed to transmit the sense of tense calmness that is a product of those moments of prayer and anguish

by **Lucas van Leyden**, as **García Nistal** and **Jimeno Guerra** (2022) indicate.

The scene takes place in a natural landscape, where there are three clearly differentiated registers. The sculptor has managed to transmit the sense of tense calmness that is a product of those moments of prayer and anguish. At the bottom, in the foreground, there are three apostles sleeping; they will later be reprimanded for this. Although **Luke** does not identify them, **Matthew** (26:37) and **Mark** (14:33) indicate that **Christ** was accompanied by **Peter**, **John** and **James** in that place. Both in the scene of the tabernacle from Pedrosa, and in the altarpieces from Villavidel and Valencia de Don Juan, the posture of the hands of **Peter**, holding his face in a strange way, is very striking. Under him, a knife can be seen (with which he will cut off the ear of **Malchus**). In the second plane but higher, and as a central point of the composition, we find the figure of **Christ** kneeling as he prays. From the clouds the angel appears, who in the relief from Pedrosa carries a chalice, while in the relief from Villavidel he wears a cross. In another plane, the soldiers appear, to take **Christ**, accompanied by **Judas** (who is not wearing the Phyrgian cap, meaning we can rule out the idea of him being the character in the first relief). ▸

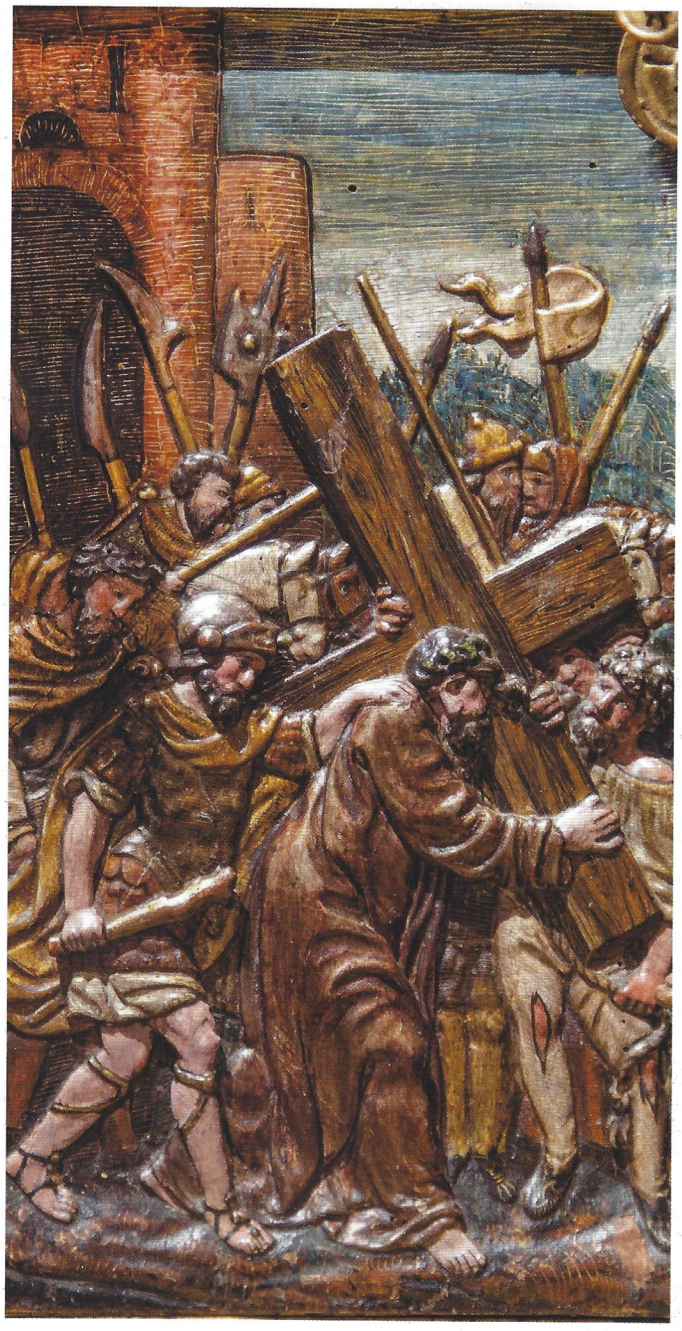
CAMINO DEL CALVARIO *THE ROAD TO CALVARY*

La siguiente escena siguiendo el orden pasionario es la de **Cristo** camino del Calvario. Para **Louis Réau** (1955-1959), de la misma manera que los condenados a muerte debían cavar su propia tumba, aquellos que iban a ser crucificados tenían que cargar con la cruz hasta el lugar de su ejecución. Dentro de los numerosos episodios relacionados que han sido representados a lo largo de la historia —algunos de ellos, como la Verónica, de procedencia apócrifa— aquí se narra el momento en que es ayudado por **Simón** de Cirene, cuyo principal atributo es que lleva unas calzas rotas (al igual que en el retablo del Salvador de Valencia de Don Juan). La aparición del Cirineo se relata en los tres evangelios sinópticos, aunque la inscripción *FILIE HIERVSALEM NOLITE FLERE SVPER ME*, "[Jesús las miró, y les dijo:] —Mujeres de Jerusalén, no lloréis por mí, sino por vosotras mismas y por vuestros hijos", nos demuestra que el referente vuelve a ser **Lucas** (23,28), puesto que **Mateo** y **Marcos** hacen avanzar el relato hasta lo sucedido en el Gólgota.

El eje central de la composición lo marcan la cruz y la cabeza de **Cristo.** La postura de la cabeza de **Jesús,** anatómicamente forzada, incluso algo dislocada, recuerda también al de Trianos, aunque allí aparezca aislada la figura, sin más personajes, puesto que así figuraba expresamente en el contrato, como recuerda **Arias Martínez** (2009). Asimismo, en un relieve del Museo procedente de Aralla de Luna, se representa solamente a **Cristo** con la cruz. Aquí, además del rostro, el gesto casi imposible de elevar el brazo derecho para amarrar la cruz también posee reminiscencias junianas.

La escena del sagrario de Pedrosa posee un gran dinamismo y agitación, como corresponde a la necesidad de expresar movimiento, circunstancia que podemos comprobar en las posiciones de las piernas del primer plano del soldado y de **Cristo** —unas adelantadas y otras retrasadas, casi en paralelo—, así como en la ligera inclinación hacia delante de los cuerpos. Asimismo, este trasiego se constata en la presencia de la caballería, al igual que en las picas y las lanzas del tercer plano. Entre este armamento de la soldadesca romana aparece un estandarte donde figura la media luna, que es un recurso inequívoco para señalar la presencia de la alteridad islámica. En efecto, en este anacronismo se asimila al pueblo judío con el enemigo islámico, en una época que acabaría con la expulsión de los moriscos pocas décadas después.

The next scene following the order of the Passion is that of **Christ** on the Road to Calvary. According to Louis Rénau (1955-1959), in the same way as those who were condemned to death had to dig their own grave, those who were going to be crucified had to carry the cross to the place of their execution. Among the numerous episodes that have been depicted throughout history- some of them, such as that of Veronica, of apocryphal origin— here, the moment in which **Simon** of Cyrene assists Jesus is narrated; his main attribute is that he is wearing broken sandals (as in the altarpiece El Salvador from Valencia de Don Juan). The appearance of the Cyrene is found in the three synoptic gospels, although the inscription *FILIE HIERVSALEM NOLITE FLERE SVPER ME*, "[Jesus turned to them and said:]



▲ **Detalle del Camino del Calvario. Puerta de sagrario procedente de Aralla de Luna, escuela de Juan de Juni, segunda mitad del siglo XVI.** / Detail of the Way of Calvary. Tabernacle door from Aralla de Luna, school of Juan de Juni, second half of the 16th century.

—Daughters of Jerusalem, do not weep for me; weep rather for yourselves and for your children", shows us that the referent is once more **Luke** (23:28), given that **Matthew** and **Mark** advance the story forward to the scene at Golgotha.

The central concept of the composition is the cross and the head of **Christ.** The posture of the head of **Jesus,** anatomically forced, even dislocated, is also reminiscent of that of Trianos, although there the figure appears isolated, without any other characters, as this was expressly stated in the contract, according to **Arias Martínez** (2009). Likewise, in a relief of the Museum from the disappeared Parish of Quintana de la Peña, only **Christ** is depicted with the cross. Here, in addition to the face, the almost impossible gesture of lifting the right arm to tie up the cross is also reminiscent of **Juni.**

The scene of the tabernacle from Pedrosa possesses great dynamism and agitation, corresponding to the need to express movement, as we can see in the positions of the legs of the foreground of the soldier and of **Christ** —some forward and others backwards, almost parallel—, and the bodies are slightly inclined forwards. Similarly, this dynamic is noted in the presence of the cavalry, as well as on the pikes and spears of the third plane. Among this armament of Roman soldiers, a standard appears featuring a half moon, which is an unequivocal resource to point out the presence of Islamic alterity. In effect, in this anachronism the Jewish enemy is assimilated with the Islamic enemy, in an era that would end with the expulsion of the Moors only a few decades later. ▸

CRUCIFIXIÓN
CRUCIFIXION

La puerta del sagrario, lugar preeminente, se reservaba para las escenas más importantes. Además del *Stabat Mater* —como es este caso—, también era habitual que figurase en ella la Resurrección. Así ocurre en otra puerta procedente de la iglesia de Valdescapa que se encuentra en el Museo, y cuya referencia es un grabado de **Durero.** Asimismo, esa estampa dureriana sirvió como modelo para el relieve procedente del retablo de Nava de los Oteros del Museo.

Regresando al sagrario de Pedrosa, la cartela con la inscripción *MVLIER ECCE FILIVS TVVS*, "Mujer ahí tienes a tu hijo", nos remite de nuevo al Evangelio de Juan (19,26). El referente inmediato que inspira el relieve es claramente juniano, al igual que sucede en otra custodia renacentista procedente de Toldanos, que también se expone en el Museo. En ambos casos **Cristo** acaba de expirar, como sucede en la práctica totalidad de los crucificados de **Juan de Juni;** sin ir más lejos, en el excepcional Crucifijo que actualmente preside la sala del Rosetón del Museo, y que fue realizado en 1576 para rematar el trascoro de la Catedral.

El Crucifijo de **Juni** es un alarde escultórico donde se evidencia la capacidad técnica de un artista de primer nivel para reflejar la anatomía humana. **Angers** trató de trasladar los modelos del artista de Joigny a estos sagrarios: cabeza caída hacia el lado derecho, figura estilizada, marcada musculatura, paño de pureza que vuela por la parte de detrás del cuerpo.

El Crucifijo de Juni es un alarde escultórico donde se evidencia la capacidad técnica de un artista de primer nivel para reflejar la anatomía humana

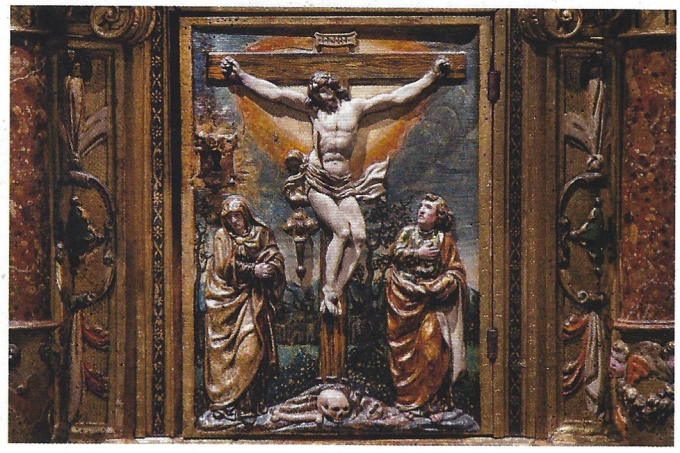
Este paño de pureza que vuela también se observa en los grabados de **Durero.** Por tanto, no debemos dejar de lado la clásica fuente iconográfica de la escuela juniana. ▸

Para **Oricheta** (1996), **Angers** toma dos grabados de **Durero** del tema para ejecutar la composición. De uno elige la figura de la **Virgen** y del otro la de **san Juan.**

En los sagrarios de Pedrosa y de Toldanos, el hijo del Zebedeo, desolado, con el rostro lleno de lágrimas, contempla a **Cristo,** mientras que la Virgen, traspasada de dolor, entrecruza las manos y dirige su mirada a un punto indeterminado. Los Evangelios sinópticos relatan que en el momento de la expiración de **Cristo** se produjo el oscurecimiento del sol y el avance de las nubes, cubriéndose la Tierra de tinieblas. Esto aparece reflejado en la escena mediante un gran eclipse que figura tras la cruz y que se cierne sobre la ciudad de Jerusalén. En ese instante también surgió de la tierra, tras un temblor, la calavera del primer hombre. Al respecto, debemos recordar que el Gólgota —el Calvario—, significa en arameo "lugar de la calavera".

Por tanto, a los pies de la cruz se encuentra la calavera de **Adán** y la costilla de la que Dios creó a **Eva** (*Gn* 2,22), que recuerdan que la muerte del Mesías servía para redimir el pecado Original (Réau, 1955-1959).

▲ ***Crucifixión.*** **Puerta del sagrario procedente de Toldanos, atribuido a Juan de Angers, segundo tercio del siglo XVI. /** Crucifixion. Tabernacle door from Toldanos, attributed to Juan de Angers, second third of the 16th century.



▲ ***Crucifixión.*** **Puerta del sagrario procedente de Pedrosa del Rey, atribuido a Juan de Angers, segundo tercio del siglo XVI. /** Crucifixion. Tabernacle door from Pedrosa del Rey, attributed to Juan de Angers, second third of the 16th century.

The door to the tabernacle, as a pre-eminent place, is reserved for the most important scenes. In addition to the *Stabat Mater* —as in this case—, it was also common to portray the Resurrection on it. Such is the case of another door from the Church of Valdescapa found in the Museum, which has as its reference an engraving by **Dürer.** The engraving by Dürer was also used as the model for the relief from the altarpiece of Nava de los Oteros in the Museum.

Returning to the tabernacle from Pedrosa, the cartouche with the inscription *MVLIER ECCE FILIVS TVVS*, "Woman, this is your son", is once again from the Gospel of St. John (19:26). The immediate referent which inspires the relief is clearly of **Juni;** the same is true of another Renaissance custodia from Toldanos, also exhibited in the Museum. In both cases **Christ** has just expired, as is the case in almost all crucifixes of **Juan de Juni,** for instance, in the exceptional Crucifix presiding over the Rosetón room of the Museum which was created in 1576 to finish off the cathedral's retrochoir.

Juni's Crucifix is a sculptural masterpiece where the technical skills of a first-class artist are shown, to reflect human anatomy. **Angers** attempted to transfer the models of the artist de Joigny to these tabernacles: head drooping to the right side, stylised figure, pronounced musculature, and the cloth of purity flying over the back of the body.

Crucifix is a sculptural masterpiece where the technical skills of a first-class artist are shown, to reflect human anatomy

This cloth of purity, blown by the wind, can also be seen in the engravings by **Dürer.** Therefore, we must not leave aside the classic iconographic source of the school of **Juni.**

According to **Oricheta** (1996), **Angers** takes two engravings of Dürer on the theme to create the composition. From one he chooses the figure of the **Virgin** and from the other that of **St. John.**

In the tabernacles from Pedrosa and Toldanos, the son of Zebedee, with a face flooded with tears, contemplates **Christ,** while the Virgin, pierced with pain, clasps her hands together and looks towards an indeterminate point.

The synoptic gospels recount that at the moment of **Christ**'s expiration, the sun was darkened and the clouds rolled in, covering the earth in darkness. This is reflected in the scene with a great eclipse that appears behind the cross and hovers over the city of Jerusalem. In this instant, the skull of the first man also emerged from the earth after an earthquake. In this respect, we must remember that Golgotha is "the place of the skull".

Thus, at the foot of the cross the skull of **Adam** and the rib with which God created **Eve** (*Gen* 2:22) are found, as a reminder that the death of the Messiah is for the redemption of the Original Sin (Réau, 1955-1959).

LLANTO SOBRE CRISTO MUERTO

Como advierte **Gómez Rascón** (2006), la inscripción *VE MIHI NVNC DOLORE TRANSFIXA* pertenece a un verso del *Stabat Mater*, atribuido al franciscano **Jacopone de Todi** (1236-1306), y se traduce como "Contempladme traspasada por tanto dolor". Al respecto, añade que a la Virgen de la Piedad también se la conocía con el nombre de *Transfixa*.

Las iconografías relacionadas con las Lamentaciones no aparecen en los Evangelios canónicos (ni siquiera en los apócrifos) y han de relacionarse con las meditaciones místicas medievales del *Pseudo Buenaventura*, de **santa Brígida** o de **Enrique de Berg**, como señala **Laura Rodríguez Peinado** (2015).

El tema del relieve es el *Planctus* (Llanto sobre Cristo Muerto). Nos encontramos ante una composición triangular perfectamente equilibrada. En el eje se sitúa la cruz, en cuya parte inferior se ubica la **Virgen,** que abraza el cuerpo de su Hijo mientras una de las Marías —que actúa como vértice del triángulo— le agarra para evitar que desfallezca. El cuerpo de **Cristo,** que ha perdido la potencia anatómica que aún mostraba en la Crucifixión, es sujetado por **san Juan,** mientras que a los pies se ubica **María Magdalena,** portando el tarro de las esencias. Ambas figuras cierran la composición por ambos lados. Por último, en segundo plano, en medio del paisaje natural, podemos distinguir una gruta donde se encuentra el Santo Sepulcro. ▸

THE LAMENTATION OF CHRIST

As **Gómez Rascón** (2006) points out, the inscription *VE MIHI NVNC DOLORE TRANSFIXA* belongs to a verse of *Stabat Mater*, attributed to the Franciscan **Jacopone de Todi** (1236-1306), and is translated: "Behold me pierced by so much pain". Thereupon, he adds that Our Lady of Mercy was also known by the name *Transfixa*.

The iconography related to Lamentations does not appear in the canonical Gospel (or even in the apocryphal gospels) and are to be related to the medieval mystical meditations of the *Pseudo Bonaventure*, **St. Bridget,** or **Enrique de Berg,** as indicated by **Laura Rodríguez Peinado** (2015).

The theme of the relief is the *Planctus* (Lamentation of Christ). We find before us a perfectly balanced triangular composition. On the axis is the cross, with the **Virgin** at the lower part, where she embraces the body of her Son while one of the Marys —who acts as an apex of the triangle— holds on to her so that she does not fall. The body of **Christ,** which has lost the anatomical power that it still had in the Crucifixion, is held by **St. John,** while **Mary Magdalene** is at his feet, carrying the jar of spices. Both figures close the composition on both sides. Finally, in the second plane, in the middle of the natural landscape, a cave can be distinguished, where the Holy Sepulchre is located. ▸

CONCLUSIÓN *CONCLUSION*

Como hemos visto, el Renacimiento supuso una revitalización para el arte en León, en parte gracias a los escultores que llegaron con **Juan de Juni.** Estos, además de trabajar en San Marcos, también lo hicieron en la propia Catedral —trascoro, bóvedas del claustro, puertas, etc.—, así como en numerosas obras de la diócesis leonesa donde dejaron su impronta en retablos, sagrarios o esculturas de bulto. El Museo Catedralicio-Diocesano es, por tanto, un espacio idóneo para analizar las manifestaciones escultóricas de mediados del siglo XVI, donde el humanismo cristiano, unido a la influencia tridentina, marcarán las pautas estéticas de la creación artística de la época. ■

As we have seen, the Renaissance meant a revitalisation for art in León, partly due to the sculptors who arrived with **Juan de Juni.** These sculptors, as well as working in San Marcos, also worked in the cathedral —retrochoir, vaults of the cloister, doors, etc.—, as well as in numerous works of the Diocese of León where they left their mark. The Cathedral-Diocesan Museum, therefore, is an ideal space in which to analyse the sculptural manifestations of the mid-16th century, where Christian humanism together with the Tridentine influence marked the aesthetic standards of artistic creation of the time. ■

+ Info

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▸ ***Resurrección.*** **Panel de retablo procedente de Nava de los Oteros, atribuido a Juan de Angers, segundo tercio del siglo XVI.** / *The Last Supper.* Altarpiece panel from Nava de los Oteros, attributed to Juan de Angers, second third of the 16th century.

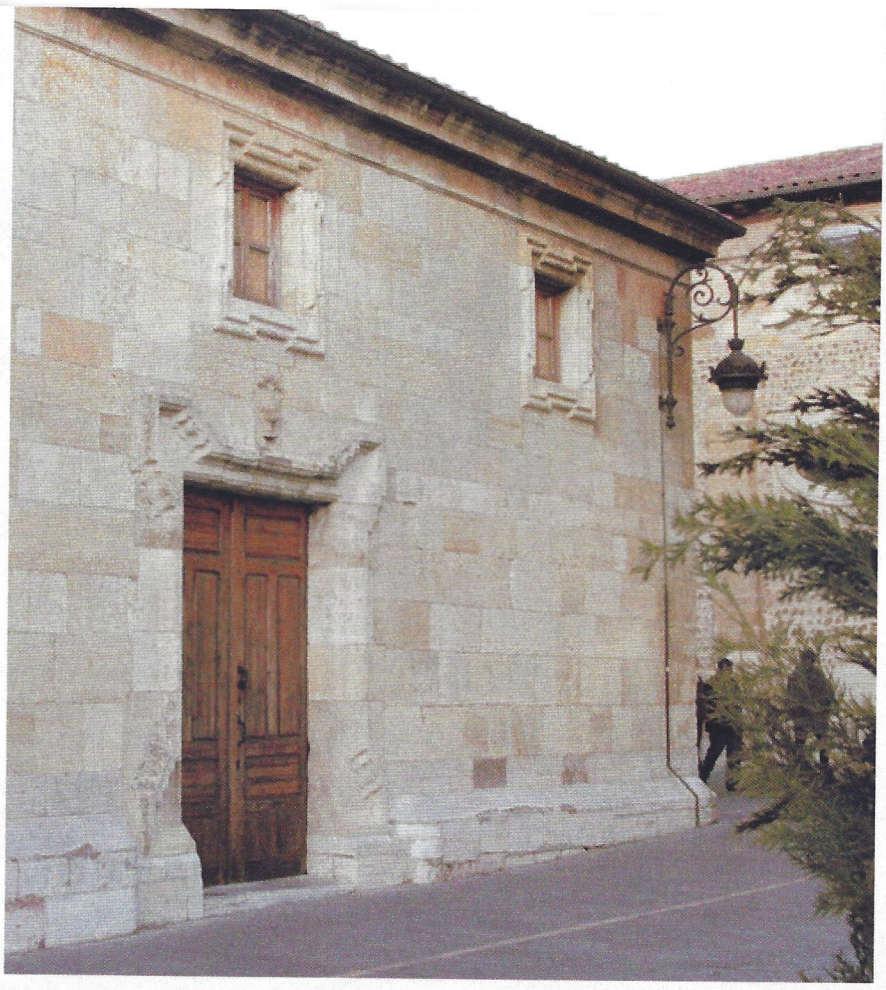
El símbolo del Cabildo Catedralicio de León / The Museum Leon's Cathedral Chapter

El símbolo del Cabildo Catedralicio de León

El investigador y escritor Taurino Burón Castro analiza el centenario símbolo de la Catedral de León, un emblema que llegó a utilizarse como enseña de armas y que aparece en innumerables documentos del Archivo Catedralicio y en muchos elementos del templo y de edificios cercanos. Les invitamos a conocer el origen y el significado del pequeño jarrón con azucenas que el Cabildo Catedralicio de León utiliza como distintivo de la Pulchra desde hace siglos, y les ayudamos a descubrirlo en su visita a la Catedral.

The Vase of León's Cathedral Chapter

Researcher and writer Taurino Burón Castro analyses León Cathedral's centenary symbol, an emblem that came into use as a coat of arms and that appears in countless documents in the Cathedral Archive and in many elements of the temple and nearby buildings. We invite you get to know the origin and meaning of the small clay pot of lilies used by the Cathedral Chapter as an emblem of the Pulchra over the centuries. Moreover, we will help you discover it on your visit to the Cathedral.



▸ **Fachada del Archivo Catedralicio de León.**
/ Façade of the Archive of the Cathedral of León.

A SYMBOL TO BE DISCOVERED AND ADMIRED

All temples enclose a certain sense of secrecy and mystery both inside and outside their walls. Most temples belonging to the European and Christian sphere have come down to us as a transformation and adaptation of the Roman basilica. In this case, whether you come as a visitor or as a tourist, you will find a 13th century Gothic Cathedral. Perhaps you are from another continent and your attention is drawn by its sheer volume, or by the rugged architecture throughout; the cathedral is full of Gothic elements, with a multitude of celestial and earthly figures on display. Many of the figures are inserted in scenes inspired by natural, biblical, allegorical, or historical elements, or by aspects alluding to ancestral beliefs. Among so many components, devotees and scholars have discovered a multitude of symbols.

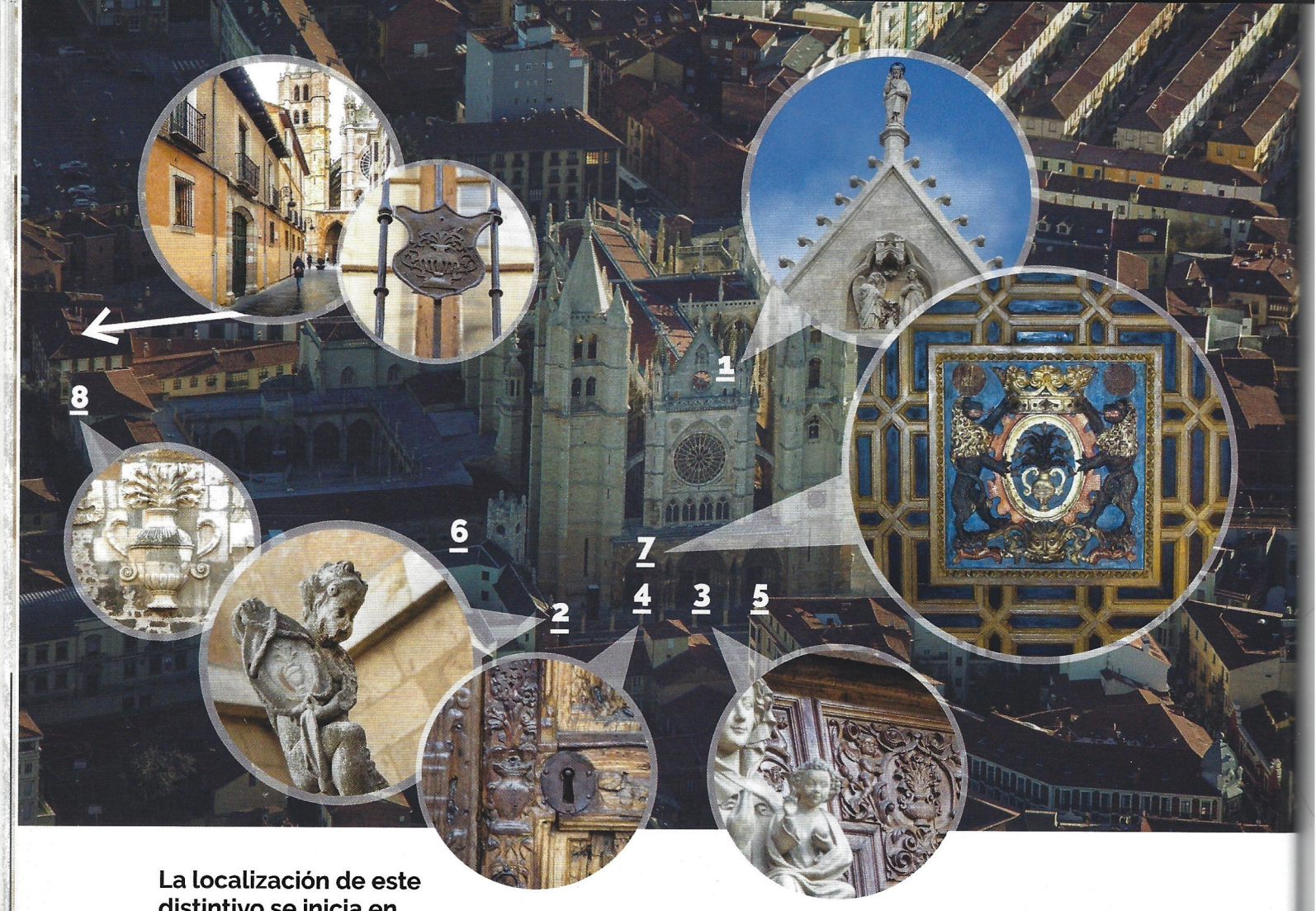
Undoubtedly you will feel the need to go inside, where you will find yourself surrounded and welcomed by the effect of the light that, once it has penetrated the glass of the windows, converts the temple into a sort of all-encompassing rainbow. Your guide will explain the many artistic and decorative details. We suggest that you follow a common thread that has unexpected and enigmatic continuity in all parts of the temple, and so become an interactive visitor; you will not be disappointed by your visit to the Cathedral, or the *Pulchra*, the beautiful, as it is commonly known.

Here, we are referring to a decorative and intriguing element that is present in cathedrals, monasteries, etc., but that, in this case, acquires its own local connotations. It is composed quite simply of a clay pot or vase containing lilies, which, for centuries in the Christian tradition has been associated with the Annunciation of the Virgin Mary, as it symbolises her virtues —the Cathedral is dedicated to St. Mary—.

The connection between this event and the birth of **Jesus** spares us from the need to explain her cult and devotion over many centuries in the Catholic Church. As a matter of contrast and interest, in a radial chapel of the temple, an image in polychrome stone from the 13th century can be admired. It depicts the Virgen de la Esperanza [Virgin of Hope], of O, commonly recognised by this and other popular names; representing a second version of the Annunciation. This event was also of great chronological significance, since it served as a reference for dating documents; as a particular system of carrying out this important task within the Christian Era. It appears in two modalities, Pisan or Florentine *(e. g. Anno Incarnationis Domini...)*, perpetuated for centuries even in documents of the cathedral archive.

> **It is composed quite simply of a clay pot or vase containing lilies, which, for centuries in the Christian tradition has been associated with the Annunciation of the Virgin Mary, as it symbolises her virtues**

This sign was used with a double function, as symbolic and decorative, and ultimately, the Chapter would adapt it as an emblem with a specific seal. It is usually preferred that it is located independently, but it can also be incorporated as a complement to the Annunciation scene. Its inspiration in nature makes it comprehensive and simple at the same time, reminding us of the phrase attributed to **Leonardo Da Vinci:** *Simplicity is the ultimate sophistication.* And thus, this attribute represents a paradox in light of numerous academic studies dealing with the fantastic, mythological iconography of the Cathedral's hidden messages that need to be explained by an interpreter. One of its characteristics is that it is found in all types of format within the temple. ▸



La localización de este distintivo se inicia en el exterior del templo, advirtiendo al visitante como si se tratara de un preaviso, y las primeras figuras se encuentran distribuidas en muros, arcadas o balconadas de casas próximas pertenecientes al Cabildo y situadas antes de acceder al atrio

Figura esculpido sobre piedra, alabastro, madera, hierro, repujado en plata, cincelado en bronce, en pintura, grabado, estampado sobre cuero, impreso, dibujado y coloreado sobre pergamino y papel. El Archivo de la Catedral tiene la prerrogativa de conservar, dentro de su rico fondo archivístico, el primer tipo de papel de fabricación nacional (hispano árabe) del siglo XIII que se conoce en la ciudad. En folios, guardas, colofones y tapas de libros, los amanuenses de la contaduría de la Catedral nos han dejado plasmados gráficos informales; muchos se entretenían en reproducir espontáneamente un improvisado esbozo del jarrón de azucenas durante el previo ejercicio de la escritura conocido como pruebas de pluma (*probationes calami*).

La localización de este distintivo se inicia en el exterior del templo, advirtiendo al visitante como si se tratara de un preaviso, y las primeras figuras se encuentran distribuidas en muros, arcadas o balconadas de casas próximas pertenecientes al Cabildo y situadas antes de acceder al atrio. Situado ya frente a la fachada principal, el visitante no podrá menos de seguir con la vista hasta alcanzar el gablete del hastial donde una hornacina protege a un grupo de la Anunciación de las inclemencias del clima y tempestades **(1)**, talla que sustituyó a uno original de mayores proporciones actualmente desplazado e incrustado en el muro exterior de la sala capitular. Al traspasar el cierre de la verja exterior de la puerta norte, un infante sedente remata la pilastra mostrando un bajo relieve pétreo sobre una cartela con este distintivo floral **(2)**.

Las puertas de los templos siempre han tenido la doble función, entre otras, de separar lo profano de lo sagrado. En la cultura cristiana prefiguran la entrada al Paraíso, también es el lugar de recepción para el neófito a través del sacramento del bautismo, cuando no para representar en siglos pasados el perdón y las reconciliaciones cuaresmales. La devoción popular invoca a la Virgen en la Letanía lauretana como *Ianua coeli* (puerta del Cielo).

Los **formones y gubias*** de imagineros y ensambladores de los siglos XVI-XVIII nos han legado admirables muestras de su destreza, tanto en modelos de anunciaciones como en tipos de recipientes que las decoran en varios tableros de las puertas principales de la Catedral, pero siempre, insistimos, de una fácil lectura tanto para personas ilustradas como devotas. La doble hoja de la central o Virgen Blanca está coronada por dos jarrones de azucenas que se repiten en otras dos de los accesos del sur **(3)**. Como sirviendo de advertencia previa, el mismo signo se esculpe en la cerradura de la puerta de San Juan **(4)**

y en la de acceso al claustro. Tres modelos de Anunciación, están labrados en respectivos casilleros de la puerta de San Francisco **(5)**, en la de acceso al claustro y de la librería **(6)**.

En los tipos del techo de los canceles de las puertas de san Juan y san Francisco se introdujeron nuevos elementos heráldicos en este símbolo mariano como son dos leones o ángeles que soportan un escudo timbrado con corona **(7)**. La versión de la puerta de san Juan es idéntica a la que existe en un documento del archivo del siglo XVII, cuyo diseño se adoptó para sello del Cabildo en el último tercio del siglo XX. La primera forma está dispuesta como la del grupo aludido anteriormente que fue desmontado del hastial de occidente en el siglo XIX y se halla colocado en el exterior del muro norte de la Catedral (atribuido a **Bautista Vázquez***) **(8)**. Ambos canceles rematan en el interior sus copetes luciendo en su remate el búcaro. ▸

Bautista Vázquez

Escultor leonés del siglo XVI que, entre otras obras, realizó el crucifijo que remata el trascoro de la Pulchra (obra con la que ganó a la presentada por Juan de Juni para el mismo proyecto y que puede verse en el Museo Catedralicio Diocesano), y la gran Anunciación con el jarrón de azucenas que se desmontó del hastial de fachada principal en el siglo XIX para colocarse en el exterior del muro norte de la Catedral.

Bautista Vázquez

Leonese sculptor of the 16th century who, among other works, made the crucifix that completes the retrochoir of the Pulchra (a work for which he was awarded over the crucifix presented by Juan de Juni for the same project and which can be seen at the Cathedral-Diocesan Museum), and the great relief with the emblem of the cathedral which was dismantled from the gable of the main façade in the 19th century, to be placed on the outside of the northern wall of the Cathedral.

Formones y gubias ABC

Herramientas utilizadas para grabar la madera.

Chisels and gouges

Tools used to carve wood.

It appears sculpted on stone, alabaster, wood, iron, embossed in silver, chiselled in bronze, painted, engraved, stamped on leather, printed, drawn and coloured on parchment and paper. The archive has the prerogative of preserving, within its rich archival collection, the first type of paper of national manufacture (Hispano-Arabic) known in the city, from the 13th century. On sheets of paper, flyleaves, colophons and book covers, the Cathedral's amanuenses have left us informal graphics; many entertained themselves by spontaneously reproducing an impromptu sketch of the vase of lilies vase during a writing exercise known as pen testing *(probationes calami)*.

The tracing of this symbol begins outside the temple, giving prior notice to the visitor, and the first figures are distributed on the walls, arcades and balconies of nearby houses belonging to the Chapter and can be found before accessing the atrium. Situated opposite the main façade, the visitor cannot avoid moving their eyes along until they reach the gable, where an alcove protects Annunciation scenes from inclement weather and storms **(1)**, a sculpture which substituted an original of greater proportions, currently displaced and embedded in the outer wall of the chapter house.

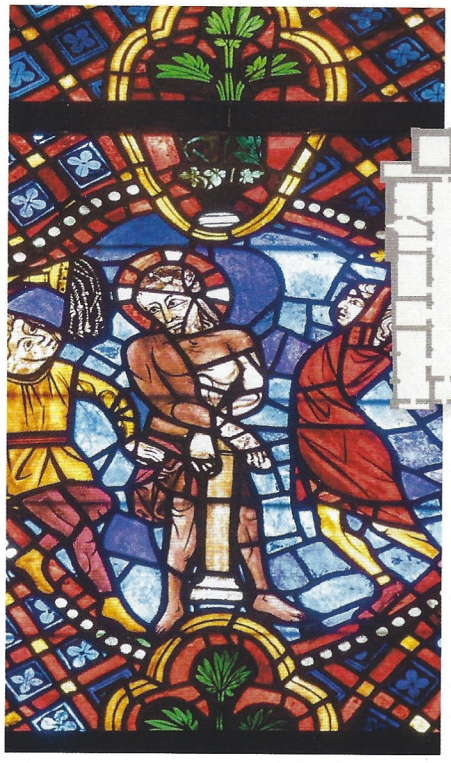
When passing through the closure of the exterior gate to the north door, a seated infant completes the pilaster showing a stone bas-relief on a cartouche with this distinctive floral emblem **(2)**.

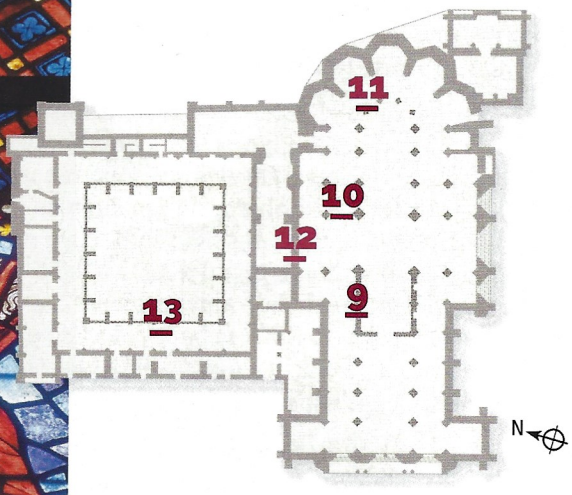
The tracing of this symbol begins outside the temple, giving prior notice to the visitor, and the first figures are distributed on the walls, arcades and balconies of nearby houses belonging to the Chapter and can be found before accessing the atrium

The doors of temples have always had a double function, among which, to separate the profane from the sacred. In Christian culture they foreshadow the entrance to Paradise; they are also the place of reception for the neophyte through the sacrament of baptism; and in centuries past represented forgiveness and Lenten reconciliation. Popular devotion invokes the Virgin in the Lauretan Litany as *Ianua coeli* [the gate of Heaven].

The **chisels and gouges*** of the sculptors and carpenters of the 16th to 18th centuries have bequeathed to us admirable examples of their skill, both in models of Annunciations and in the types of vessels that decorate them on various panels of the main doors of the Cathedral. However, these are always easy to interpret for both the enlightened and the devout. The double leaf of the central or *Virgen Blanca* [White Virgin] is crowned by two vases of lilies that are repeated in two other southern doors **(3)**. As if serving as prior notice, the same sign is sculpted on the door lock of the door of St. John and on the access door to the cloister **(4)**. Three models of the Annunciation are wrought in respective frames on the door of St. Francis **(5)**, on the door to the cloister and on the door to the bookshop **(6)**.

To the ones on the top of the chancel screens of the doors of St. John and St. Francis, new heraldic elements were introduced to the Marian symbol, such as two lions and angels bearing a crown-stamped shield **(7)**. The version of the door of St. John is identical to that which exists in a document in the archive from the 17th century, the design of which was adopted for the seal of the Chapter in the latter third of the 20th century. The first form is arranged in the same way as that of the group referred to above, that was dismantled from the west gable in the 19th century and placed on the exterior of the northern wall of the Cathedral (attributed to **Bautista Vázquez***) **(8)**. Both chancel screens have been restored on the inside displaying the vase on their crests. ▸





Una vez dentro del templo, se localiza un ejemplar en los relieves labrados por el maestro **Esteban Jordán*** en el trascoro. En los altorrelieves de piedra de su remate del siglo XVIII se encuentran en la parte superior otros tres jarrones, así como en el mismo coronamiento de la verja del arco central. Posiblemente se pase desapercibido al visitante un bajo relieve de piedra, casi a ras del suelo, en el zócalo de este monumento renacentista **(9)**. Un poco más adelante, las puertas de la verja de la capilla de Virgen del Pilar se coronan igualmente con otros dos ejemplares de hierro forjado **(10)**.

En los espacios del crucero y girola, el visitante sigue envuelto por un torrente luminoso y multicolor, admirará en varios remates de los ventanales los búcaros **(11)**, cuyo número se multiplica en la serie que remata varias de estas arcadas del triforio, que se aproximan al número de noventa; es en estas restauraciones modernas de vitrales de finales del siglo XIX donde ha quedado plasmada la serie más numerosa de búcaros que se pueden contemplar dentro de la Catedral, muchos semiocultos **(12)**. Las dos pinturas que están adosadas a los muros de la capilla de Nuestra Señora de la Esperanza figuran rematadas también por el búcaro. El retablo mayor conserva en la **predela*** una escena de la Anunciación que confirma la difusión que había adquirido esta escena en el siglo XV. Apenas finalizado el primer tercio de este siglo, trabajaba para el Cabildo un artista advenedizo, **Nicolás Francés***, que introdujo pautas novedosas que sirvieron de precedentes a la miniatura y pintura en León; antes de 1434 había finalizado el retablo mayor, que, a imitación de los grandes polípticos flamencos, resumía las devociones locales más enraizadas, que eran interpretadas con no pocas influencias del arte italiano del *trecento* y de la escuela florentina. Destaca por resaltar escenas de la vida de la Virgen, para la que reserva las calles del centro y del lado del evangelio: la Presentación en el templo, Desposorios, por supuesto la Anunciación, Tránsito, Coronación y Nuestra Señora en la gloria. Esta Anunciación es la primera representación pictórica que conocemos en la Catedral, exceptuada la de la Biblia del siglo X que se exhibe en un códice del museo (fol. 201v). El citado artista, portador de importantes innovaciones, plasmó también la escena de la Anunciación en los frescos del claustro en la segunda mitad del siglo XV **(13)**. En este espacio se conserva adosado un escudo de piedra con el símbolo colmado de inflorescencias en forma de racimo, que ha sido interpretado como enseña de armas de la Iglesia de León.

Contrasta esta profusión simbólica con la menor representación que ha quedado de la Anunciación en la imaginería exenta de la Catedral.

Se repite igualmente el búcaro de piedra en el frente derecho de la escalera de subida a la sala capitular. ▸

Esteban Jordán (1530-1598)

Escultor leonés que desarrolla gran parte de su carrera en la ciudad de Valladolid durante la segunda mitad del siglo XVI, y seguidor de los modelos inspirados en Berruguete y Gaspar Becerra, con quien trabaja en el retablo mayor de la Catedral de Astorga. Autor, entre otras obras, de los relieves del trascoro de la Catedral de León.

Esteban Jordán (1530-1598)

Spanish sculptor from the artistic school that developed in the latter third of the 16th century. known as "foco castellano", and one of the main exponents of the Mannerist style. Author, among other works, of the reliefs of the retrochoir of León Cathedral.

Nicolás Francés (1400-1468)

Pintor y miniaturista de estilo gótico que trabajó de forma continuada al servicio del Cabildo Catedralicio de León en la primera mitad del S.XV.

Nicolás Francés (1400-1468)

Gothic-style painter and miniaturist who worked continuously at the service of the Cathedral Chapter of León in the first half of the 15th century.

Predela ABC

Parte inferior horizontal o banca de un retablo.

Predella

Horizontal lower part or base of an altarpiece.

Once inside the temple, one can find a model in the reliefs carved by Master Esteban Jordán* in the retrochoir. In the stone high reliefs from his renovations in the 18th century, we find another three clay pots at the top, as well as at the crowning of the railings of the central arch. The visitor may possibly miss a stone bas-relief, almost at ground level, in the plinth of this Renaissance monument **(9)**. A little further along, the gates of the railing of the capilla de Virgen del Pilar are also crowned with two other models of wrought iron **(10)**.

In the spaces of the transept and the ambulatory, the visitor, still encompassed by a luminous and multicoloured torrent of light, will admire the vases in various window trims **(11)**, the number of which is multiplied in the series that tops several of these clerestory arcades, which approach ninety in number. It is in these modern restorations of stained glass of the late 19th century where the most numerous series of vases can be contemplated within the Cathedral, many being partially hidden **(12)**. The two paintings that are hung on the walls of the Capilla de Nuestra Señora de la Esperanza [Chapel of Our Lady of Hope] are also completed with the vase. The main altarpiece in the **predella*** with the scene of the Annunciation confirms how widespread this scene had become in the 15th century. Barely at the end of the first third of that century, an emerging artist, Nicolás Francés*, worked for the Chapter, introducing new guidelines that served as a precedent for miniatures and painting in León. Before 1434 he had finished the main altarpiece, which, in imitation of the great Flemish polyptychs, summarised the most deeply-rooted local devotions, which were interpreted with many influences of Italian art of the *trecento* and the Florentine school. It is worth highlighting some outstanding scenes of the life of the Virgin, for which the central and side aisles of the gospel are reserved: The Presentation in the Temple, the Betrothal, of course the Annunciation, the Assumption, the Coronation and Our Lady in Glory. This Annunciation is the Cathedral's earliest known pictorial depiction, with the exception of that of the 10th century Bible, displayed in a codex in the museum (201v). The artist mentioned, the bearer of important innovations, also captured the scene of the Annunciation in the frescoes of the cloister in the second half of the 15th century **(13)**. In this space, a stone shield is preserved with the emblem filled with inflorescences in the shape of a bunch, which has been interpreted as a coat of arms for the Church in León.

This symbolic profusion contrasts with the smaller representation that has remained of the Annunciation in imagery exempt from the Cathedral.

The stone vase is similarly repeated to the front right of the stairway leading up to the chapter house.

Representación del escudo del Cabildo de León como adorno de la puerta que une el interior del templo con el claustro. / Representation of the coat of arms of the Cathedral Chapter of León as an ornament on the door that links the interior of the church with the cloister.

Salvadera ABC

Recipiente, por lo común cerrado y con agujeros en la parte superior, que se llenaba de arenilla para enjugar y secar la tinta de la escritura.

Sander

A recipient that was generally closed and had holes in the top, filled with grit to soak up and dry writing ink.

Amanuense ABC

Persona que tenía por oficio copiar escritos, pasarlos a limpio o escribir al dictado.

Amanuenses

A person whose occupation it was to copy writings, write them out anew, or to write by dictation.

The persistent eagerness to spread the vase full of lilies or flowers throughout the Cathedral spaces was more insistent during the Baroque period, as is shown in the discussion of those reproduced in books and documents. We should not overlook the fact that this symbolic abundance can be attributed to the declaration of the Immaculate Conception as the patron of Spain by **Pope Clement XIII** in 1664, causing an increase in Marian devotion and popular zeal.

A visit to see the collection of paintings at the Cathedral Museum provides the opportunity to compare the models of vases that are inserted in the different examples of the Annunciation set painted on wood or canvas since the 16th century; including one modelled in terracotta from the same century, in which only the symbol of the dove is present, surrounded by a bright halo together with the main figures.

If the types and interpretations in the exterior and interior of the temple bequeathed to us by visual artists regarding this emblem are varied, the book craftsmen, calligraphers and scribes also gave it characteristics of their own local area and their craft. In the case of printers, they adopted types of amphora in the form of a cup or imitated a **krater*** in some examples, but where the greatest innovations can be seen is in the foliage, the bunch of lilies, frequently replaced by a bouquet of roses amidst an abundance of foliage, exceeding the usual five or seven stems. An 18th century illustrator even inserted minute details in the buds with the Marian acronym *VM*, or a symbolic depiction of the sun and the moon, possibly

ROSES INSTEAD OF LILIES

imitating decorations on the fronts or covers of printed materials of the cathedral library. Surely some of these variants can be attributed to the fact that printers were local residents or from other cities: Valladolid, Madrid, etc., i.e. *Oficio de los santos propios de la diócesis de León. 1609*.

These innovations regarding the representation of the vase had a singular interpretation on the part of scribes and **amanuenses***, who, during the 17th and 18th centuries bequeathed us with original signs of their skill in their craft of calligraphy and decoration. This was the period in which the symbol of the vase was most earnestly exalted, as previously mentioned. The cathedral archive preserves a collection of documents on parchment and paper, that under the name *Libros de la canóniga* [Books of the canon] reproduce all the names of the capitulars every two years. In them, all the incidents of their attendance at institutional events were recorded. Both the booklets in parchment from the 17th century and those in paper from the 18th century were made with careful calligraphy, round or cursive, including ornate or broken initials that recall a clear influence of contemporary Baroque calligraphers. The emblem of the vase is chosen as a decorative theme, whether framed in an architectural perspective, in grids, cartouches, geometric figures or whimsical backgrounds. In some cases, a previous pencil drawing can be perceived; all the models are completed and differentiated by their polychrome watercolour tints in which blacks alternate with yellows, greys, greens, sepia or orange.

To bind some liturgical books in a more luxurious manner, they did not turn to the normal technique of gold-leaf sheet, wheels or metallic plates, rather they applied eight metal corner pieces to both covers, to enhance a central silver-embossed vase set against a background of luxurious velvet. There is one common instrument used by writing professionals that could not remain absent from the symbol: a bronze **sander*** from the 18th century over which the engraver's burin left a mark of his skill. ▸

El símbolo del Cabildo coronado y flanqueado por dos leones. / The symbol of the Chapter crowned and flanked by two lions.

THIS SEAL INCLUDED THE VASE AND THE LEGEND AS ITS EMBLEM

The seal used by the Leonese Chapter since the Modern Age was made of paper (also called plate-based), inspired by the effigy of the seated Virgin in its medieval wax antecedents. In these seals, the Latin legend of the medieval people regarding the wax effigy is not applied: + *Sigillum capitulli legionensis sedis* o+ S. *capitulli ecclesie sancte Marie Legionensis*, which in the Modern Age is transformed and translated as: + *The Holy Church of León*, or + *Chapter of the Holy Church of the León Cathedral*. This effigy of plate-based seals was commonly used by the Chapter for solemn documents during the 16th, 17th and 18th centuries. It is not known why the Chapter chose to adopt the subsequent type of seal, less figurative than its medieval counterpart. The decision may have been influenced by the greater ease of making moulds on hard materials, as well as the cost and speed of obtaining the stamping.

The same type of seal was used when the seal became dry, printed or padded during the 19th century, as we find, for example, in the years 1804, 1807 and 1823, with the particularity that it presents a slightly modified legend.

Finally, a model was imposed that imitates the cover of a manuscript from the 17th century, containing exceptional heraldic resemblances alluded to in the chancel screen of the Church of St. John. This contemporary seal included the vase and the legend as its emblem; it continues to fulfil the double function of a symbolic message and validation to endorse documents: *Siguillvm Capitvli Ecclesie Sancte Marie Legionis*. These sigillographic variants serve as a conclusion to summarise all the modifications of this symbol, which has taken on so many different shapes and forms in the interior and exterior spaces of the Cathedral. With the approval of the Chapter, the cycle to simultaneously represent the religious significance of the temple and serve the artistic and decorative element of it, as set out above, comes to an end.

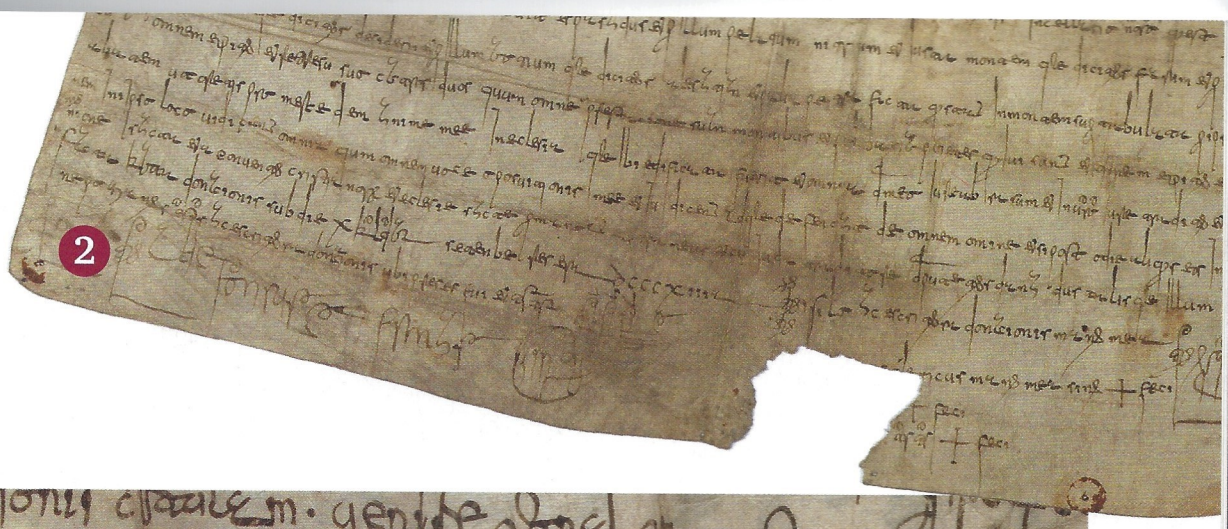
In addition to those mentioned, there are still many spaces and corners featuring the vase of lilies that have not yet been presented. We hope that, at very least, this summary has helped the visitor discover yet another reason to admire the Cathedral, and that its appreciation should not be limited only to the contemplation of its famous stained-glass windows. ■

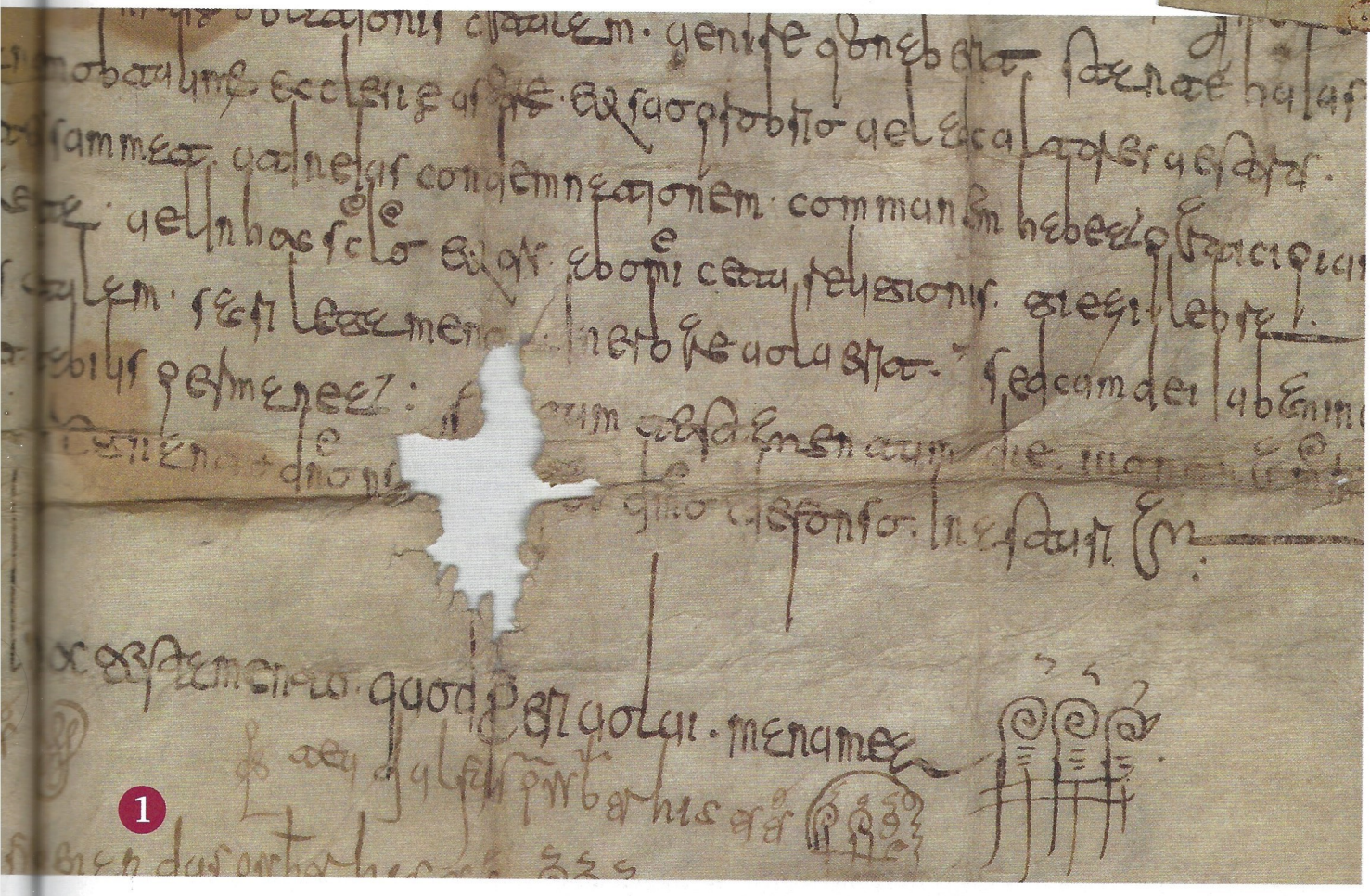
Nuevas Joyas del Archivo Catedralicio

Frente a uno de los ángulos de la fachada principal de la Catedral, en el tramo de la calle Cardenal Landázuri que conduce al claustro, se levanta una casa de piedra con un portón de madera presidido por el símbolo del Cabildo Catedralicio. Hasta el s. XIX, este espacio sirvió de lonja para almacenar los materiales necesarios para el mantenimiento del templo y desde finales del s. XX comienza a albergar los fondos del Archivo que, tras una reforma integral de los espacios realizada entre 1988 y 1993, cuenta con todas las medidas de seguridad necesarias para custodiar las milenarias joyas documentales del Cabildo de la Catedral. En números anteriores hemos presentado documentos que dieron origen al idioma español, su importantísima colección de sellos, y hasta los libros de firmas de personajes ilustres que han visitado la *Pulchra*. Pero en esta ocasión, tras un breve resumen de la historia del Archivo por parte de su director, D. Manuel Pérez Recio, les presentamos una selección de las láminas donadas por el abogado y coleccionista don José María Muñiz Sánchez, y reseñadas por el arquitecto de la Catedral, don Mariano Díez Sáenz de Miera, y el arquitecto y profesor leonés don Jorge Díez García-Olalla.

New Jewels from the Cathedral Archives

In front of one of the corners of the main façade of the cathedral, on the stretch of Calle Cardenal Landázuri that leads to the cloister, stands a stone house with a wooden gate presided over by the symbol of the Cathedral Chapter. Until the 19th century, this space served as a storehouse to keep the essential materials for the maintenance of the temple. From the 20th century, it began to house the archive's holdings, after a comprehensive renovation of the spaces between 1988 and 1993, ensuring all the necessary security measures to protect the millennia-old documentary jewels of the Pulchra. *In previous editions we have presented documents that gave rise to the Spanish language, its very important collection of seals, and signature books of illustrious personalities who have visited the* Pulchra. *However, on this occasion, after a brief summary of the history of the archive written by its director, Manuel Gómez Recio, we will present a selection of prints donated by the lawyer and collector José María Muñiz Sánchez and reviewed by the cathedral's architect, Mariano Díez Sáenz de Miera, and the Leonese architect and academic Jorge Díez García-Olalla.*





The origin of the archive and library of León Cathedral should be placed around the year 860, when **King Ordoño I** donated to **Bishop Frunimio (1)**, among other gems, a series of liturgical books, which he granted to the Cathedral in 874. Other later bishops continue to make generous donations. A decisive moment in this process was when **Bishop Pelayo,** who, after the laborious rebuilding of the cathedral, consecrated it for worship on 10th November, 1073 and endowed it with numerous jewels and rich vestments for worship and with many books (a Bible, seven mystical books, a lectionary, two prayer books, a missal, a ritual, a Lives of the Saints, a Gospel Book and a psalter). "He repaired those he found broken and scattered, the number of which was infinite".

To these collections a series of documents were added over the centuries, emerging from the institution in its relations with Rome, with royalty (a document from **King Silo** in 775) **(2)**, with other institutions and with private individuals, leaving a rich heritage of thousands of documents, first in parchment and then in paper, up to the present day.

Its exemplary preservation, regulated by the constitutions of the Church and at times even with canonical penalties, has allowed numerous historians to discover more about the Church of León and its bishops, churches and monasteries, as well as the ancient Kingdom of León, and to follow the urban development of the city of León since the 10th century, including its streets, squares, walls, houses, water, sewerage, water supply, urban safety and security, and its displays of culture reflected in contracts and agreements of the Chapter, because in festivals as popular as Nuestra Señora de agosto [Our Lady of August] or Corpus Christi, it is the Chapter who promotes and sponsors these celebrations for common enjoyment. ▸

En vistas a escribir una historia de la educación y de la cultura aquí residen los documentos más antiguos relativos a las nuevas lenguas romances, origen del incipiente español como el célebre documento de los *Kesos* **(3)**, otros que certifican cómo se plasmaron sobre pergamino los primeros balbuceos de nuestra lengua. Aquí están documentadas las obras de decenas de maestrescuelas, archivistas, artistas, pintores, vidrieros, músicos que dejaron su impronta y trajeron a León las corrientes más innovadoras que quedaron plasmadas en esta escuela de artes y oficios que fue la Catedral y su Archivo durante siglos.

Otro tanto debe decirse desde el punto de vista social y asistencial. La abundante documentación sobre la Obra Pía de Niños Expósitos y sobre diversos hospitales que se refundieron en el Hospital San Antonio Abad permitiría conocer la preocupación y vocación social de la Iglesia a través de estas obras, que el Cabildo promovía.

La historia del Archivo, limitándonos a los siglos de los que tenemos constancia de su organización, abarcaría dos períodos: desde el siglo XII hasta finales del siglo XVIII, y desde este momento hasta la actualidad.

La primera etapa se caracteriza porque los documentos del Archivo sirven exclusivamente a los fines administrativos y jurídicos en relación con la organización y relaciones de la Catedral tanto internas como externas.

La segunda comienza con la proyección histórica, que excepcionalmente anticipa el **obispo Trujillo** (siglo XVI) y que se va consolidando a partir de las primeras investigaciones que inició el **P. Flórez** y culminó el **P. Risco** con la publicación de la **España Sagrada y la Historia de la Iglesia de León y sus monasterios.** Se continuó esta dirección durante el siglo XIX, quedando representada por la edición de la **Lex Romana Wisigothorum (Palimpsesto)**, por la Real Academia de la Historia y la utilización de los códices litúrgico-musicales para la publicación de las fuentes de la **Liturgia Hispana.**

En esta labor, decenas de archiveros, anónimos muchas veces, han sido los verdaderos protagonistas de su organización y conservación hasta nuestros días. Destacaron sobre manera cuatro archiveros compiladores que resumieron desde el siglo XII al XV, en apretadas páginas de pergamino o papel, otros tantos cartularios en que se describen brevemente los documentos más importantes existentes en el Archivo. Otros cinco archiveros **(Diego Sánchez, Diego de Robles, Alonso de Toro, Francisco Gallego** y **Jerónimo Valbuena)** nos legaron grandes catálogos en que se resumen y clasifican todas las escrituras desde el año 1405 hasta principios del siglo XIX, período suficiente para conocer los diferentes momentos y criterios de estima con que siempre se trató el Archivo por el Cabildo.

Finalmente la divulgación y conocimiento del Archivo se lleva a efecto a partir del año 1919 con la publicación del ***Catálogo de códices y documentos de la Catedral de León de Zacarías García Villada*** y varios años después con la publicación de la gran **COLECCIÓN DOCUMENTAL DEL ARCHIVO DE LA CATEDRAL DE LEÓN, 1987-2006,** que en sus 25 volúmenes ya publicados ha puesto a disposición del público una gran parte de su documentación desde el año 775 hasta 1534 y del siglo XVII. En los últimos años se ha elaborado un amplio inventario topográfico y cronológico de todos los fondos conservados en el Archivo Catedralicio y se han digitalizado los documentos medievales y del siglo XVI, el archivo de música, la colección de actas capitulares y numerosos códices. Esperemos que en los próximos años se pueda contar con los recursos necesarios para continuar su publicación, a fin de ir completando esta excelente empresa intelectual para conocimiento de nuestro pasado. ■

APARTADOS DEL ARCHIVO DE LA CATEDRAL

THE ARCHIVE OF THE CATHEDRAL CONSISTS OF THE FOLLOWING SECTIONS

1
Archivo General
a) Códices y fragmentos
b) Fondo general (ACL. 1-32183)
General Archive
a) Codices and fragments
b) General collection (ACL. 1-32183)

2
Archivo de "Fundaciones"
Archive of "Foundations"

3
Archivo del "Archivero Raimundo Rodríguez"
Archive of "Archivist Raimundo Rodríguez"

4
Archivo de la "Organización y gobierno del archivo y biblioteca"
Archive of the "Organisation and governance of the archive and library"

5
Archivo del "Museo Catedralicio-Diocesano"
Archive of the "Cathedral-Diocesan Museum"

6
Archivo de "Música"
a) Cantorales y fragmentos
b) Fondo general
Archive of "Music"
a) Choirbooks and fragments
b) General collection

7
Archivo de los "Hospitales"
Archive of the "Hospitals"

8
Archivo de la "Restauración de la Catedral de León"
a) Arquitectura
b) Vidrieras
Archive of the "Restoration of León Cathedral"
a) Architecture
b) Stained-glass windows

9
Archivo del "Arquitecto Torbado y otros arquitectos"
Archive of the "Architect Torbado and other architects"

10
Archivo fotográfico
Photographic archive

In view of writing a history of education and culture, here the oldest documents relating to the new Romance languages reside, the origin of the incipient Spanish language; documents such as the famous *Nodicia de Kesos* **(3)**, and others that capture the first babblings of our language on parchment. Here, we find documented the works of dozens of schoolmasters, archivists, artists, painters, glass-makers, and musicians who left their mark, bringing with them the most innovative movements that for centuries became enshrined in this school of arts and crafts that was the Cathedral and its Archives.

There is much more to be said from a social and welfare perspective. The abundance of documentation regarding la Obra Pía de Niños Expósitos and several hospitals that were merged into Hospital San Antonio Abad, allows one to see the social concern and vocation of the Church through these works, promoted by the Chapter.

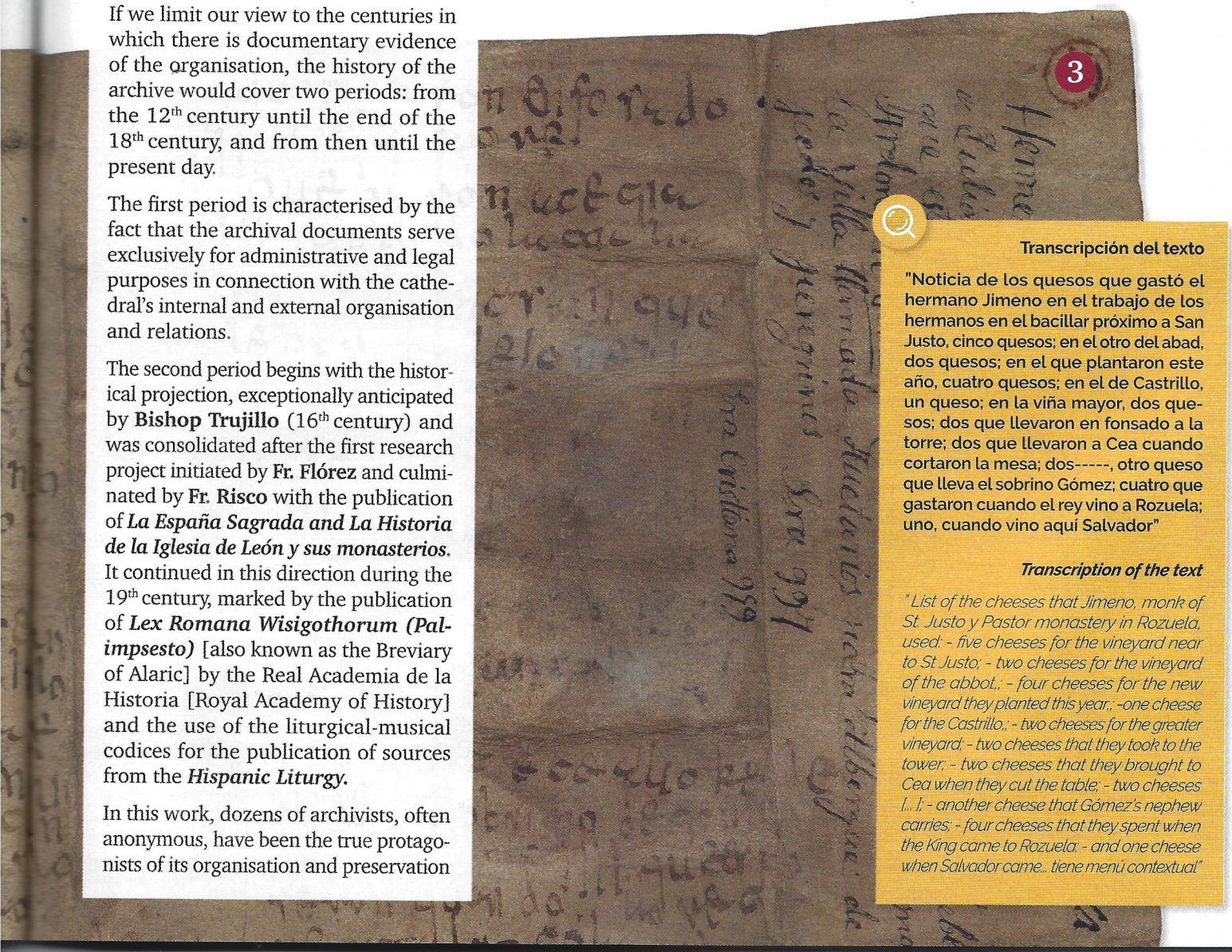
If we limit our view to the centuries in which there is documentary evidence of the organisation, the history of the archive would cover two periods: from the 12th century until the end of the 18th century, and from then until the present day.

The first period is characterised by the fact that the archival documents serve exclusively for administrative and legal purposes in connection with the cathedral's internal and external organisation and relations.

The second period begins with the historical projection, exceptionally anticipated by **Bishop Trujillo** (16th century) and was consolidated after the first research project initiated by **Fr. Flórez** and culminated by **Fr. Risco** with the publication of ***La España Sagrada and La Historia de la Iglesia de León y sus monasterios.*** It continued in this direction during the 19th century, marked by the publication of ***Lex Romana Wisigothorum (Palimpsesto)*** [also known as the Breviary of Alaric] by the Real Academia de la Historia [Royal Academy of History] and the use of the liturgical-musical codices for the publication of sources from the ***Hispanic Liturgy.***

In this work, dozens of archivists, often anonymous, have been the true protagonists of its organisation and preservation to this day. Four archivists and compilers, who summarised the period from the 12th to the 15th century in tight pages of parchment or paper, are particularly noteworthy; many other cartularies contain brief descriptions of the most important documents in the Archive. Another five archivists **(Diego Sánchez, Diego de Robles, Alonso de Toro, Francisco Gallego** and **Jerónimo Valbuena)** bequeathed to us great catalogues in which all the writings from 1405 until the beginning of the 19th century are summarised and classified; a period of sufficient length in order to uncover the different moments of appreciation and the esteem with which the Archive has always been held by the Chapter.

Finally, the Archive was more widely known and disseminated since 1919 with the publication of the ***Catálogo de códices y documentos de la Catedral de León [Catalogue of codices and documents of León Cathedral] by Zacarías García Villada*** and several years later with the publication of the great ***COLECCIÓN DOCUMENTAL DEL ARCHIVO DE LA CATEDRAL DE LEÓN, 1987-2006,*** [Documental collection of the Archive of León Cathedral, 1987-2006], which in its 25 published volumes has provided the public with much of its documentation from 775 to 1534 and then from the 17th century. In recent years, an extensive topographic and chronological inventory of all funds preserved in the Cathedral Archive has been developed, and medieval documents, documents from the 16th century, the music archive, the collection of chapter records and numerous codices have been digitalised. In the coming years we hope to have the necessary resources to continue with its publication, in order to complete this excellent intellectual enterprise to acquire knowledge about our past.■



3

Transcripción del texto

"Noticia de los quesos que gastó el hermano Jimeno en el trabajo de los hermanos en el bacillar próximo a San Justo, cinco quesos; en el otro del abad, dos quesos; en el que plantaron este año, cuatro quesos; en el de Castrillo, un queso; en la viña mayor, dos quesos; dos que llevaron en fonsado a la torre; dos que llevaron a Cea cuando cortaron la mesa; dos-----, otro queso que lleva el sobrino Gómez; cuatro que gastaron cuando el rey vino a Rozuela; uno, cuando vino aquí Salvador"

Transcription of the text

"List of the cheeses that Jimeno, monk of St. Justo y Pastor monastery in Rozuela, used: - five cheeses for the vineyard near to St Justo; - two cheeses for the vineyard of the abbot,; - four cheeses for the new vineyard they planted this year,; -one cheese for the Castrillo,; - two cheeses for the greater vineyard; - two cheeses that they took to the tower; - two cheeses that they brought to Cea when they cut the table; - two cheeses [...]; - another cheese that Gómez's nephew carries; - four cheeses that they spent when the King came to Rozuela; - and one cheese when Salvador came... tiene menú contextual"

A LEGACY FOR THE HISTORY OF THE *PULCHRA*

In the month of February more than one hundred architectural plans were incorporated into the Archive of León Cathedral. They were donated by **José María Muñiz.** The majority of the planimetric documentation that was donated corresponds to the period of major restoration undergone by the temple in the second half of the 19th century and is of great documental value in order to continue researching the events that took place in this temple over those five decades, since much of it is exclusive and unique.

More precisely, the plans donated do not only correspond to the exact period of the restoration, but also cover other work directed by the architects **Matías Laviña, Juan de Madrazo** and **Juan Bautista Lázaro.**

The plans donated cover other work directed by the architects Matías Laviña, Juan de Madrazo and Juan Bautista Lázaro

It is worth emphasising that the plans donated are not final plans that formed part of projects presented for approval to the supervisory administration of the time, but rather correspond to study plans and the search for solutions to problems that arose and had to managed; hence their importance for investigating and exploring the constructive solutions that were adopted in the restoration in greater depth.

Various plans correspond to the period of **Matías Laviña*** with the cutting of solids of each of the rows of the "caracol de la muerte" [snail of death], the left stack of the south gable, along with very interesting plans of the south gable: the first that depicted the gable as it was in the mid-19th century and before he undertook the demolition; the second is a proposal for reconstruction of the **gable*** mentioned, according to his Gothic style ideas.

The majority of the plans are from the era of **Juan de Madrazo***, many of them being studies to find a solution on how to enclose the arches and vaults of the main nave of the cathedral in order to prevent its ruin and start the restoration process. The solutions ultimately adopted were those that earned **Madrazo** recognition posthumously, as he was granted the prize of honour at la Exposición de Bellas Artes [the Exposition of Fine Arts] in 1881.

Finally, all the donated plans of stained-glass windows relating to several roses in the north rose window and several lancets in a tall south window (S. V) are from under the direction of **Juan Bautista Lázaro***, as well as another from the north (N. X) and two design plans with the solution of grilles to be placed for the closure of la capilla del Santo Cristo [the Chapel of the Holy Christ]. ▸

+ Info

Juan de Madrazo (Madrid, 1829-1880)

Arquitecto que dirigió durante una década la restauración de la Catedral de León y que, gracias a su sistema de encimbrado, salvó al templo leonés de la ruina inminente. También fue autor, entre otras obras, del Palacio del Conde Villagonzalo y la restauración de la Iglesia de las Calatravas en Madrid. A Madrazo le sustituyó Demetrio de los Ríos, que continuó la rehabilitación de la *Pulchra* según los criterios de su antecesor.

Juan de Madrazo (Madrid, 1829-1880)

*Architect who directed the restoration of León Cathedral for a decade, and who, through his system of **centering***, saved the Leonese temple from imminent ruin. Among other works, he was also author of the Palace of Count Villagonzalo and the restoration of the Church of las Calatravas in Madrid. Demetrio de los Ríos replaced Madrazo and continued with the restoration work on the* Pulchra, *according to the criteria of his predecessor.*

Juan Bautista Lázaro (León, 1849-1919)

Junto a su adjunto, Juan Crisóstomo Torbado, fue el último arquitecto de la restauración de la *Pulchra*. Sustituyó a Demetrio de los Ríos en 1892 y recibió la Gran Cruz de Isabel la Católica en 1901 con motivo de la terminación de las obras de la Catedral. También destacan sus obras en Madrid, Ávila y Toledo, y sus trabajos de restauración en el Monasterio de San Miguel de Escalada (León), la iglesia prerrománica de Santa Cristina de Lena (Asturias) y la Colegiata de Santillana del Mar (Cantabria).

Juan Bautista Lázaro (León, 1849-1919)

Alongside his deputy, Juan Crisóstomo Torbado, he was the final architect to work on the restoration of the Pulchra. *He replaced Demetrio de los Ríos in 1892 and received the Order of Isabella the Catholic award in 1901 to recognise his role finishing the work on the Cathedral. It is worth highlighting his work in Madrid, Ávila and Toledo, and the restoration of the Monastery of San Miguel de Escalada (León), the pre-Romanesque Church of Santa Cristina de Lena (Asturias) and the Collegiate Church of Santillana del Mar (Cantabria).*

Miguel Echano

Fraile benedictino del Monasterio de San Benito de Sahagún, y maestro arquitecto en Castilla, León y Cantabria, que en la primera mitad del siglo XIX dirigió, entre otras, las obras de las iglesias de San Tirso de Sahagún, Santervás de Campos, Bárcena de los Montes, San Vicente de Potes, y del Real Monasterio de Sahagún, además de colaborar con el arquitecto Fernando Sánchez Pertejo, en la Catedral de León.

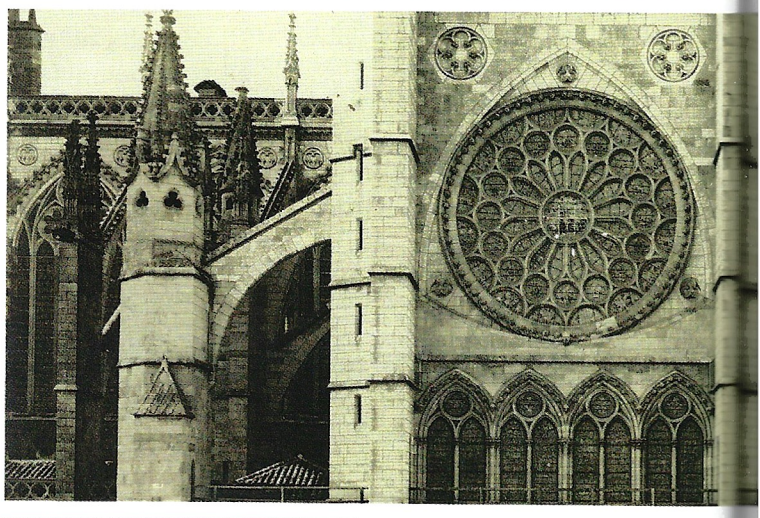
Miguel Echano

Benedictine friar of the Monastery of San Benito de Sahagún and master architect in Castilla, León and Cantabria, who, in the first half of the 19th century directed the works of the churches of San Tirso de Sahagún, Santervás de Campos, Bárcena de los Montes, San Vicente de Potes, and the Royal Monastery of Sahagún, as well as collaborating with the architect Fernando Sánchez Pertejo on León Cathedral.

ALZADO HASTIAL SUR (ca. 1861)

Plano levantado en la época de **Matías Laviña** en el que se representa el alzado del hastial sur tal como se encontraba antes del derribo realizado bajo su dirección como consecuencia del estado de ruina que presentaba el brazo sur (ca. 1861). Refleja cómo era el cuerpo del hastial y su remate, así como el rosetón que años antes (1848-49) había sido ejecutado bajo la dirección de Miguel Echano*. Además, representa la crestería a nivel de la terraza siendo su traza igual que la que había en las naves colaterales de la fachada sur del templo.

Plan drawn up at the time of **Matías Laviña**, in which the south gable elevation is depicted exactly as it was before the demolition executed under his direction, as a result of the state of ruin of the south arm (ca. 1861). This reflects what the body of the gable and its finish used to look like, as well as the rose window that was created years before (1848-49) under the direction of Miguel Echano*. Moreover, it depicts the cresting at the level of the terrace, its layout being the same as in the aisles of the south façade of the temple.



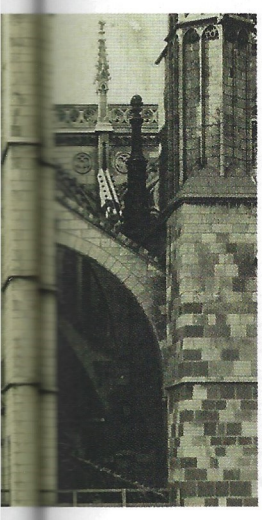
SOUTH GABLE ELEVATION (ca. 1861)

Triforio ABC

Galería con decoración angosta que suele rodear la nave central de los templos góticos y se sitúa sobre las arcadas y debajo del claristorio.

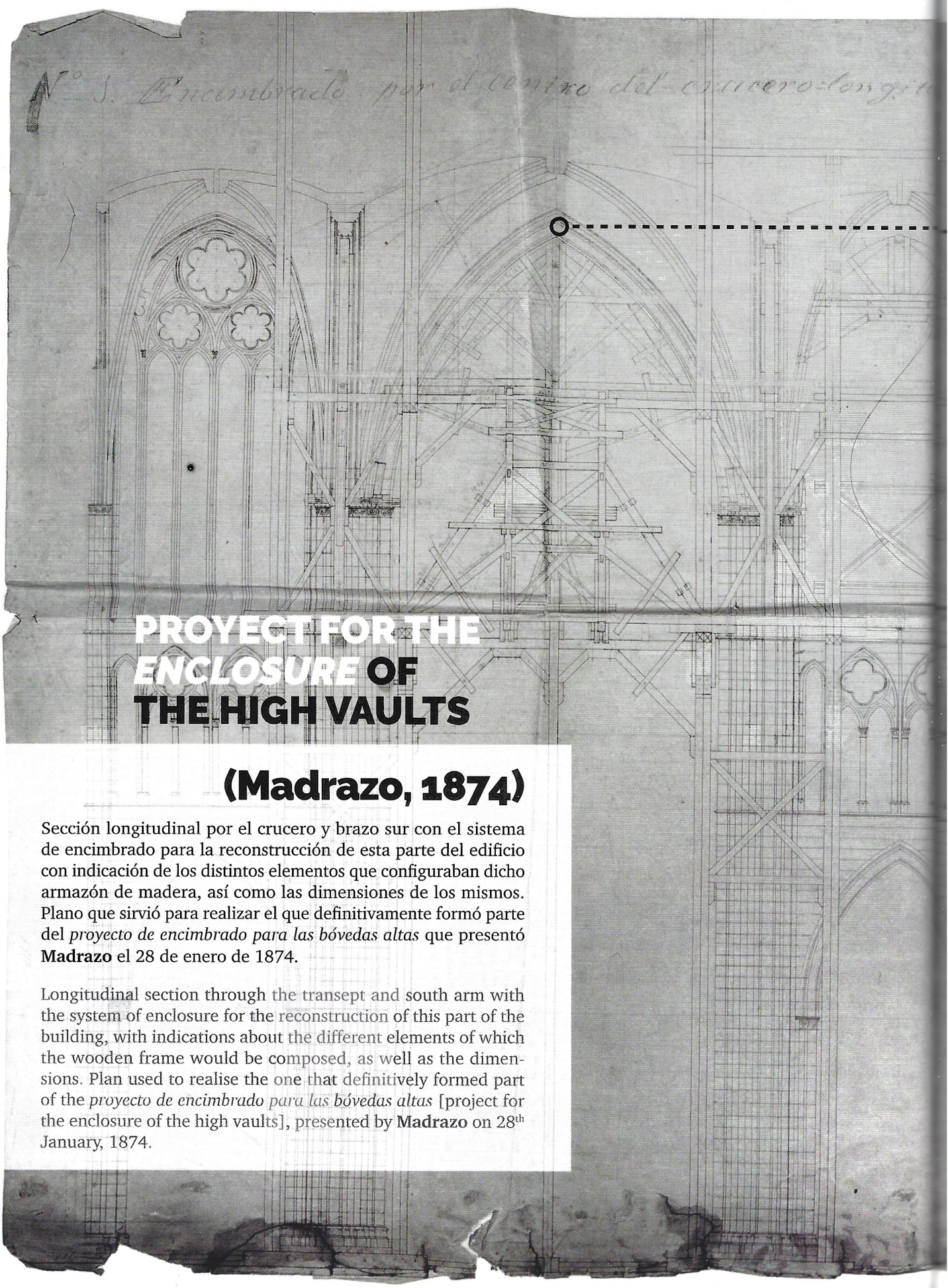
Triforium

Gallery with narrow decoration that usually surrounds the central nave of Gothic temples and is located above the arcades and below the clerestory.



Estudio realizado en torno al año 1863 por **Matías Laviña Blasco** con su propuesta de reconstrucción del hastial sur bajo sus ideas de estilo gótico. Incorpora cuatro ventanales a nivel de **triforio***, un rosetón en el cuerpo del hastial junto con dos rosas ciegas y lo remataba con una galería abierta. Se aprecia también la cubierta a dos aguas del brazo sur con la inclinación que tuvo antes de ser desmontada por **Laviña.**

A study conducted around 1863 by **Matías Laviña Blasco** with his proposal for the reconstruction of the south gable according to his Gothic style ideas. It incorporates four large windows at the level of the **triforium***, a rose window in the body of the gable together with two blind roses and it was finished with an open gallery. One can also see the gabled roof of the south arm with the inclination it had before it was dismantled by **Laviña.**



PROYECT FOR THE *ENCLOSURE* OF THE HIGH VAULTS

(Madrazo, 1874)

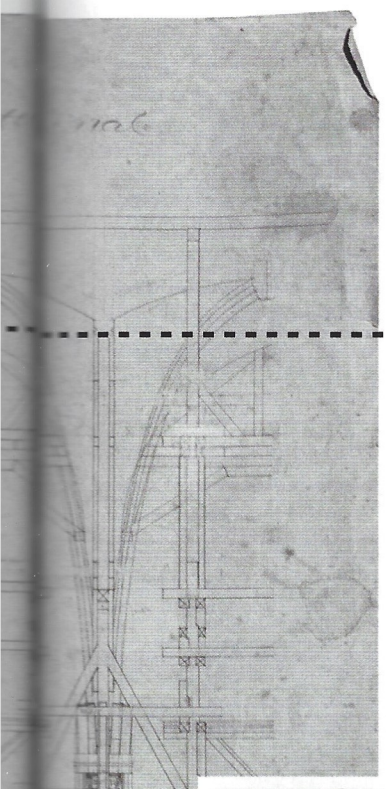
Sección longitudinal por el crucero y brazo sur con el sistema de encimbrado para la reconstrucción de esta parte del edificio con indicación de los distintos elementos que configuraban dicho armazón de madera, así como las dimensiones de los mismos. Plano que sirvió para realizar el que definitivamente formó parte del *proyecto de encimbrado para las bóvedas altas* que presentó **Madrazo** el 28 de enero de 1874.

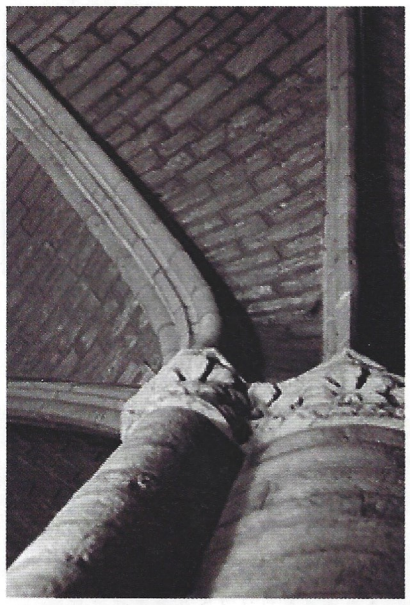
Longitudinal section through the transept and south arm with the system of enclosure for the reconstruction of this part of the building, with indications about the different elements of which the wooden frame would be composed, as well as the dimensions. Plan used to realise the one that definitively formed part of the *proyecto de encimbrado para las bóvedas altas* [project for the enclosure of the high vaults], presented by **Madrazo** on 28th January, 1874.

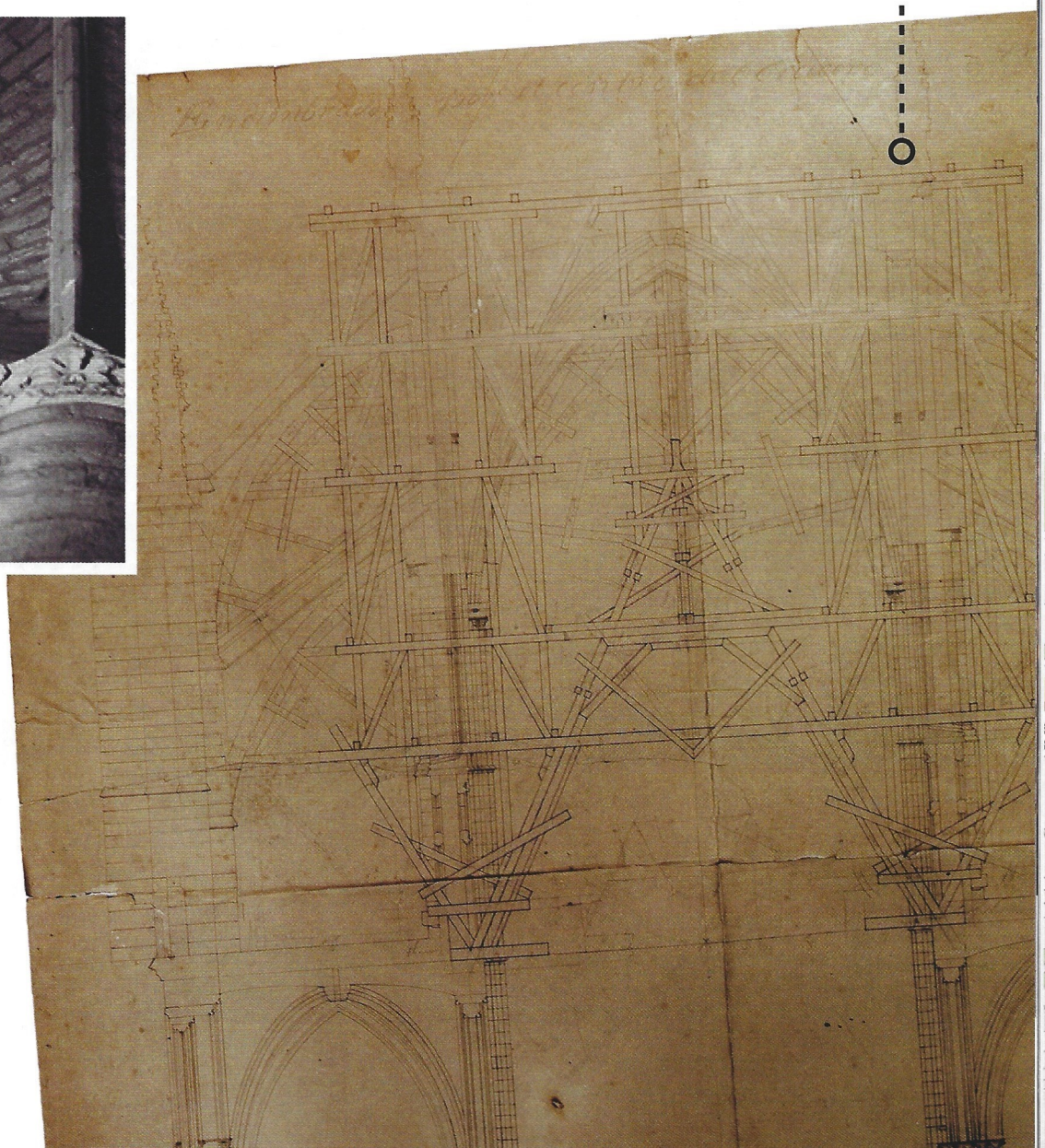
PROYECTO DE *ENCIMBRADO* PARA LAS BÓVEDAS ALTAS

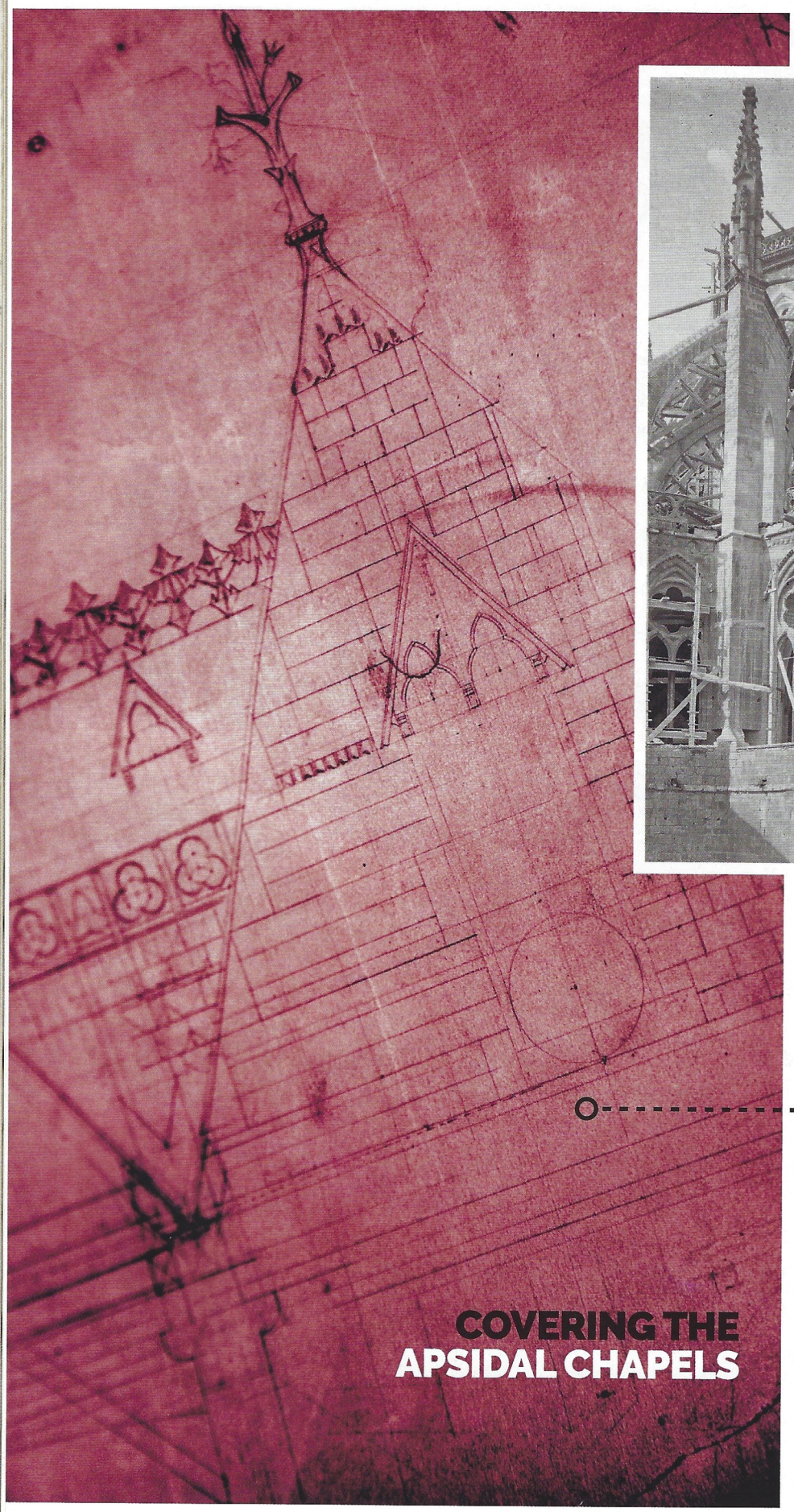
Sección transversal del brazo sur del crucero con el encimbrado propuesto por **Juan de Madrazo** por esta zona de la Catedral en el que se detallan las medidas de los distintos elementos de madera que configurarían el andamiaje. Plano que sirvió para realizar el que definitivamente formó parte del *proyecto de encimbrado para las bóvedas altas* que presentó **Madrazo** el 28 de enero de 1874 para la reconstrucción del citado brazo. ▸

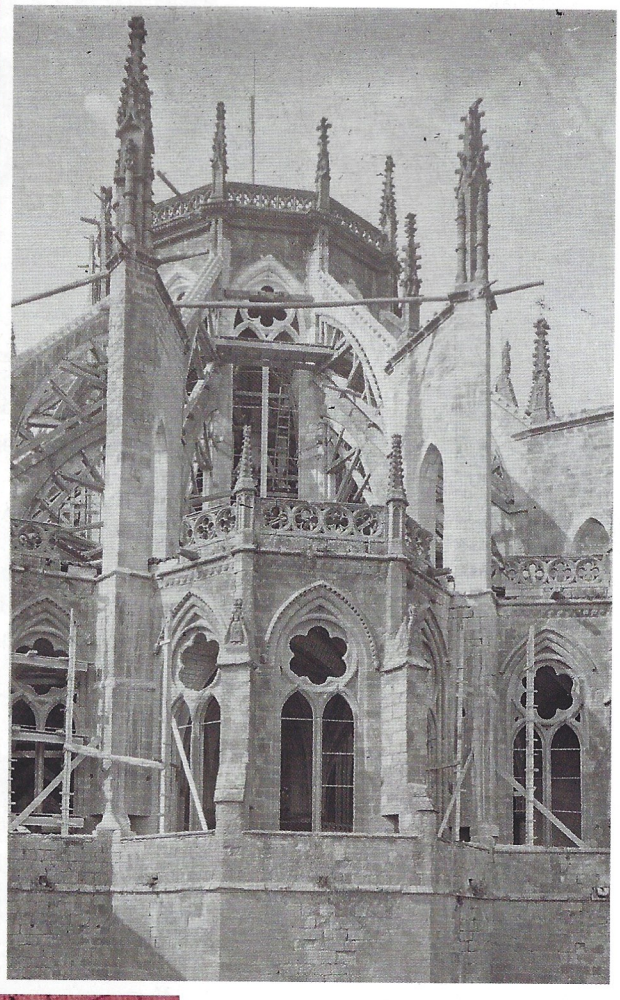
Cross section of the south arm of the transept with the enclosure proposed by **Juan de Madrazo** for this area of the Cathedral outlining the measurements of the different wooden elements that would form the scaffolding. Plan used to realise the one that definitively formed part of the *proyecto de encimbrado para las bóvedas altas* presented by **Madrazo** on 28th January, 1874 for the reconstruction of the above-mentioned arm. ▸











CUBRICIÓN DE LAS CAPILLAS ABSIDIALES

Estudio en alzado con la propuesta de cubrición de las capillas absidiales de la Catedral con una cubierta al estilo francés. Se aprecia también el estudio del armazón de madera para su ejecución.

Elevation drawing with the proposal of covering the apsidal chapels of the Cathedral with a cover in the French style. The study of the wooden frame for its execution can also be seen.

COVERING THE APSIDAL CHAPELS

ROSETÓN DEL HASTIAL NORTE (siglo XIX)

NORTH GABLE ROSE WINDOW

Cartones de montaje de dos rosas del rosetón del hastial norte que se llevaron a cabo en la segunda mitad del siglo XIX cuando fueron restauradas bajo la dirección de **Juan Bautista Lázaro.** Llama la atención de que en uno dispusieran el color de los vidrios escribiendo el nombre del color sobre cada uno de los vidrios mientras que en el otro lo hiciese coloreando con acuarela. En cada rosa se representa un rey de la Casa de David tocando un instrumento musical. ■

Assembly boards of two roses of the north gable rose window that were made in the second half of the 19th century when they were restored under the direction of **Juan Bautista Lázaro.** It is striking to note how on one they arranged the colour of the panes by writing the name of the colour on each pane of glass, while on the other they did it by colouring with watercolours. On each rose a king from the House of David playing a musical instrument is depicted. ■

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ENCUENTRO DE COFRADÍAS

La Catedral de León celebró la eucaristía, presidida por el Obispo de León, D. Luis Ángel de las Heras Berzal, con la que se clausuró el 33 Encuentro Nacional de Cofradías Penitenciales, organizado por la Junta Mayor de la Semana Santa de León. El Museo Diocesano y de Semana Santa de León ubicado en uno de los patios del Seminario Mayor de la Diócesis, situado enfrente de la fachada sur de la Catedral, acogió desde el 22 al 25 de septiembre de 2022 el grueso de las actividades de este nuevo Encuentro de Cofradías que continuaron en el mes de noviembre con la exposición *"Sicut Dolor Meus". Arte y devoción en torno a la Virgen del Mercado"*, a la que el Cabildo cedió varias piezas del Museo Catedralicio-Diocesano.

MEETING OF THE BROTHERHOODS

León Cathedral celebrated the Eucharist, presided by the Bishop of León, Luis Ángel de las Heras Berzal, closing the 33rd National Meeting of Penitential Brotherhoods, organised by the General Board of Holy Week in León. The Museum of the Diocese and of León Holy Week, located in one of the courtyards of the Diocesan Major Seminary, situated in front of the south façade of the Cathedral, hosted most of the activities of this new Meeting of the Brotherhoods from 22nd to 25th September, 2022, continuing in the month of November with the exposition *"Sicut Dolor Meus". Arte y devoción en torno a la Virgen del Mercado* [Art and Devotion for Our Lady of the Market], to which the Chapter donated various pieces from the Cathedral-Diocesan Museum.

POETAS EN RED

El claustro de la Catedral de León sirvió de escenario en septiembre para la presentación de la *Antología Poética. XXIV Encuentros de Poetas en Red,* que reúne los versos de 60 autores de toda España encabezados por el premio Cervantes Antonio Gamoneda, y cuenta con ilustraciones de Eduardo López Casado, que también participa en la obra junto a Tomás Casado como poetas y organizadores del encuentro.

POETS' NETWORK

In September, the cloister of León Cathedral served as a setting for the presentation of *"Antología Poética. XXIV Encuentros de Poetas en Red"* [Poetic Anthology. XXIV Encounters of Network of Poets], that brought together the verses of 60 authors from all over Spain, led by the Cervantes Prize-winner Antonio Gamoneda, and featuring illustrations by Eduardo López Casado, who also collaborates in the work alongside Tomás Casado as a fellow poet and organiser of the event.

III CICLO DE ÓRGANO

La *Pulchra* vuelve a acoger una nueva edición del Ciclo Internacional de Órgano Catedral de León que, en su tercera programación, ofrece 9 conciertos (desde el 24 de septiembre del año pasado hasta el 29 de julio del 2023), con entrada libre hasta completar aforo. Este año, como novedad, se introduce un concierto para la visibilización y proyección artística de personas con discapacidad, con el apoyo de la organización La Ciudad Accesible, y su director Antonio Tejada.

3RD ORGAN CYCLE

The *Pulchra* welcomed a new edition of the International Organ Cycle of León Cathedral, which, in its third edition, is offering 9 concerts (from 24th September 2022 until 29th July 2023), with free entry until capacity is reached. This year, for the first time, there will be a concert held for the visibility and artistic projection of people with disabilities, with the support of the organisation *La Ciudad Acesible* [The Accessible City] and its director Antonio Tejada.

Todos los conciertos pueden seguirse en directo a través de esta página de Facebook: *https://www.facebook.com/CicloInternacionalLeon*

All concerts can be livestreamed via the Facebook page: *https://www.facebook.com/CicloInternacionalLeon*

NUEVA ILUMINACIÓN EXTERIOR

La Catedral de León ha completado en 2023 la renovación del sistema de iluminación exterior del templo, lo que permitirá una mejor visión nocturna y un ahorro de hasta el 70% en la factura eléctrica. Además, al cierre de esta edición se ultima la licitación y posterior ejecución del proyecto de iluminación artística sobre el pórtico occidental con el que se recreará, de 21 a 23 horas y en intervalos que variarán en función de la luz del día y las jornadas festivas o de fin de semana, la pigmentación que tuvo el templo policromado original, con la recreación en 3D de las imágenes de la fachada que se encuentran en el claustro de la Catedral para evitar su deterioro.

NEW LIGHTING

This year, León Cathedral has completed the renovation of the exterior lighting system of the temple, which will allow better night vision and savings of up to 70% on the cost of electricity. Moreover, at the time of publication, the tendering and subsequent implementation of the artistic lighting project on the western portico will be finalised. This project will recreate the pigmentation of the original polychrome temple, with the 3D recreation of images that are situated at the façade of the cloister of the Cathedral, to avoid their deterioration. It will operate from 9-11 pm and at intervals that will vary depending on daylight and public holidays or weekends.

Noticias / *News*

EL NUEVO "ESPANTA DEMONIOS" DE LA *PULCHRA*

El coleccionista, escritor y abogado leonés, Pepe Muñíz, ha donado a la Catedral un curioso "espanta demonios", como se llaman a estas pequeñas figuras que tenían una misión exorcista en los templos y lugares donde se colocaban. El "espanta demonios" de la *Pulchra* es una pieza articulada de madera del s. XVII, de unos 50 centímetros, ataviada con tres capas de ropajes, la interior de lino y otras dos exteriores de seda, que el coleccionista leonés encontró en un anticuario y que, tras su estudio e intervención por parte de la resturadora Raquel López Santos, ha quedado expuesta en el Museo Catedralicio Diocesano.

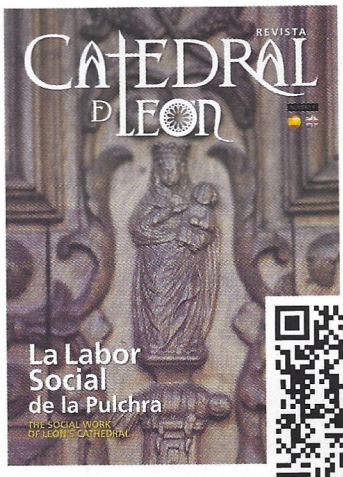
THE NEW "DEMON-SCARER" AT THE *PULCHRA*

The Leonese collector, writer and lawyer, Pepe Muñíz, has donated a curious "demon-scarer" to the cathedral; this being the name for the little figures that had an exorcist mission in the temples and places where they were situated. The "demon-scarer" in the *Pulchra* is an articulated piece of wood from the 17th century, about 50 centimetres in length, dressed in three layers of clothing, the interior layer made of linen and the exterior two layers made of silk. The Leonese collector found it at an antique dealer's and after the study and intervention by the restorer Raquel López Santos, from the Cathedral's Restoration Workshop, it has been exhibited in the Cathedral-Diocesan Museum.

Noticias / *News*

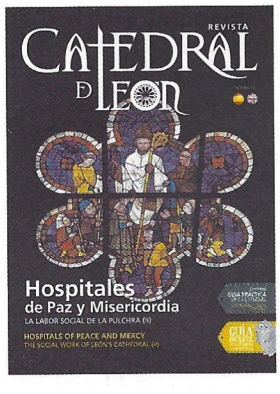
LIBRO SOBRE EL TRASCORO. CATEDRAL DE LEÓN.

La editorial Edilesa publicó en octubre de 2022 el último libro de don Máximo Gómez Rascón, director del Museo Catedralicio-Diocesano de León, titulado *El trascoro de la Catedral de León. Poema del Humanismo Cristiano escrito en piedra*. El canónigo de la seo legionense completa de forma pormenorizada la investigación sobre este singular elemento arquitectónico de la *Pulchra* que ya analizó en la quinta y sexta entrega de la REVISTA CATEDRAL DE LEÓN.

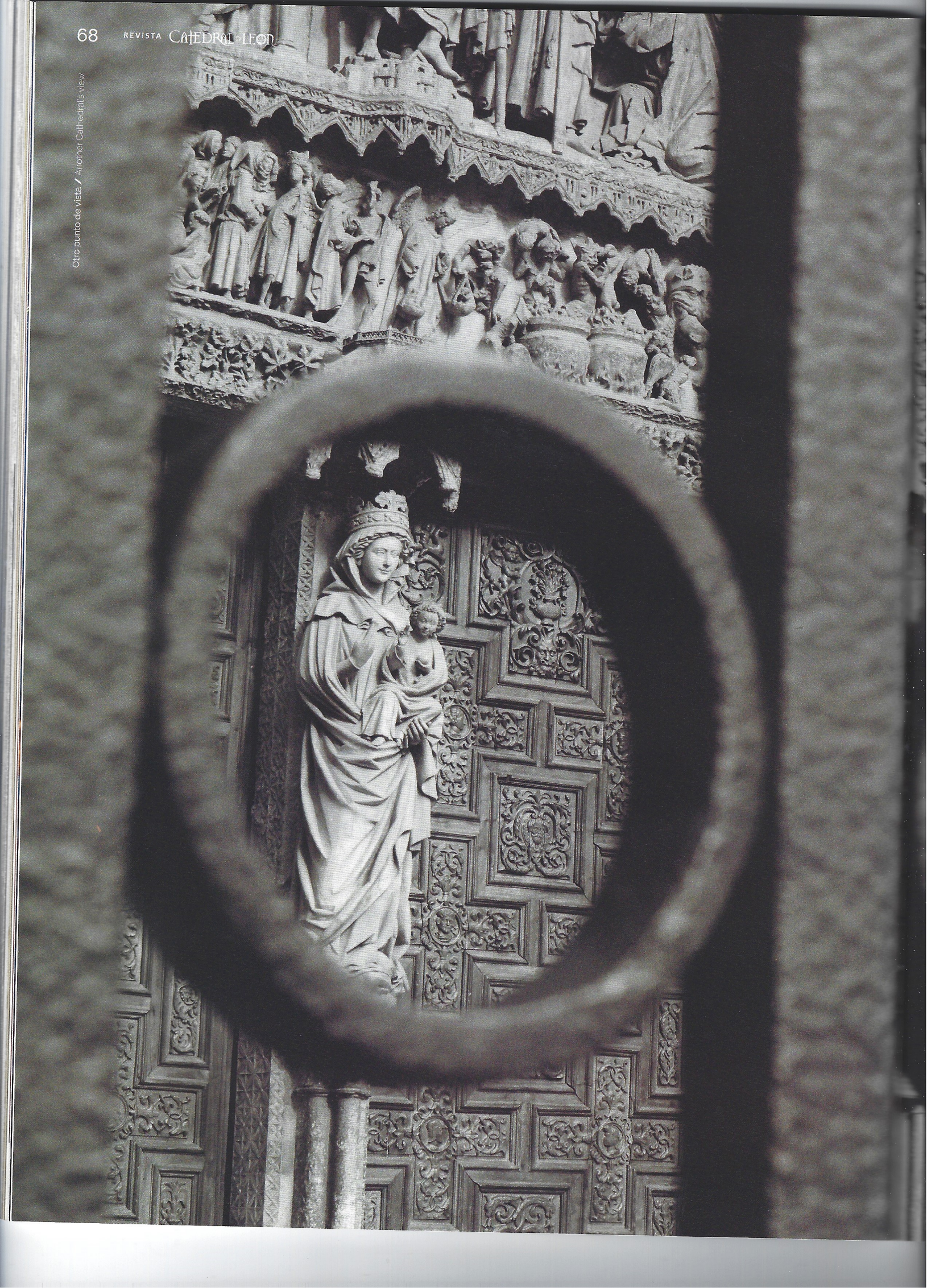


BOOK ON THE RETROCHOIR. CATEDRAL DE LEÓN.

In October 2022, the publisher Edilesa issued the most recent book by Máximo Gómez Rascón, director of the Cathedral-Diocesan Museum of León, entitled "*El trascoro de la Catedral de León. Poema del Humanismo Cristiano escrito en piedra*" [*The Retrochoir of León Cathedral. A Poem of Christian Humanism Written in Stone*]. The canon of the Leonese Cathedral completes his rigorous research on this unique architectural element of the *Pulchra*, already analysed in the fifth and sixth instalment of the REVISTA CATEDRAL DE LEÓN.



Otro punto de vista / Another Cathedral's view



Otro punto de vista

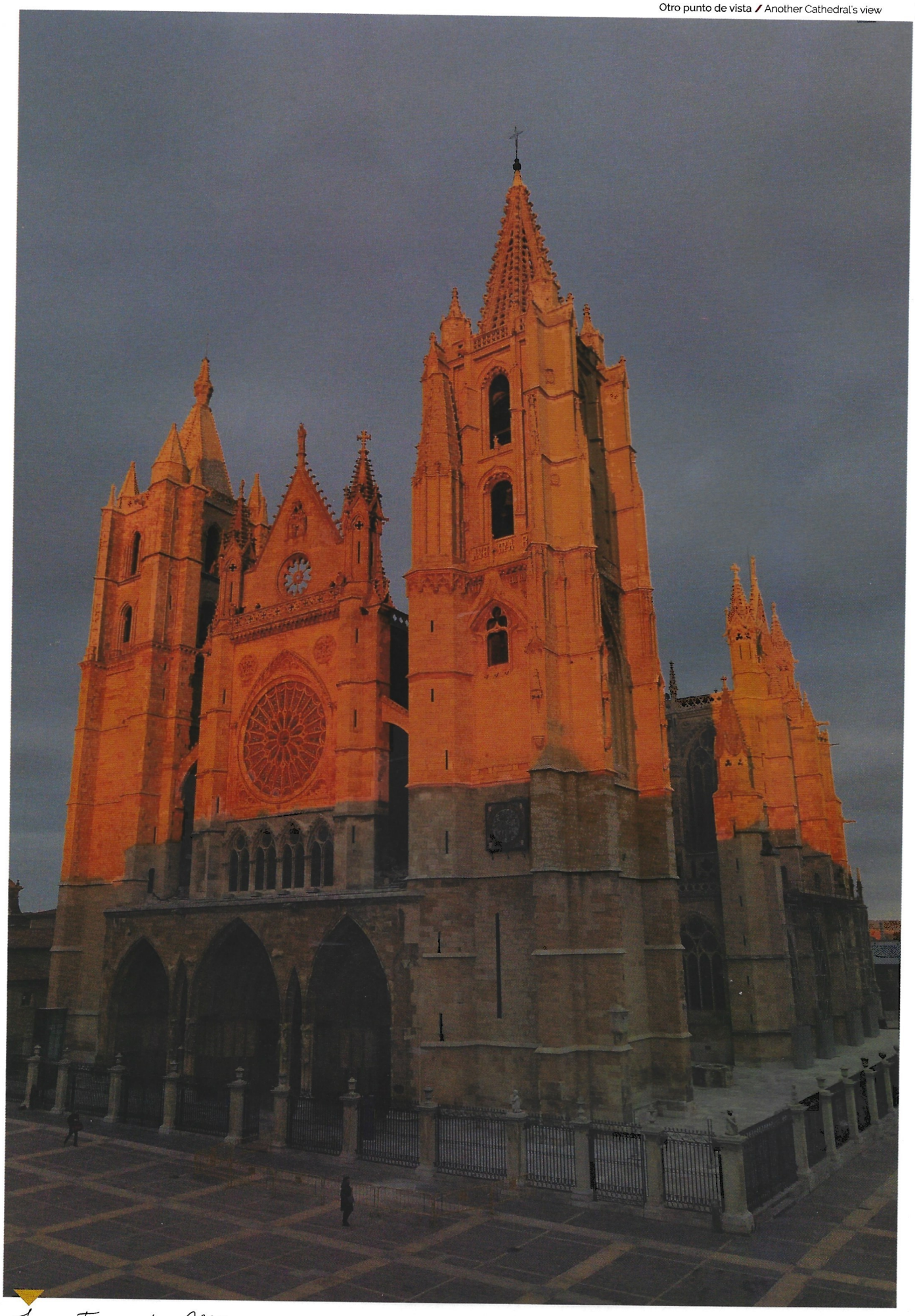
Les presentamos las diez fotografías que, al cierre de esta publicación, habían obtenido más votos en el concurso para elegir las mejores imágenes de la *Pulchra* aparecidas hasta la fecha en la REVISTA CATEDRAL DE LEÓN, en una iniciativa en la que han participado más de 4.500 electores, como pueden comprobar en el portal web de la publicación.

At the time of publication, these are the ten photos that received most votes in our competition to select the best images of the Pulchra that have appeared in the magazine (REVISTA CATEDRAL DE LEÓN) to date. More than 4,500 people voted in this competition, as shown on the publication's website.

Pablo Aller

Javier Fernández "Motorines"

María Carmen González



Javier Fernández "Motorines"

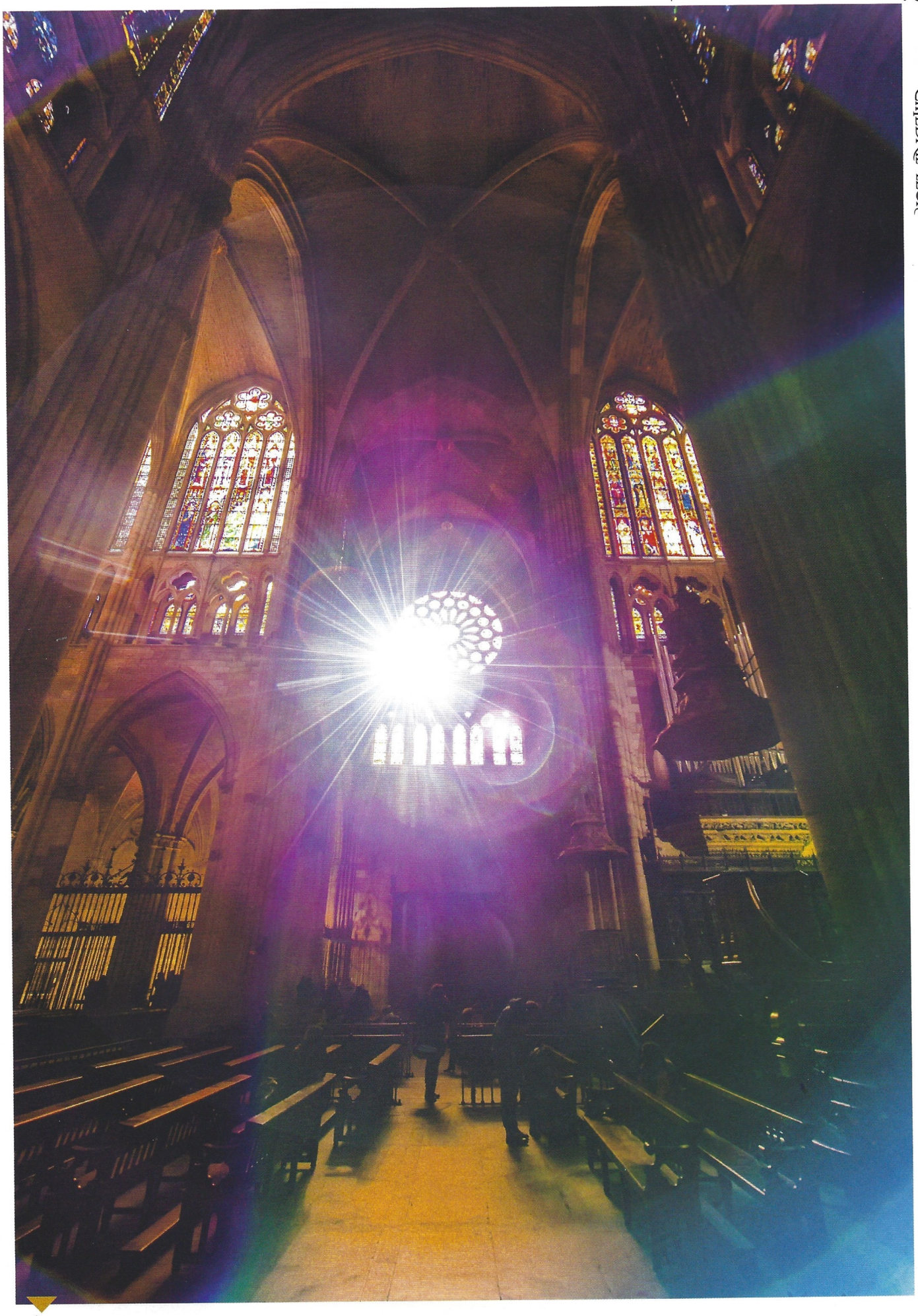
David Santaolaya

Ernesto Burgos

Luis Canal

Mauricio Peña

Ramiro López



Carlos Nestar

GUÍA DE LA CATEDRAL

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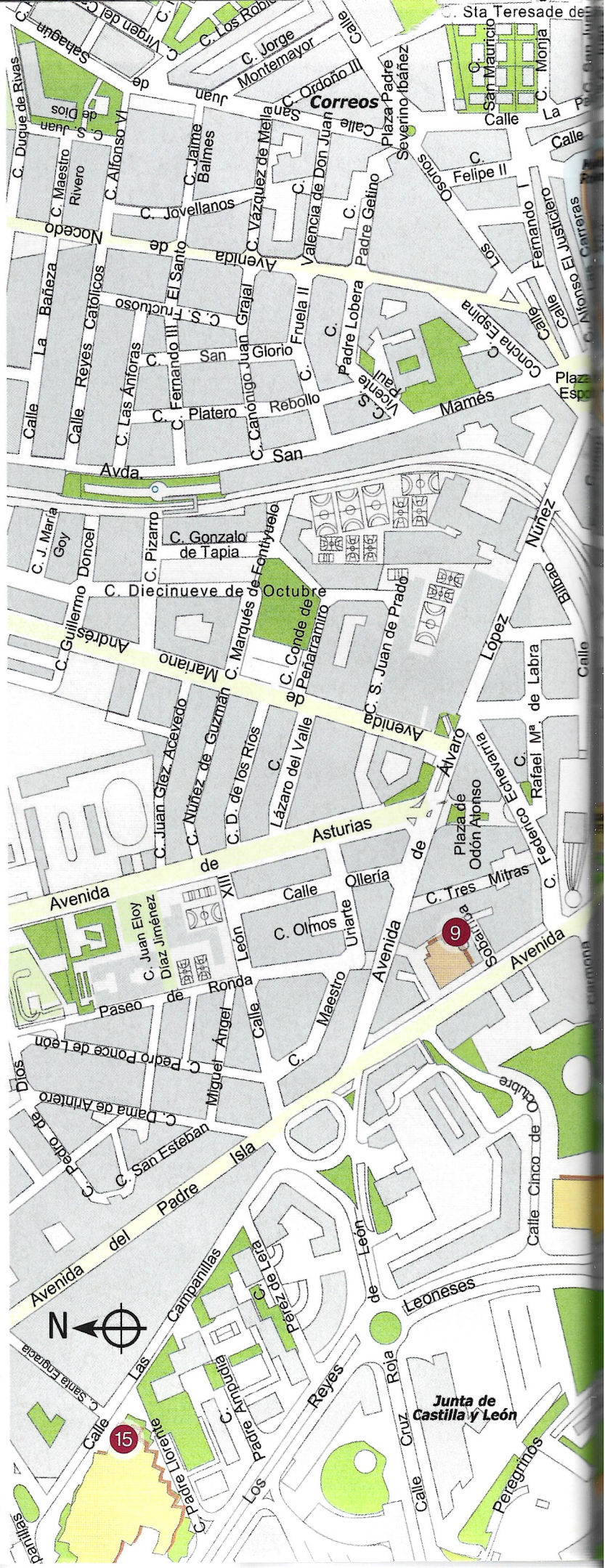
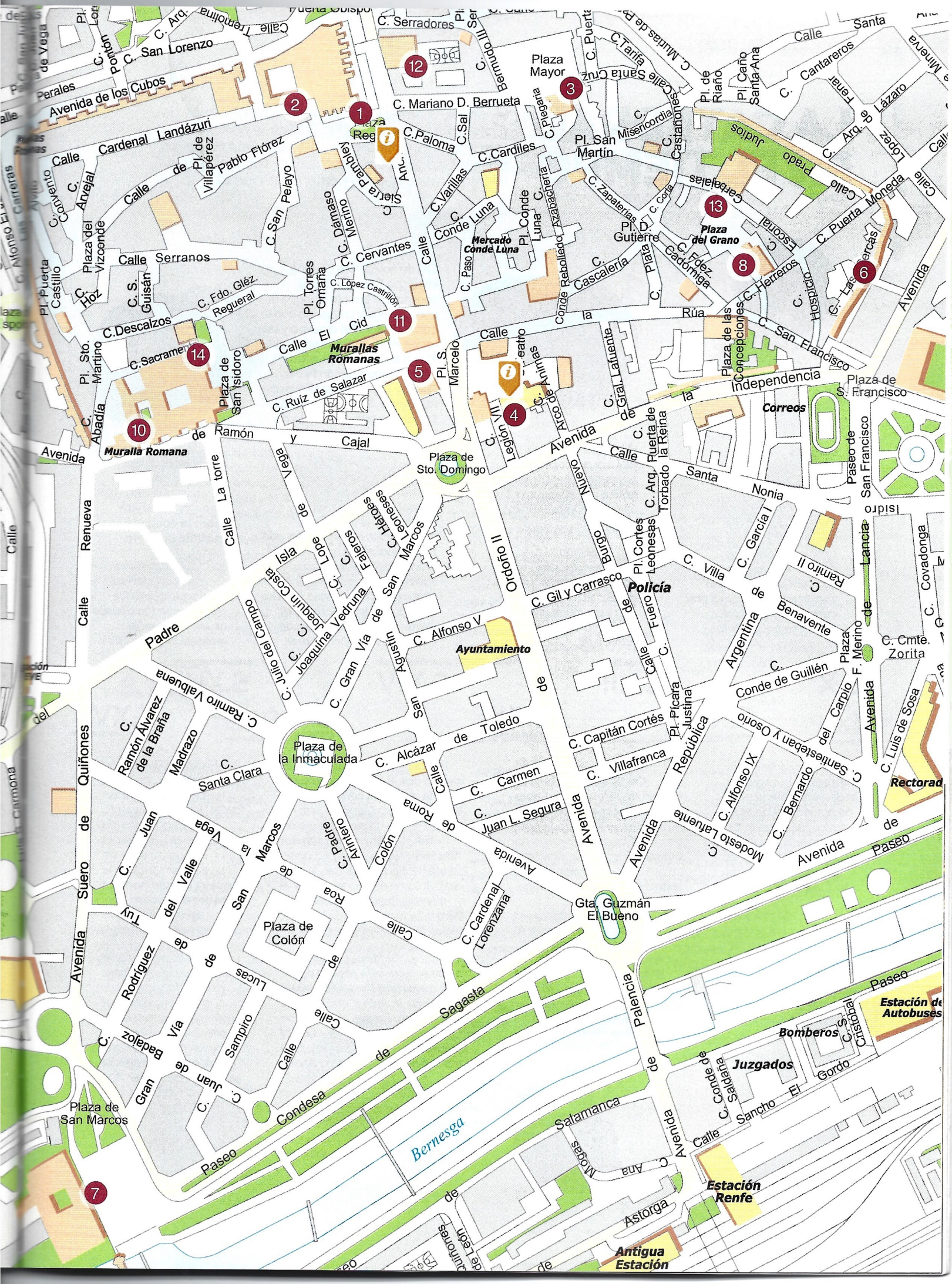


1. Catedral de León
2. Museo Catedralicio-Diocesano
3. Antiguo Consistorio o Ayuntamiento Viejo
4. Ayuntamiento de San Marcelo o Casa de la Poridad
5. Casa Botines
6. Cerca Medieval
7. Convento San Marcos
8. Iglesia Nuestra Señora del Mercado
9. Iglesia San Juan y San Pedro de Renueva
10. Muralla Romana
11. Palacio de los Guzmanes
12. Palacio Episcopal
13. Plaza del Grano
14. Real Colegiata de San Isidoro
15. Musac

Oficina de Turismo / *Visitors Centre*

Fuente: Oficina de Turismo / Ayuntamiento de León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Avenida de los Cubos
C. San Lorenzo
C. Serradores
C. Mariano D. Berrueta
Plaza Mayor
Plaza Reg
C. Paloma
C. Cardiles
C. Varillas
C. Conde Luna
Mercado Conde Luna
Pl. Conde Luna
Pl. San Martín
C. Zapaterías
C. Cozas
C. Pregaria
C. Misericordia
C. Castañones
Prado Judíos
Plaza del Grano
Pl. D. Gutierre Cadórniga
C. Fdez.
C. Cascalería
C. Plata
C. Herreros
C. Las Carcas
C. Puerta Moneda
Calle Cardenal Landázuri
Pablo Flórez
Pl. de Villapérez
Calle de Anvejal
Plaza del Vizconde
C. Convento
C. San Pelayo
C. Damaso Merino
Sierra Pambley
C. Cervantes
C. Paso Honroso
Calle Serranos
C. Fdo. Gléz. Regueral
C. S. Guisán
C. Hoz
Pl. Puerta Castillo
Pl. Torres Omaña
C. López Castrillón
C.Descalzos
C.Sacramento
Pl. Sto. Martino
Plaza de San Isidoro
Murallas Romanas
Calle El Cid
Pl. S. Marcelo
Calle Teatro
C. Animas
Arco de la Rúa
C. Gral. Lafuente
Plaza de las Concepciones
C. San Francisco
Hospicio
Avenida
Plaza de S. Francisco
Correos
Paseo de San Francisco
Independencia
C. Puerta de la Reina
Muralla Romana
C. Abadía
C. Ruíz de Salazar
Avenida de Ramón y Cajal
Plaza de Sto. Domingo
C. Legión VIII
Nuevo
C. Arg. Torbado
Santa Nonia
C. Garcia I
C. Villa
Ramiro II
Plaza de Lancia
C. Covadonga
Pl. Cortes Leonesas
Burgo
Ordoño II
C. Gil y Carrasco
Policía
C. Alfonso V
Ayuntamiento
C. Fuero
Argentina
Benavente
C. Cmte. Zorita
C. Conde de Guillén
Plaza F. Merino
C. Luis de Sosa
Rectorado
Avenida
Calle Renueva
La torre
Vega de
Isla
C. Lope
C. Fileros
C. Tahoneses
San Marcos
C. Joaquín Costa
C. Julio del Campo
C. Joaquina Vedruna
Padre
Vía Agustina de Aragón
C. Gran
C. Ramiro Valbuena
C. Ramón Álvarez de la Braña
Madrazo
C. Santa Clara
Plaza de la Inmaculada
C. Alcázar de Toledo
C. Capitán Cortés
C. Villafranca
C. Carmen
C. Juan L. Segura
Calle de Roma
Avenida
República
Pl. Pícara Justina
C. Santisteban y Osorio
del Carpio
C. Alfonso XI
C. Bernardo
C. Modesto Lafuente
Avenida de Paseo
Avenida Suero de Quiñones
C. Juan del Valle
Vega de la Tuy
San Marcos
C. Padre Arintero
Colón
Roa de la Vega
Plaza de Colón
C. Cardenal Lorenzana
Gta. Guzmán El Bueno
Palencia
Paseo
Estación de Autobuses
Bomberos
C. Cristóbal Gordo
Juzgados
C. Conde de Saldaña
El Sancho
Avenida Calle Salamanca
Sagasta
Rodríguez de Lucas
Calle Sampiro
C. Juan de Badajoz
Vía Gran
Plaza de San Marcos
Condesa
Paseo
Bernesga
C. Ana Mogas
Estación Renfe
Astorga
Antigua Estación

LA CATEDRAL EN EL TIEMPO

La actual catedral gótica se levantó hace más de 700 años sobre los cimientos de otras edificaciones que habían ocupado el espacio del palacio de los reyes de León construido, a su vez, sobre el asentamiento romano que dio nombre a la ciudad.

S.X

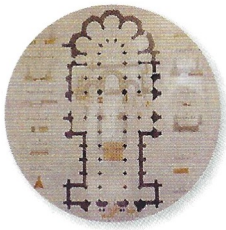
Tras vencer al ejercito árabe en la batalla de San Esteban de Gormaz en el 916, **Ordoño II cede su palacio real para la construcción de la primera sede catedralicia de León** que, un año después, acoge la coronación de Alfonso V.

10th C. *After defeating the Arab army in the battle of St. Esteban de Gormaz in 996,* ***King Ordoño II handed over his royal palace for the construction of León's first cathedral****. A year later, the cathedral hosts the coronation of Alfonso V.*

S.XI

El obispo Pelayo II consagra la segunda sede catedralicia el 10 de noviembre de 1073 tras dedicar parte de sus bienes a recuperar lo que quedaba de la primitiva devastada tras la invasión árabe.

11th C. *Bishop* ***Pelayo II*** *consecrates the second cathedral on 10th November, 1073, after dedicating part of his assets to renovate what remained of the early church devastated after the Arab invasion.*



S.XII

El obispo Manrique de Lara proyecta las obras de la catedral gótica con el apoyo del último monarca leonés, Alfonso IX.

12th C. *Bishop* ***Manrique de Lara*** *advances work on the Gothic cathedral with the support of the last monarch of León,* ***Alfonso IX.***

S.XIII

Unificada la corona de Castilla y León, bajo el reinado de Alfonso X el Sabio y el episcopado de Martín Fernández, el Maestro Simón, el Maestro Enrique y su discípulo Juan Pérez, **finalizan las obras del cuerpo principal del templo gótico.**

13th C. *Following the unification of the crown of Castile and León under the reign of King* ***Alfonso X the Wise*** *and the episcopate of* ***Martín Fernández, Master Builder Simón, Master Builder Enrique*** *and his disciple* ***Juan Pérez*** *finish work on the Gothic church.*

S.XIV

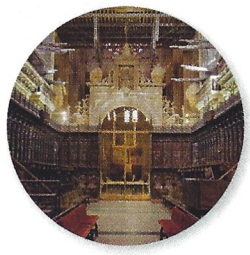
El 9 de noviembre de 1303, el obispo Gonzalo Osorio consagra el templo, aunque la Catedral sigue creciendo con la **construcción del claustro y las torres de la fachada principal con el trabajo de maestros como Diego y Simón Pérez, Pedro y Lope Monoz, Alfonso Rodríguez, Pedro Fernández, Ferrán González, Guillem de Roán y Juan Domínguez.**

14th C. *On 9th November, 1303, Bishop Gonzalo Osorio consecrates the temple although the cathedral continues to grow with the* ***construction of the cloister and the towers of the main façade thanks to the work of masters such as Diego and Simón Pérez, Pedro and Lope Monoz, Alfonso Rodríguez, Pedro Fernández, Ferrán González, Guillem de Roán and Juan Dominguez.***

S.XV

El maestro Jusquín **refuerza el templo con el remate de la torre sur y la conocida como "Silla de la reina".** Álvaro Ramos y Juan de Badajoz dirigen la **reconstrucción del claustro y el diseño del trascoro** tallado por Juan López, Baltasar Gutiérrez, Esteban Jordán y Bartolomé de Carrancejas, y el maestro Enrique el **diseño del Coro** tallado por Juan de Malinas, Fadrique, Theodorico y Diego Copín.

15th C. *Master Jusquín* ***reinforces the temple with the top of the South tower and the tower known as "Silla de la Reina"*** *(the Queen's Chair). Álvaro Ramos and Juan de Badajoz direct the* ***reconstruction of the cloister and the design of the retrochoir*** *carved by Juan López, Baltasar Gutiérrez, Esteban Jordán and Bartolomé de Carrancejas, and Master Enrique directs the* ***design of the choir*** *carved by Juan de Malinas, Fadrique, Theodorico and Diego Copín.*



S.XVI

Los obispos Andrés Cuesta, Juan de San Millán y Francisco Trujillo abren ya el **debate sobre la eliminación o el traslado del Coro.**

16th C. *Bishops Andrés Cuesta, Juan de San Millán and Francisco Trujillo* ***open the debate on the removal or relocation of the choir.***

S.XVII

El obispo Bartolomé Santos de Risoba toma las primeras medidas tras el desmoronamiento de fragmentos de algunas bóvedas. El arquitecto Juán de Naveda construye una **nueva cúpula barroca sobre el crucero** que, sin embargo, tuvo consecuencias nefastas.

17th C. *Bishop Bartolomé Santos de Risoba takes appropriate measures after the collapse of fragments of some vaults. Architect Juán de Naveda builds a* ***new baroque dome over the transept*** *which, however, had disastrous consequences.*

LEON'S CATHEDRAL OVER TIME

The present Gothic cathedral was erected more than 700 years ago on the foundations of other buildings which had occupied the place of the palace of the Kings of León which, in turn, was built on the site of the Roman settlement that gave the city its name.

La Catedral vuelve a sufrir en 1755 serios **daños estructurales como consecuencia del terremoto de Lisboa**, pero se enriquece con iniciativas como la **creación del primer archivo** impulsado por el obispo Fray José de Lupia o el **traslado del Coro** al centro de la nave ejecutado por el arquitecto Tomé.

18th C. *The cathedral suffers **serious structural damages** again in 1755 **as a consequence of the earthquake in Lisbon**. However, it is enriched by initiatives such as the **creation of the first archive** led by Bishop Fray José de Lupia and the **relocation of the choir** to the centre of the nave by the architect Tomé.*

S.XVIII

Entre otros, destacan los trabajos de Juan Crisóstomo y su hijo Juan Torbado, que dirigen las **primeras restauraciones de las vidrieras y la modernización del claustro,** así como del escultor **Andrés Seoane,** autor de la **réplica de la Virgen Blanca.**

20th C. *The work of the following men stands out: Juan Crisóstomo and his son Juan Torbado, who directed the **first stage of renovation of the stained-glass windows and the modernisation of the cloister,** and the sculptor **Andrés Seoane,** author of the **replica of the Virgen Blanca.***

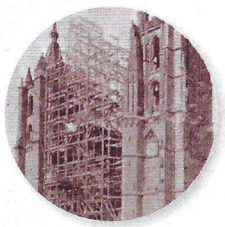
1981. Impulsado por el obispo Fernando Sebastián Aguilar, **se inauguran las nuevas instalaciones del Museo Catedralicio-Diocesano.**

1981. *Promoted by Bishop Fernando Sebastián Aguilar, **the new Cathedral-Diocesan Museum is inaugurated.***

S.XIX

La Catedral es declarada **Monumento Nacional** en 1844 para ejecutar la **gran restauración integral,** dirigida por los arquitectos Matías Laviña y Andrés Hernández Callejo, y, sobre todo, por Juan Madrazo, Demetrio de los Ríos y Juan Bautista Lázaro de Diego.

19th C. *The cathedral is declared a **National Monument** in 1844, to carry out the **grand restoration** led by architects Matías Laviña, Andrés Hernández Callejo and above all, by Juan Madrazo, Demetrio de los Ríos and Juan Bautista Lázaro de Diego.*



1966. Las naves superiores quedan afectadas por un **incendio que forzó la sustitución de las antiguas estructuras de madera** por las actuales de hierro.

1966. *The upper naves are affected by a **fire that forced the replacement of the old wooden structures** with the current iron structures.*

S.XX

1996. Con el obispo Antonio Vilaplana se aprueba el **Plan Director por el que se coordinan todas las obras del templo** y el maestro Luis García Zurdo comienza la **segunda restauración de las vidrieras** bajo la dirección del arquitecto Mariano Díez Sáenz de Miera.

1996. *Under Bishop Antonio Vilaplana, the **Master Plan is approved, coordinating all the work on the temple**, and master builder Luis García Zurdo commences the **second stage of restoration of the stained-glass windows** under the direction of the architect Mariano Díez Sáenz de Miera.*

S.XXI

Bajo el episcopado de **don Julián López** se pone en marcha el proyecto *Catedral de León. El Sueño de la Luz*, por el que se acometen muchas de las restauraciones que en actualidad impulsa el nuevo Obispo, **Monseñor Luis Ángel de las Heras.**

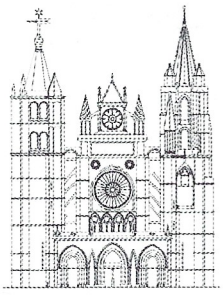
21st C. *Under the episcopate of **Don Julián López** the project "Catedral de León. El Sueño de la Luz" (2006) [Leon Cathedral. The Dream of Light] was launched; through this project many of the restorations, set in motion by the new Bishop, **Monsignor Luis Ángel de las Heras,** have been undertaken.*

ESTRUCTURA
STRUCTURE

La Catedral de León presenta una planta de tres naves longitudinales, gran transepto y cabecera hipertrofiada, es decir, **posee la distribución prototípica del mundo gótico.** En el crucero, encontramos enfrentados los dos espacios principales para el culto: la Capilla Mayor y el Coro. En la cabecera se dispone la girola desde la que se abren capillas radiales de planta poligonal. El resto de capillas del templo se encuentran en el perímetro del transepto y bajo las torres, a los pies de la iglesia. En el extremo sur de la cabecera se halla el acceso a la sacristía, mientras que al norte del edificio se adosa el claustro.

Si nos referimos al **alzado interior** de la Catedral, sobre la arquería se superpone un triforio, que es un pequeño pasillo con vitrales, y un gran claristorio con un cuerpo amplio y riquísimo de vidrieras. La cubrición completa de las naves góticas se basa en bóvedas de crucería simple, es decir, las que quedan divididas en cuatro partes (plementos) por el cruce de los nervios de piedra y que se apoyan sobre los pilares, que son, al fin y al cabo, los que soportan toda la estructura de piedra. En las naves laterales, el muro también desaparece, incluyendo un zócalo de arquería ciega que deja el resto del espacio para enormes ventanales de vidrieras policromadas.

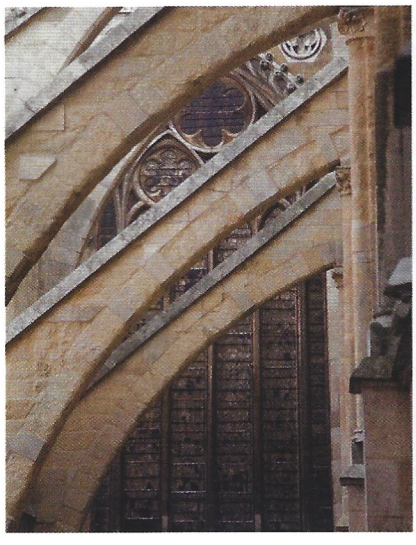
El gran éxito del mundo gótico y palpable en esta iglesia es la de una grandiosa verticalidad con la desaparición del muro y la inserción de toda esa superficie monumental de vidrieras, lo que la convierte en una prodigiosa caja de cristal.



*León Cathedral has one floor with three longitudinal naves, a large transept and hypertrophied chancel, in other words, **it has the prototypical Gothic distribution.** In the transept, we find the two main spaces for worship facing each other: the main chapel and the choir. The ambulatory is located in the chancel, from which radial chapels with a polygonal floor plan open. The remaining chapels of the temple are found along the perimeter of the transept and under the towers, at the foot of the church. Access to the sacristy is at the southern end of the chancel, while the cloister is attached to the northern end of the building.*

*In terms of the **interior elevation** of the cathedral, a triforium is superimposed on the arcade, which is a small corridor with stained-glass windows, and a large clerestory with a wide and rich body of stained-glass windows. The complete coverage of the Gothic naves is based on simple ribbed vaults, i.e., vaults that are divided into four sections by the crossing of the ribs of stone that rest on the pillars, which ultimately support the entire stone structure. In the aisles, the wall also disappears, including a plinth of blind arcade that leaves the remaining space for the huge polychrome stained-glass windows.*

The great success of the Gothic, made manifest in this church, is the grand verticality with the disappearance of the wall and the insertion of the monumental body of stained-glass windows, converting the cathedral into a prodigious glass box.



CRUCERO
TRANSEPT

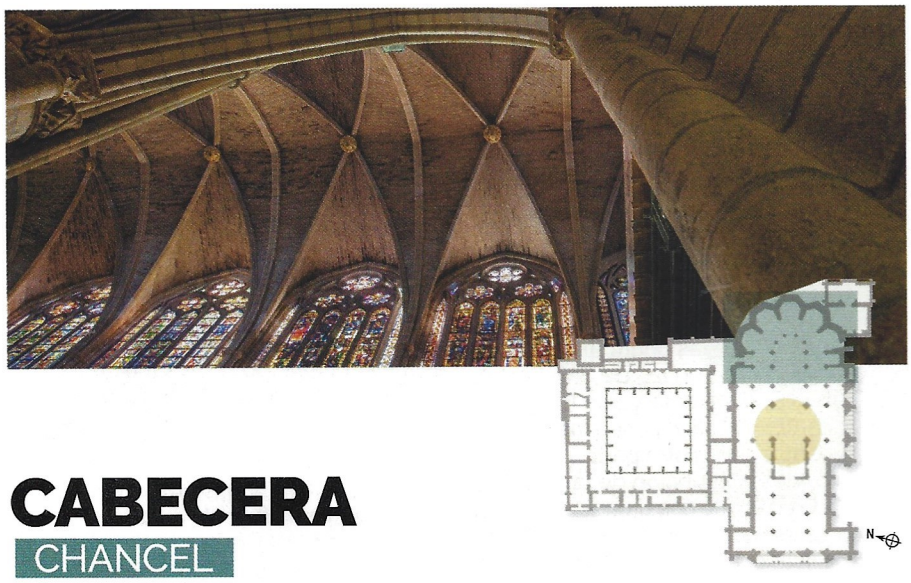
Es el espacio central de la Catedral, donde se enfrentan los **dos ámbitos principales** para el desarrollo del culto en la Catedral: **la Capilla Mayor y el Coro.**

En la Catedral de León, este lugar ha sufrido numerosas intervenciones con el paso de los siglos, incluso existió una cúpula barroca exterior que fue eliminada en la restauración del siglo XIX por los problemas arquitectónicos que generaba.

La Capilla Mayor queda presidida por un retablo del siglo XV, aunque disminuido respecto a lo que fue originalmente. Las pinturas son de Nicolás Francés, con escenas de la vida de la Virgen María, San Froilán y el traslado de los restos de Santiago apóstol a Compostela. Del Coro destaca su sillería del S.XV. En los respaldos de los asientos bajos aparecen los bustos de personajes del Antiguo Testamento, mientras que en los superiores quedan representados apóstoles y santos, una clara alusión a la interrelación de ambas partes de la historia sagrada. Sobre la sillería se inauguró en el 2013 el nuevo órgano de la Catedral.

In the central space of the cathedral, the two main areas for worship are situated opposite one another: the chancel and the choir. *The transept has undergone numerous renovations through the centuries; there was even a Baroque dome which was removed in the major renovations of the 19th century due to architectural problems and the break with Gothic style.*

The chancel is presided over by a 15th century altarpiece, although somewhat diminished from its original state, given that it was replaced by another one in the Baroque era which, like the dome, was discarded, and the one we now see has been partly recovered. The paintings are by Nicolás Francés, with scenes from the life of the Virgin Mary, St. Froilán, and the transfer of the remains of St. James the Apostle to Compostela. The choir is the place where the canons attend ceremonies. The set of chairs is a work of the second half of the 15th century, commenced by Juan de Malinas and completed by Copin de Ver. Organised on two levels, on the backs of the lower seats appear the busts of Old Testament characters, while on the upper seats apostles and saints are depicted: a clear reference to the interrelation of both parts of the sacred story. Above the set of chairs, the cathedral's organ was inaugurated in 2013.



CABECERA
CHANCEL

Siguiendo la **tradicional disposición** de las catedrales góticas, **alrededor de la Capilla Mayor se dispone una nave deambulatorio denominada girola.** Recorriéndola podemos descubrir cinco capillas, de planta hexagonal, que conforman el ábside de la iglesia. Entre todas destaca la de la Virgen Blanca, presidida por esta escultura pétrea, que hasta hace unas décadas podíamos encontrarla en el parteluz del acceso principal.

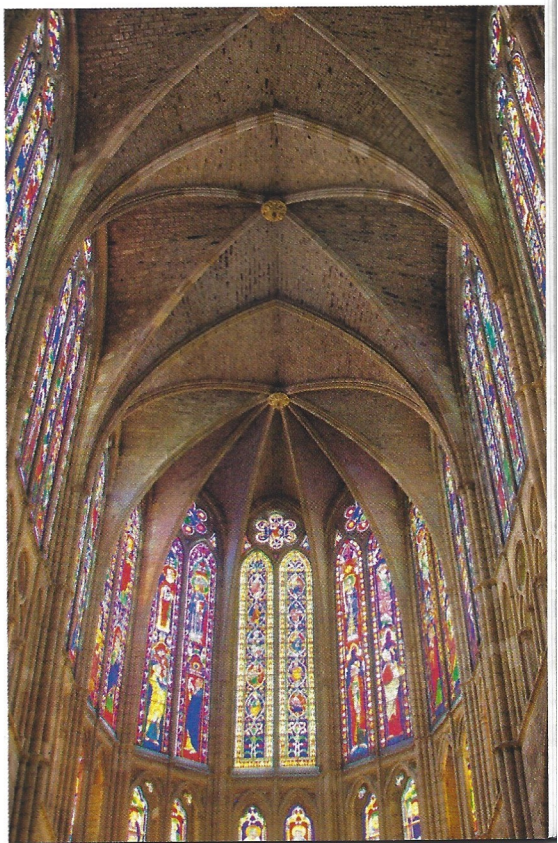
Frente a esta capilla, bajo un arco apuntado abocinado, el **sepulcro del rey Ordoño II,** con la imagen del rey yacente. En el tímpano del arco se representa en dos registros, el Calvario y el Descendimiento, y la Transfiguración en la parte superior. En las arquivoltas, dispuestas sobre figuras leoninas, elementos vegetales más castillos y leones, símbolo de la monarquía.

El sepulcro está flanqueado por **dos pinturas muy destacables:** el *Ecce Homo de Nicolás Francés* y el *Llanto sobre Cristo Muerto* atribuida a un discípulo suyo.

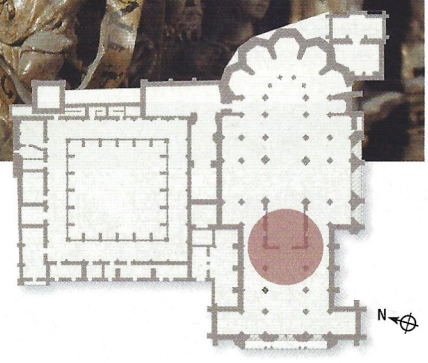
*Following the **traditional layout** of Gothic cathedrals, there is an ambulatory nave **around the chancel, called the ambulatory.** Walking around it, we discover five hexagonal chapels that form the apse of the church. The chapel that stands out is the Chapel of the Virgen Blanca [the White Virgin], presided over by this stone sculpture which until a few decades ago could be found in the mullion of the main entrance.*

*Opposite this chapel, we find the **tomb of King Ordoño II.** Under a pointed, flared arch, the sepulchre is placed with the image of the king lying over it. The tympanum of the arch depicts two scenes, Calvary and the Descent, with the Resurrection on top. In the archivolts, arranged on leonine figures, elements of plants are displayed in addition to castles and lions, a symbol of the monarchy.*

*The sepulchre is flanked by **two remarkable paintings** by Nicolás Francés: el Llanto sobre Cristo Muerto y el Ecce Homo.*



TRASCORO
RETROCHOIR



Llamamos con este nombre a toda la extensión de la Catedral que **comprende desde el acceso por su fachada principal hasta el propio Coro,** que en este caso son cuatro tramos de bóvedas. En los pies de la iglesia, bajo cada una de las torres aparecen dos capillas, la de Santa Lucía, donde estuvo la pila bautismal, al sur (hoy zona de Recepción de visitantes); y la de San Juan de Regla, al norte.

La parte que cierra el Coro por el lado en el que nos encontramos también se denomina trascoro. **Es una construcción renacentista,** configurada por un amplio arco de acceso más un despliegue escultórico por toda la extensión del muro que lo acoge. Sus trazas se deben a Juan de Badajoz el Mozo y la realización a Esteban Jordán, en el último cuarto del siglo XVI. En el Renacimiento se lleva a cabo la recuperación de la cultura y el arte clásico, por lo que es habitual el uso de figuración mitológica, como elementos auxiliares o bien con un trasfondo religioso. De ahí que podamos ver detalles en la decoración más propios de esa temática. Por ejemplo, sobre el zócalo se sitúan pequeñas figurillas de atlantes, que "soportan" el peso de la estructura. No deje pasar la oportunidad de encontrar el atlante espinario, una clara referencia a la famosa escultura del mundo antiguo.

La parte principal es ocupada por cuatro interesantes relieves cuyos temas son la Natividad de la Virgen, la Anunciación, el Nacimiento de Cristo y la Adoración de los Magos. En ellos se aprecia un logrado desarrollo de la perspectiva, trabajando en distintos registros, colocando a los personajes centrales a mayor tamaño y en primer plano. En las jambas se despliega la genealogía de la Virgen María y de Jesús, mientras que las cuatro figuras que rematan el muro son las de San Pedro, San Pablo, San Marcelo y San Isidoro. El relieve central del ático posee también su concordancia por la otra parte, al interior del Coro, con la Asunción de la Virgen; y por el lado en el que nos situamos con San Froilán. La estructura queda rematada por un Crucificado, atribuido a Juan Bautista Vázquez el Viejo.

*This word describes the entire extension of the cathedral **from the access by its main façade to the choir,** which in this case includes four sections of vaults. At the foot of the church, under each of the towers there are two chapels: the Chapel of St. Lucía, with a baptismal font, to the South, and the Chapel of St. Juan de Regla, to the North.*

*This is the part which closes off the choir on the side facing the entrance of the cathedral. It is a **Renaissance construction,** comprised by a wide access arch and a sculptural display along the entire length of the wall that accommodates it. Juan de Badajoz el Mozo is responsible for its design and Esteban Jordán for its execution, in the final quarter of the 16th century. The Renaissance saw the recovery of classical culture and art; thus, it is common to use mythological figures as auxiliary items or with a religious background. Hence, we can see details in the decoration more typical of this theme. For example, on the plinth we find small figurines of Atlanteans who "support" the weight of the structure. Don't miss the chance to find the Atlantean Spinario, a clear reference to the famous sculpture of the ancient world.*

The main part is occupied by four interesting reliefs with the following themes: the Nativity of the Virgin, the Annunciation, the Birth of Christ and the Adoration of the Magi. They show an advanced development of perspective, working in different registers, making the central characters larger, and placing them in the foreground. In the door jambs the genealogy of the Virgin Mary is displayed, while the four figures at the top of the wall are St. Pedro, St. Pablo, St. Marcelo and St. Isidoro. The central relief of the attic also has a matching relief on the other side, inside the choir, with the Assumption of the Virgin; and on the side in which we find ourselves, St. Froilán. At the top of the structure there is a Crucifix, attributed to Juan Bautista Vázquez el Viejo.

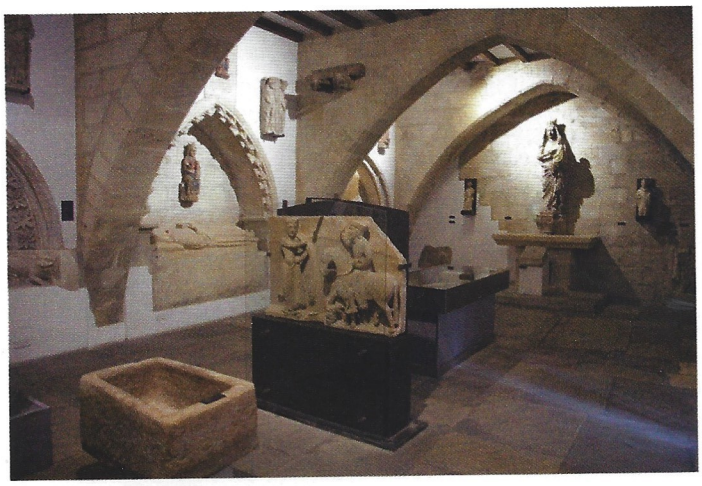
CLAUSTRO
CLOISTER

Se construye en el siglo XIII después de levantarse la fábrica de la Catedral, aunque será remodelado por Juan de Badajoz el Mozo en época renacentista. De esta intervención proviene la decoración de las bóvedas de crucería y la balaustrada superior, que se aprecia desde la parte al aire libre. Los capiteles de las columnas están **ornamentados con escenas del Antiguo y Nuevo Testamento,** y otras relacionadas con santos, temas cotidianos y decoración vegetal. Gracias a la cubrición con bóvedas se conservan en alguna medida las **pinturas murales de Nicolás Francés,** que se extienden por todo el perímetro. Corresponde a la narración de los episodios más importantes de la vida de Cristo y de la Virgen María. Como es habitual, el claustro fue un entorno privilegiado para enterramientos de eclesiásticos y nobles vinculados al Cabildo Catedralicio. Destaca el del deán Martín Fernández, con los relieves de la Epifanía y el Calvario.

Las figuras que actualmente se reparten por el claustro son las originales que se encontraban en la fachada principal, que fueron retiradas de las jambas de los pórticos para proceder a su restauración.

Built in the 13th century *after the funds of the cathedral were raised, but later remodelled by Juan de Badajoz el Mozo during the Renaissance. From this intervention came the decoration of the vaults and the upper balustrade, which can be appreciated from the outdoor area. The capitals of the columns* ***are decorated with scenes from the Old and New Testaments,*** *and others related to the saints, everyday situations and plant decoration. Thanks to the covering with vaults, the* ***wall paintings by Nicolás Francés*** *which extend around the perimeter are largely well preserved. They display the narration of the most important episodes in the life of Christ and the Virgin Mary. As is customary, the cloister is a privileged environment for the burial of ecclesiastics and nobles connected to the cathedral's chapter. Dean Martín Fernández's burial place stands out, with reliefs of the Epiphany and Calvary.*

The figures distributed around the cloister are the originals of the main façade, removed from the door jambs of the porticoes for their conservation.



MUSEO
MUSEUM

Constituye **uno de los museos más importantes en su género,** siendo la unión del museo catedralicio y el diocesano. En las distintas salas se exponen obras de arte religioso fundamentalmente, de amplia cronología. Sin duda alguna, **destaca la colección de imágenes medievales** de la Virgen María y del Crucificado, así como otras piezas reseñables, pictóricas y escultóricas del Gótico internacional, como las tablas de Nicolás Francés, sin olvidar el cuadro de Pedro de Campaña o el Crucifijo de Juan de Juni. También podemos encontrar un buen número de trabajos textiles. La escalera de acceso, obra de Juan de Badajoz el Mozo, es un ejemplo destacado en este tipo de construcciones, con abundancia de ornamentación renacentista.

This is ***one of the most important museums in its field,*** *because of the merging of both the Cathedral and the Diocesan museum. The various rooms exhibit a wide range of pieces of all types and chronology. Without doubt,* ***the collection of images of the Virgin Mary and the Crucified stand out,*** *as well as other notable pictorial pieces, such as those by Nicolás Francés, who worked during a number of renovations of the church. We can also find a large number of textile pieces and even figures that belonged to the baroque organ that for some time was located above the choir of the cathedral. The access staircase, the work of Juan de Badajoz el Mozo, is an outstanding example of this type of construction, with an abundance of Renaissance ornamentation.*

VIDRIERAS

STAINED GLASS WINDOWS

San Juan Evangelista narra en el Apocalipsis su Visión de la Jerusalén Celeste. Era una ciudad en la que refulgian en sus muros piedras preciosas y ricos metales. Ese es el verdadero objetivo de la vidriera en la Catedral de León, **transportar al fiel a un mundo completamente distinto al que existe fuera, creando una atmósfera trascendente de color y espiritualidad.**

La realización del conjunto de vitrales de la iglesia **se inicia en el siglo XIII** y se continúa en el XV y en época renacentista. Bien es cierto, que al igual que el resto de la Catedral, han sufrido un constante deterioro, lo que los ha llevado a ser **restaurados desde el siglo XVIII,** fundamentalmente en el siglo XIX, cuando fueron desmontados. Actualmente se sigue trabajando en esta restauración.

En las capillas del ábside contamos con las primeras que se ejecutaron, en el siglo XIII, de temática vinculada con la vida de Cristo, la Virgen María y santos relativos al patronazgo de dichos enclaves.

Desplegado por toda la zona alta de las naves, ofrece un catálogo completo de profetas, apóstoles y santos, que conforman el cuerpo más extenso de las vidrieras de la Catedral. En el triforio, se colocan vanos más pequeños con escudos. En cambio, en los muros perimetrales de las naves laterales apreciamos ventanales cuya decoración está centrada en motivos vegetales, con figuras alegóricas de tema moralizante.

A los pies del templo y en los extremos del crucero se erigen tres grandes rosetones. En el de la fachada principal se presenta a la Virgen como trono de Cristo, flanqueada por una corte de ángeles trompeteros. Mientras que en los del transepto encontramos la Coronación de la Virgen, al sur, y la Realeza de Cristo, al norte.

Existen dos vidrieras que llaman verdaderamente la atención: la de la cacería y la del árbol de Jessé. La primera se encuentra en el quinto tramo de la nave central y recibe ese nombre porque se confundió su significado originalmente. Aparecen ángeles músicos y figuras ecuestres. Probablemente su primer destino fue el palacio real de Alfonso X.

La representación del árbol de Jessé, que es la genealogía de la Virgen María y de Jesús, se posiciona en un lugar privilegiado, como es al frente de la cabecera, lo que la hace tomar una función principal sobre el resto. Parece cierto que su ubicación primitiva no era esa, pero en una de las intervenciones se colocó donde hoy la vemos.

St. John the Evangelist narrates his vision of the heavenly Jerusalem in Revelation. It was a city in which the walls shone brightly with precious stones and rich metals. That is the real purpose of the stained-glass window in Léon Cathedral: ***to transport the faithful to a world completely different to the one outside, creating a transcendent ambience of colour and spirituality.***

The construction of the set of stained-glass windows ***began in the 13th century,*** *and continued in the 15th century and the Renaissance era. It is true that, like the rest of the cathedral, they have suffered continual deterioration, which led to their* ***restoration since the 18th century,*** *and predominantly in the 19th century, when they were dismantled. This work is still ongoing.*

In the chapels of the apse we find the first stained-glass windows to be created, in the 13th century. They are related to the life of Christ, the Virgin Mary and saints related to the patronage of these enclaves.

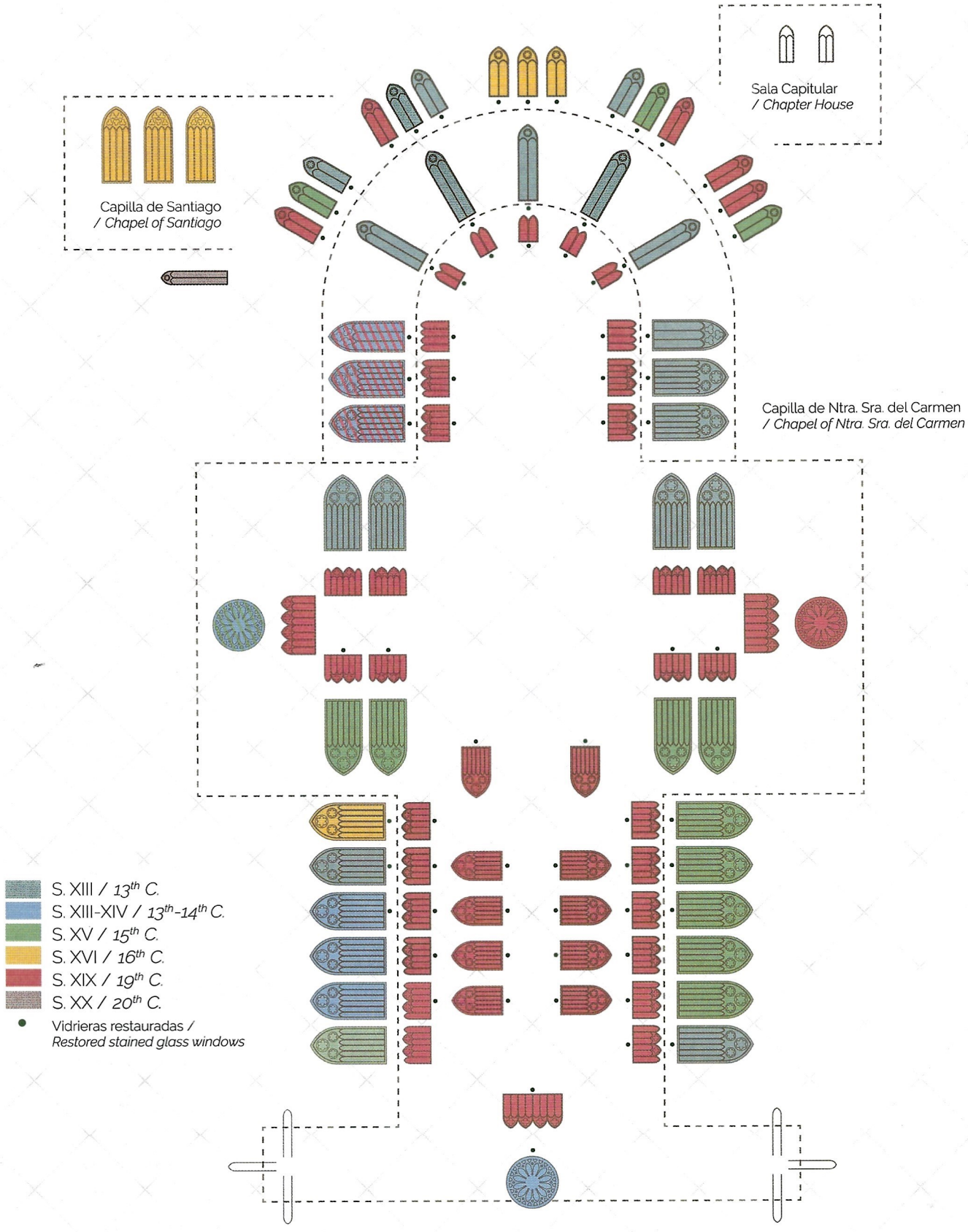
Displayed throughout the upper area of the naves, we find a complete catalogue of prophets, apostles and saints, making up the largest body of the cathedral's stained-glass windows.

In the triforium, there are smaller openings with shields. In contrast, along the perimeter walls of the lateral naves, we can appreciate stained-glass windows with decoration focused on plant motifs, and allegorical figures with a moralising theme.

At the foot of the temple and at the ends of the transept stand three large rose windows. In the main façade Mary is presented as the throne of Christ, flanked by a court of trumpeter angels. Meanwhile, in the transept we find the Coronation of the Virgin, to the South, and the Royalty of Christ, to the North.

There are two stained-glass windows which really draw the eye: that of the hunt and that of the tree of Jesse. *The first is in the fifth section of the central nave and received its name because its meaning was originally confused. There are musical angels and equestrian figures, related to Alfonso X's desire to rise to power in the empire.*

The representation of the tree of Jesse, which is the genealogy of the Virgin Mary, is positioned in a privileged place, at the front of the chancel, meaning that it takes on a principal function over the rest. It seems certain that this was not its original location, but in one of the interventions it was placed where we see it today.



DESCRIPCIÓN GENERAL DE LAS VIDRIERAS SEGÚN SU ANTIGÜEDAD

OVERALL DESCRIPTION OF THE STAINED GLASS WINDOWS ACCORDING TO THEIR AGE

Nota / *Note*

Algunas vidrieras comparten elementos de diferentes siglos, se ha remarcado el predominante.
Some stained glass windows share elements from different centuries, highlighting the principal one.

RECORRIDO INTERIOR
INTERIOR TOUR

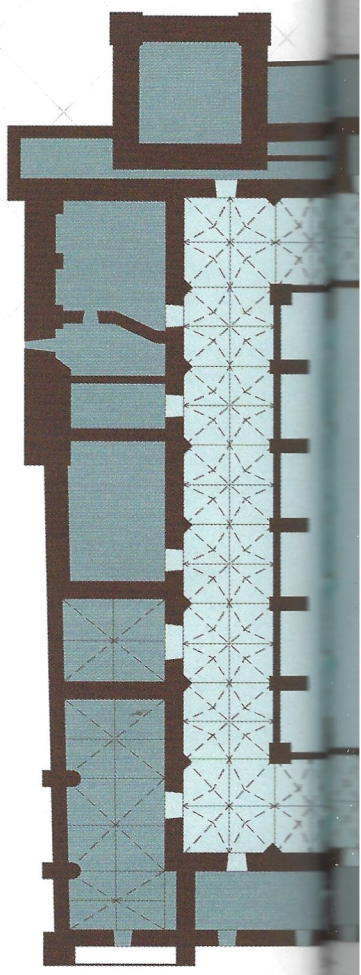
Mapa Audioguía / Audio guide Map
Posiciones del dispositivo / Device positions

Audioguía Infantil / Childen's Audioguide

Museo / *Museum*
Claustro / *Cloister*
Naves colaterales / *Side naves*
Girola / *Ambulatory*
Capilla Mayor / *Main Chapel*
Coro / *Choir*

Información y taquillas
/ *Info & ticket office*

Tienda / *Gift shop*



1. Acceso Museo
Museum access

2. Sala del Torreón
Turret room

3. Sala de los Marfiles
Ivories room

4. Sala de Orfebrería
Goldsmith room

5. Sala del Paseo de Ronda de la Muralla
Wall room

6. Planta baja: sala de Piedra
Ground floor: Stone room
Planta segunda: sala Capitular
Second floor: Chapter House
Planta tercera: sala del Rosetón
Third floor: Rosett room

7. Planta baja: escalera de Juan de Badajoz
Ground Floor: staircase of Juan de Badajoz
Planta tercera: sala del Románico
Third floor: Romanic room

8. Capilla de Regla (salas barrocas)
Chapel *de Regla* (Baroque rooms)

9. Patio del Claustro
Cloister's courtyard

10. Planta baja: salas Barrocas y legado Saturnino Escudero
Ground floor: Baroque rooms and legacy of Saturnino Escudero
Planta primera: arte siglos XIX y XX
First floor: Art from the 19th and 20th Centuries

11. Puerta de la Gomia
Door of *La Gomia*

12. Sepulcro del obispo Martín el Zamorano
Tomb of bishop Martín el Zamorano

13. Portada de la Virgen del Dado
Door of *La Virgen del Dado*

14. Capilla de San Andrés
Chapel of St. Andrés

15. Capilla de Santa Teresa
Chapel of St. Teresa

16. Capilla de Santiago o de la Virgen del Camino
Chapel of Santiago or *La Virgen del Camino*

17. Capilla del Nacimiento
Chapel of *El Nacimiento*

18. Capilla de la Virgen del Rosario o de la Esperanza
Chapel of *La Virgen del Rosario* or *La Esperanza*

19. Capilla de la Virgen Blanca
Chapel of *La Virgen Blanca*

20. Capilla de San Antonio de Padua
Chapel of St. Antonio de Padua

21. Oratorio de las Reliquias
Oratory of the Relics

22. Sacristía
Sacristy

23. Capilla del Transitario / Presacristía
Chapel of *El Transitario* / Pre-sacristy

24. Sepulcros y pinturas de la girola
Tombs and paints of the ambulatory

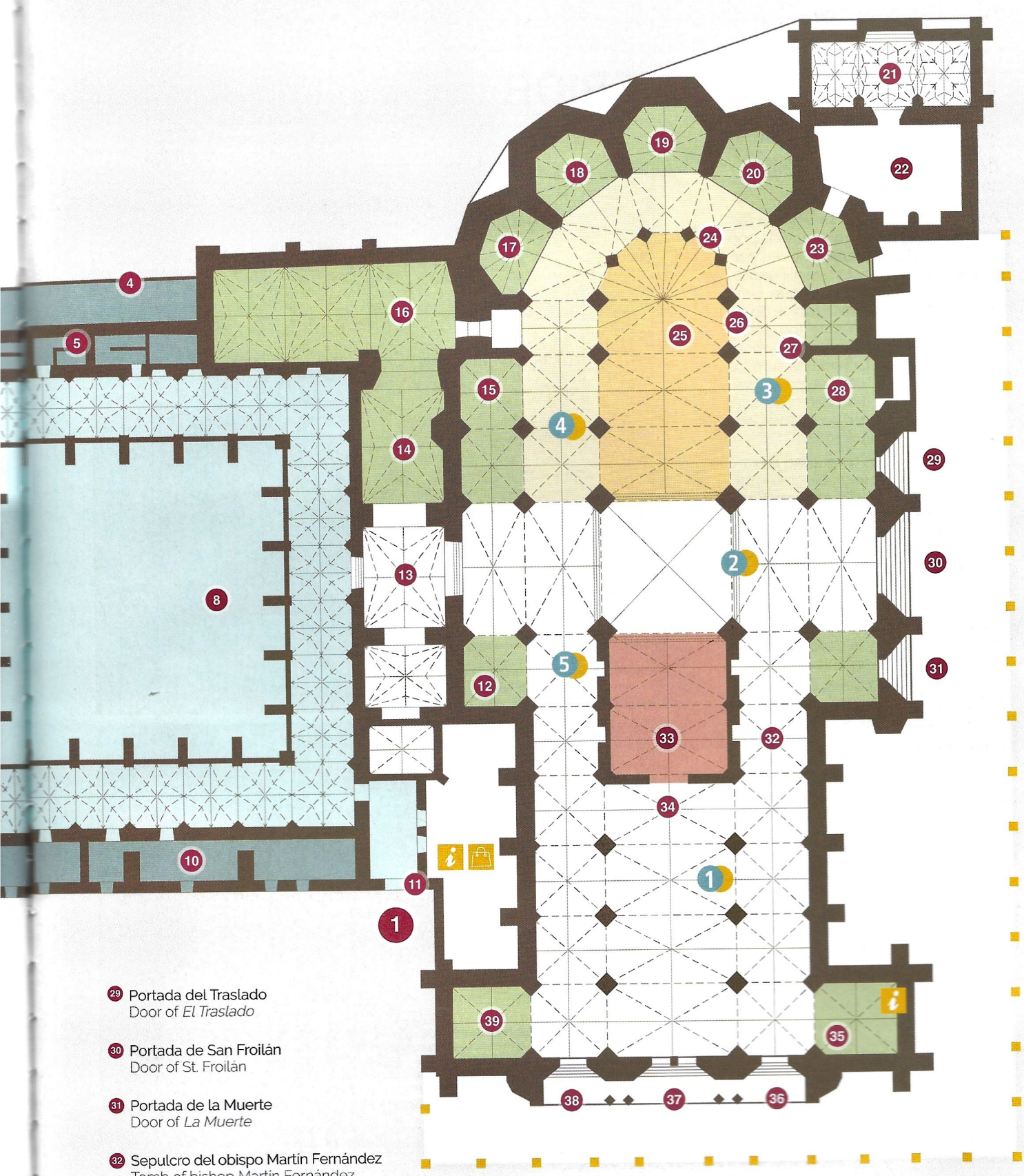
Sepulcro de San Pelayo
Tomb of St. Pelayo
Pintura mural de La Piedad
Mural painting of La Piedad
Sepulcro de Ordoño II
Tomb of Ordoño II
Pintura mural del Ecce Homo
Mural painting of the Ecce Homo
Sepulcro de San Alvito
Tomb of St. Alvito

25. Capilla y Altar Mayor
Chancel

26. Puerta del Cardo
Door of *El Cardo*

27. Capilla del Santo Cristo
Chapel of *Santo Cristo*

28. Capilla de Nuestra Señora del Carmen
Chapel of *Nuestra Señora del Carmen*



29 Portada del Traslado
Door of *El Traslado*

30 Portada de San Froilán
Door of St. Froilán

31 Portada de la Muerte
Door of *La Muerte*

32 Sepulcro del obispo Martín Fernández
Tomb of bishop Martín Fernández

33 Coro / Órgano
Choir / Organ

34 Trascoro
Retrochoir

35 Capilla de Santa Lucía / Recepción
Chapel of St. Lucía / Reception desk

36 Portada de San Francisco
Door of St. Francisco

37 Portada del Juicio Final o de la Blanca
Door of *El Juicio Final* or *La Blanca*

38 Portada de San Juan
Door of St. Juan

39 Capilla de San Juan de Regla
Chapel of St. Juan de Regla

RECORRIDO EXTERIOR
EXTERIOR TOUR

FACHADA OCCIDENTAL
WESTERN FAÇADE

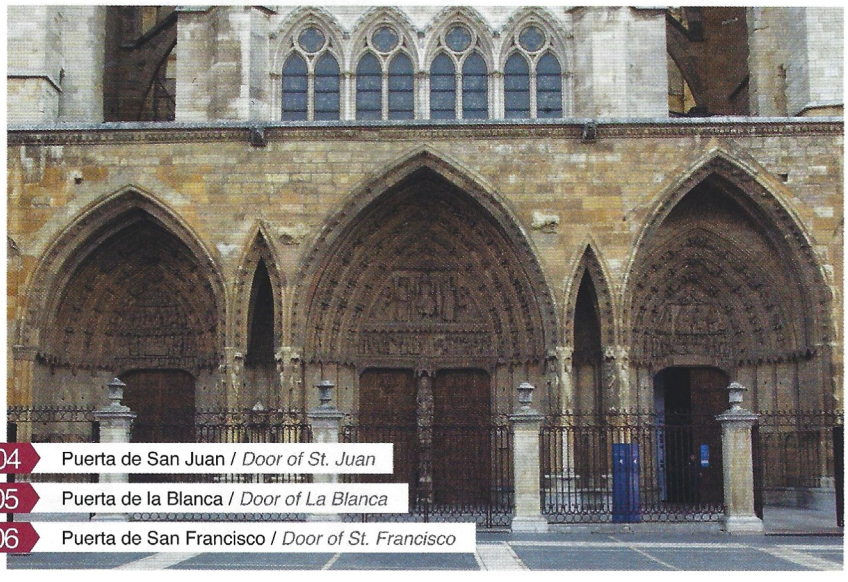
A los pies del templo se erige la fachada principal. Está flanqueada por las dos grandes torres, rematadas por agujas, que se levantan no alineadas con las naves laterales, lo que permite ver los elementos propios de la arquitectura gótica, como los arbotantes, que sostienen la construcción El alzado de esta fachada ha sufrido transformaciones con el paso del tiempo, pues la actual tiene un remate neogótico, fruto de la restauración de la Catedral en el siglo XIX.

Posee tres pórticos de acceso repletos de decoración figurativa, muy del gusto de la época. En el central, se representa el Juicio Final en su tímpano, y en el parteluz se encuentra la Virgen Blanca, que es una réplica pues la original se halla en el interior. Las puertas laterales, San Juan Bautista (norte) y San Francisco de Paula (sur), muestran en sus tímpanos la Vida de la Virgen y la Coronación de la Virgen, respectivamente.

The main façade stands at the foot of the church. *It is flanked by two large towers topped by spires, which are not aligned with the aisles, allowing us to see the elements of Gothic architecture, such as the flying buttresses which support the construction. The elevation of the façade has been transformed over time, in fact the present façade has a neo-Gothic finish, a result of the renovation of the cathedral in the 19th century.*

It contains three access porticoes full of figurative decoration, very much to the taste of the time. In the central portico, the Final Judgment is represented on the tympanum, and the Virgen Blanca [White Virgin] in the mullion, which is a replica, as the original is inside. The lateral doors, San Juan Bautista (North) and San Francisco de Paula (South), display the Life of the Virgin and the Coronation of the Virgin on their tympana, respectively.

01 Hastial Occidental / *Western Gable*
02 Torre Norte / *North Tower*
03 Torre Sur o del Reloj / *South or Clock Tower*

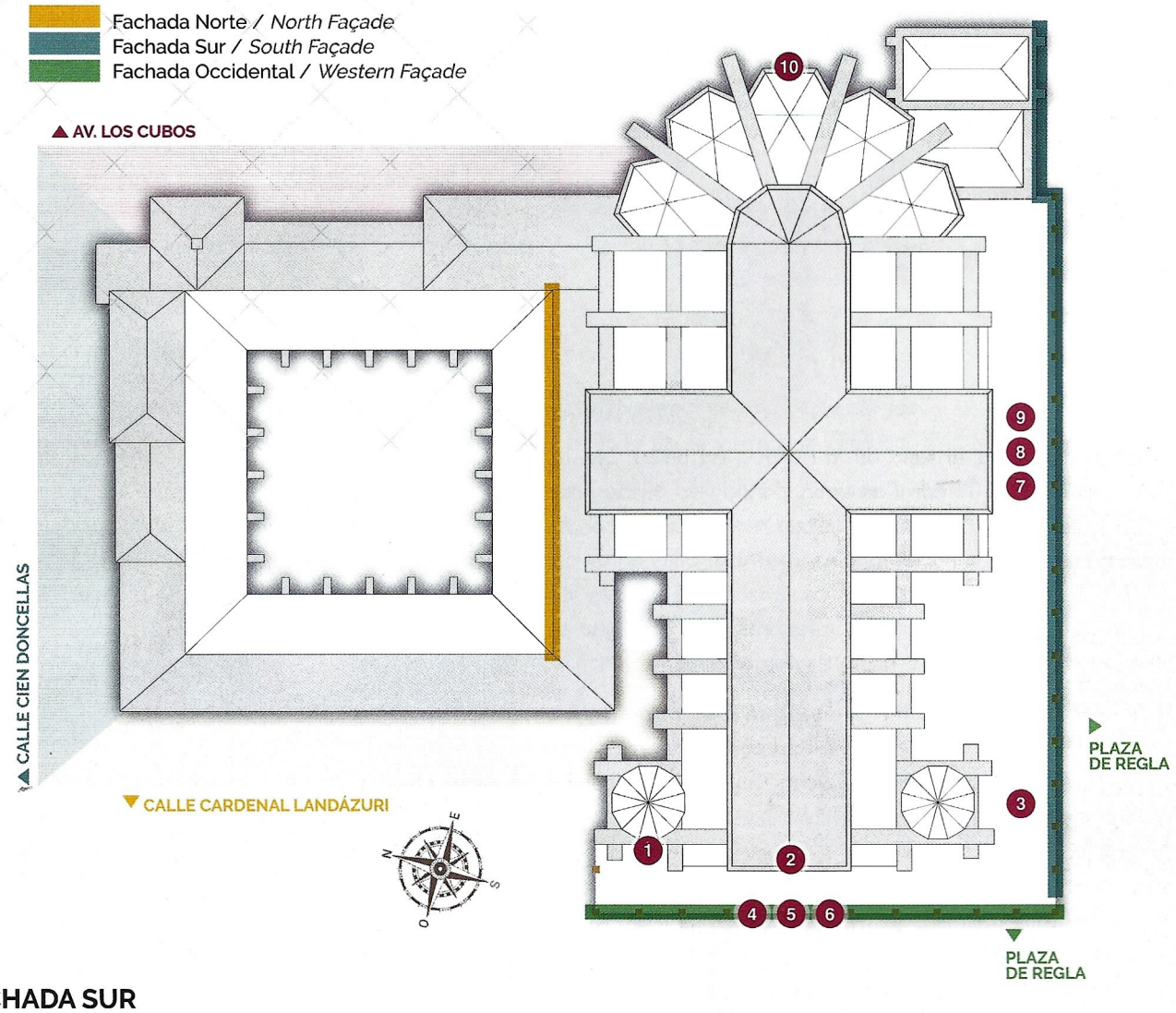


04 Puerta de San Juan / *Door of St. Juan*
05 Puerta de la Blanca / *Door of La Blanca*
06 Puerta de San Francisco / *Door of St. Francisco*

FACHADA NORTE
NORTH FAÇADE

Es la que da acceso al claustro, conservándose la fachada tal y como se finalizó en el siglo XV, sirviendo de ejemplo para las actuaciones en las otras dos. La puerta está dedicada a la Virgen del Dado, que se dispone en el parteluz. En el tímpano, Cristo Pantocrátor, dentro de la mandorla sostenida por ángeles y rodeado por los evangelistas. En las jambas de esta puerta se representa la Anunciación, siendo acompañada la escena por cuatro apóstoles. Gracias a no estar a la intemperie, se conserva gran parte de la policromía, lo que nos permite imaginar cómo estarían las otras portadas en un origen.

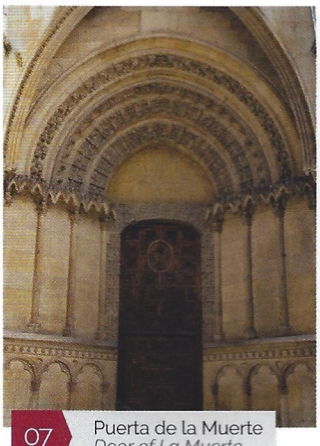
It provides access to the cloister, preserving the façade as it was finished in the 15th century, *serving as an example for the later restorations of the other two. The door is dedicated to the Virgen del Dado, located in the mullion. In the tympanum, Christ Pantocrator is surrounded by angels and evangelists. In the jambs of this door the Annunciation is represented; the scene accompanied by four apostles. Because it has not been exposed to the outdoors, much of the polychrome remains, allowing us to imagine what the other doors would have looked like originally.*



FACHADA SUR
SOUTH FAÇADE

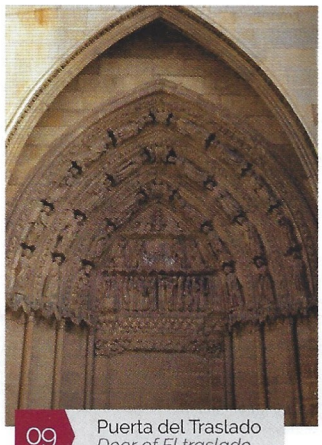
Al igual que ocurre en el acceso principal, la fachada ha sido transformada en diversas intervenciones. **Aunque posee tres entradas, una de ellas está cegada.** La central presenta a Cristo Pantocrátor acompañado por símbolos de los evangelistas y por estos mismos, que trabajan en un escritorio. El parteluz es ocupado por la imagen de San Froilán, patrono de la diócesis. El traslado de los restos de este santo a León es representado en uno de los accesos laterales, mientras que el restante no posee decoración en su tímpano, pero sí escudos en las arquivoltas.

*In the same way as in the main entrance, the façade has been changed due to various interventions. **Although it has 3 entrances, one is blind.** The central access displays Christ Pantocrator accompanied by the symbols of the evangelists and of themselves working at a desk. The mullion is occupied with the image of St. Froilán, patron saint of the diocese. The transfer of the remains of this saint to León is represented in one of the side entrances, while the other one has no decoration in its tympanum but it shows some coat of arms in the archivolts.*

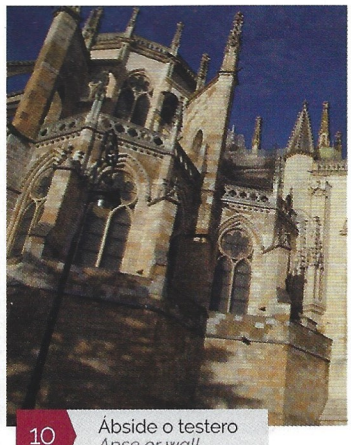


07 Puerta de la Muerte
Door of La Muerte

08 Puerta de San Froilán
Door of St. Froilá



09 Puerta del Traslado
Door of El traslado



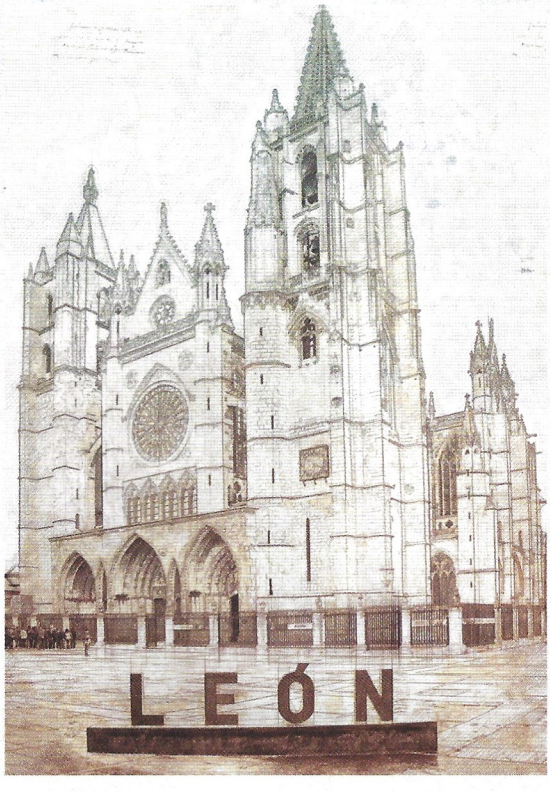
10 Ábside o testero
Apse or wall

CATHEDRAL'S LITTLE GUIDE

GUÍA INFANTIL de la Catedral

Hola!! Soy Rodrigo, el topo de la Pulchra (la bella), que es como llaman a la Catedral de León, donde vivo desde hace más de 700 años. Algunos me tienen manía porque por las noches me gustaba hacer túneles y retrasaba las obras del templo. Así que me quitaron el caparazón que puedes ver colgado en una de las paredes interiores. Pero todo eso es leyenda... ¡A mí lo que me gusta es contar historias!

Hi there!! I'm Rodrigo, the mole from the Pulchra (the Beautiful), which is another name for León Cathedral, where I have lived for more than 700 years. Some people have a grudge against me because at night I used to like making tunnels and delayed work on the temple. So they took my shell away: you can see it hanging on one of the walls inside the cathedral. But this is just a legend... what I really like is telling true stories!

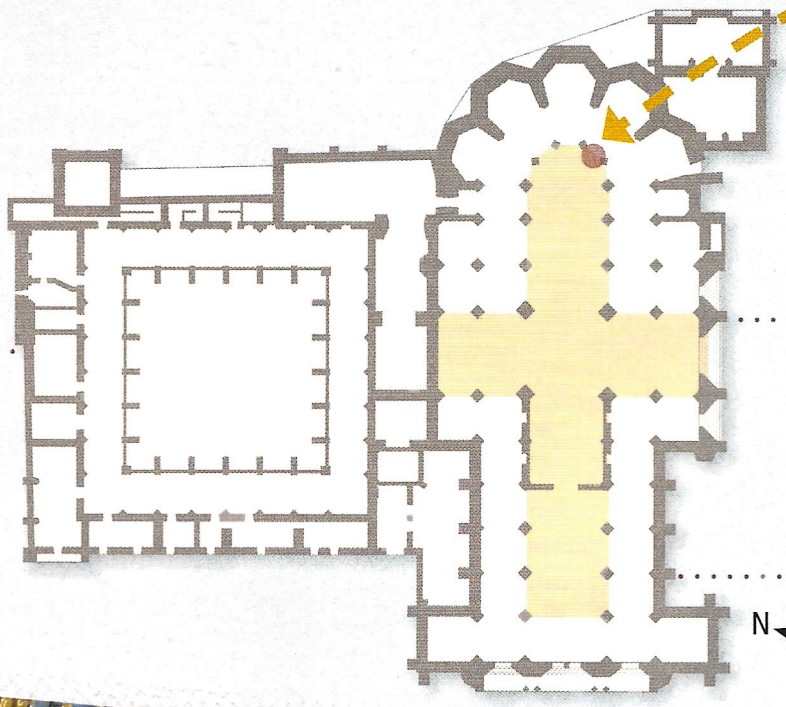


La Catedral de León es una de las más bonitas de España porque conserva el estilo medieval gótico con la que se construyó. El rey Ordoño II fue el que ordenó levantar el templo en el palacio donde vivía, sobre unas ruinas romanas que recordaban el origen de la ciudad y el de su nombre (Legio = León).

León's Cathedral is one of the most spectacular in Spain because it retains the Medieval (Gothic) style with which it was built. King Ordoño II was the one who ordered to raise the temple on the palace where he lived, over the Roman ruins which recall the origin of the city and of its name (Legio = León).

Si la miras desde el cielo, la Catedral tiene forma de una cruz, a la que con el tiempo se le añadió un gran patio cuadrado (claustro). Por dentro tiene tres naves o pasillos grandes. El pasillo central se llama crucero, y a cada uno de los lados están los pasillos o naves laterales.

If you look from the sky, the Cathedral is in the shape of a cross, to which a large square courtyard (cloister) was added over time. Inside, you can find three naves (large aisles): the central aisle is called the transept, and there is an aisle (lateral nave) at each side.

Con la ayuda de esta imagen, escribe donde corresponda el nombre de cada una de las partes del templo, y sigue la flecha para encontrar al Rey Ordoño en tu visita a la Catedral.

With the help of this picture, write down the name of each part of the temple, and follow the arrow to find King Ordoño on your visit to the Cathedral.