

Salamanca

The City of Thought

"The creation of political, theological or literary knowledge emerges due to the teaching process, but, it is really produced after dedicated, hard work in offices, libraries or as a result of seclusion in cloisters".



The City of thought

In order to be able to “understand” a city, which is like a permanently changing living creature, it is necessary to find its culture, the clues that explain it and the symbolic and real doors through which we can “enter” the city itself. Salamanca is also the Middle Ages, the repopulation of the Castilian Extremadura, the baroque style, the modernist city, the crisis of the XIX century and Unamuno’s crisis as well.

Thus, Salamanca is vetona, medieval, baroque, open 24 hours a day, student city; it is World Heritage City, European Capital City of Culture, Modernist, the city of Fray Luis de Leon, Villena, Unamuno or Vitoria, but, above all, the city of thought, a university and universal city.

The new society of knowledge turns the thought into one of the ways of main development in countries and cities. At the end of the XIX century, factories symbolised the industrial society era and nowadays, machines have been substituted by a new value, the knowledge, as the main instrument of work in the new millennium.

In this sense, Salamanca has been, throughout its history, a significant centre of knowledge and universal projection. This is some knowledge that was developed inside the city itself, but it was established in the outside as well, thanks to its architecture or literature.

It is considered the Spanish Renaissance city par excellence and this makes it be unique, due to its architectural and urban aesthetics that has lasted to these days, and also to the especial relevance that the humanist thought and the desire for knowing, both of them typical of this period, transmitted to the city. Thus, Salamanca, with its palaces, convents, large houses and squares, and with its protagonists, such as Fray Luis de León or Francisco de Vitoria, highlights a period of especial impulse for the city. However, it would not be fair to limit the life of the city just to those glorious moments, because cities are not only built during prosperous times.

The heart beatings of Salamanca, as a space of knowledge and wisdom, have been having ups and downs throughout its history; undoubtedly, the search for that knowledge is the reason why the city is past and present as well, due to its interest in culture, dynamic university and the fact of having recently been the cultural capital city.

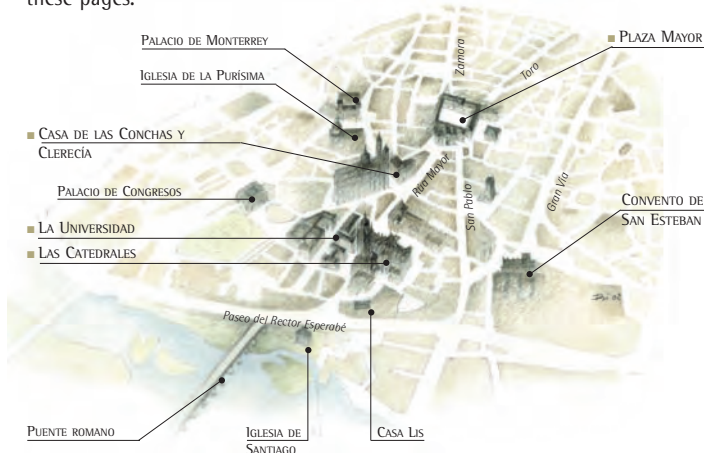




Salamanca, THE ENJOYMENT OF SENSES THROUGH THOUGHT

Nonetheless, this organic being that the city is, does not only need thought, but it also needs a body to sustain and protect it: in Salamanca, that body is the golden stone, blue and beauty everywhere. Then, we are going to approach Salamanca from the point of view of an untouchable value, the thought, but also from the point of view of the sensuality which becomes physical in every street, façade and square.

Two realities – thought and body – that are also necessary elements to form any utopia city. When we talk about knowledge, we are thinking, at the same time, about solemn and daily, festive and dramatic, free and damaged, scientific and artistic knowledge. When we talk about the body, we think about the urban layout, the buildings, the façade, and the details that form captivating fragments. Salamanca interlaces, in a natural way, body and thought, as a collective construction of time and people; following these guidelines, we have written these pages.



As it will be seen, the references to the different ways of thought and thinkers are constant, and they emerge in a natural way when talking about every place in Salamanca; we just suggest an approach to the city from a series of main spots – doors to “enter” it – , so that each person can have his personal discovery.

- THE MAIN SQUARE

collective and popular thought .
- THE UNIVERSITY:

scientific, political, literary thought.
- THE CATHEDRALS

the religious thought as a way of showing the faith and the ecclesiastic power.
- LA CASA DE LAS CONCHAS (THE HOUSE OF SHELLS):

reflection about the political thought.



The Main Square: COLLECTIVE THOUGHT



THE MAIN SQUARE:

Each of the spandrels of the archways of the square contains a medallion with a portrait. These are commemorative elements, which have an instructive purpose: exaltation of monarchy, evocation of the History of Spain and gallery of heroes and illustrious figures from Salamanca.



(Medallion of Tomás Bretón, 1850. Famous salmantino musician and composer of such famous zarzuelas - Spanish light operas - as La Verbena de la Paloma or La Dolores, among others).

A ROYAL GIFT

La Plaza was financed by the city in order to honour the arrival of king Felipe V. It presents a uniform and homogeneous architectural construction, although there is a different side, where the Town Hall is situated. This side has a palace façade which highlighted the municipal power in front of the rest of the owners of the square.

“Este es el corazón henchido de sol y de aire de la ciudad, el templo civil sin otra bóveda que la del cielo.”

Unamuno.

The Main Square of Salamanca is the political centre of the city, the social centre and the main meeting point. The collective and the individual are both mixed in this point of reference, where the political life of the Town Hall offices and the one which is dreamt about at the cafés, make the Main Square become the heart that breathes blood and life into the city.



A CITIZEN CROSSROADS

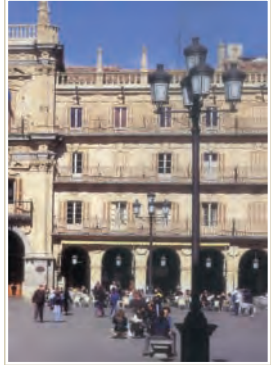
From the urban point of view, this is the most important open space in the old part of the city of Salamanca. It is like a big living-room-hall, a place where into which all the ways flow and from which all the ways start. . .

The Main Square of Salamanca is the AESTHETIC CULMINATION of all the Castilian main squares. It



THE SUN THAT CURES

To sit in the square in winter is a beneficial healthy bath for our bones and our spirit as well.



THE URBAN BEATING

If you want to enjoy the beauty and cosmopolitan atmosphere of the city, just take a sit in a terrace and devote yourself to observe and feel the pulse of the city, day or night.



is baroque, but it receives influences from other styles: herreriano and Renaissance.

This urban space is a PERFECT EXPONENT OF THE URBANISM BASED ON THE ENLIGHTENMENT OF THOSE DAYS: a rational construction whose beauty is reflected in the equilibrium of its proportions, in the harmonious repetition of its building elements and in the calm, uniform decoration.



TO FEEL AND LIVE THE MAIN SQUARE



Plaza Mayor. Litografía de F. J. Parcerisa. 1865

■ THE CAFÉ

Underneath the arches of the square, there are many cafés and bars. Civil servants, cattle raisers, students, lawyers, bull fighters, intellectual people, poets without poetry, professors of life...get together in these cafés in order to share the chattering of social gatherings; this is what happens at the Novelty Café, with the discreet and eternal presence of the hyper-realist sculpture of the writer Torrente Ballester.



The Novelty Café, at the Plaza Mayor

■ THE IMPORTANCE OF BEING SEEN

As the central nucleus of the urban life, the main square has been being and still is the place where any kind of public activities takes place. The open arcades were built to receive the stalls of the dealers and the balconies to multiply the capacity for performances and celebrations. But the square has always been a place of encounters, especially for young people. Thus, not so many years ago, men used to walk around the square, walking the opposite way women did, with the only aim of seeing each other's faces. Nowadays, things seem to be more direct, but looks still play an important role.

■ LA MARISECA

This is a tin bull which is placed at the top of the Town Hall from the 25th of July, in order to announce the fiestas in September. It is a symbol of the communion between the people from the country and the city.



AROUND THE PLAZA MAYOR



1. Plaza Mayor
2. Plaza del Corrillo
3. Iglesia de San Martín
4. Casa de María la Brava
5. Plaza de los Bandos
6. Calle Zamora
7. Calle Toro
8. Mercado de Abastos

■ EL CORRILLO SQUARE

From the Main Square, towards the south direction, there is an arch that goes directly to El Corrillo Square, a reminiscent vestige of the Castilian popular architecture, where the Church of San Martín is located. It used to be called "Corrillo de la yerba", because it was a small place with high grass that was used as pasture for the animals that lived in the centre of the city. The tradition established that this high grass was justified because it was the border between San Martín side and that of San Benito, which was "nobody's area": the salmantinos never dared to cross or walk around it.

■ LOS BANDOS SQUARE

According to the metaphor of the popular thought, this place symbolises for the salmantinos the political ambition and the noble violence. It is surrounded by The House of María la Brava, who is a figure that represents the fights of the nobility in Salamanca in the XIV and XV centuries. The nobility was divided in two opposite sectors that fought to get the control of the government of Salamanca and provoked a period of cruelties and revenges that involved all the city.



■ SHOPPING STREETS

■ TORO Y ZAMORA

This square is the place where some streets, like Toro or Zamora streets, start; these streets used to receive the people who arrived in Salamanca to offer their goods after trespassing the doors of the wall. Nowadays, they are pedestrian areas with lots of shops.



El Corrillo Square

■ THE MARKET

Behind the right side of the plaza, under an iron structure, we can find the market which offers the products of the fields of Salamanca. It is the antithesis of the sophisticated shopping streets.

■ NIGHT LIFE

The square is the main element of the night life; the most famous pubs of the city are located in the east and west areas of the main square.

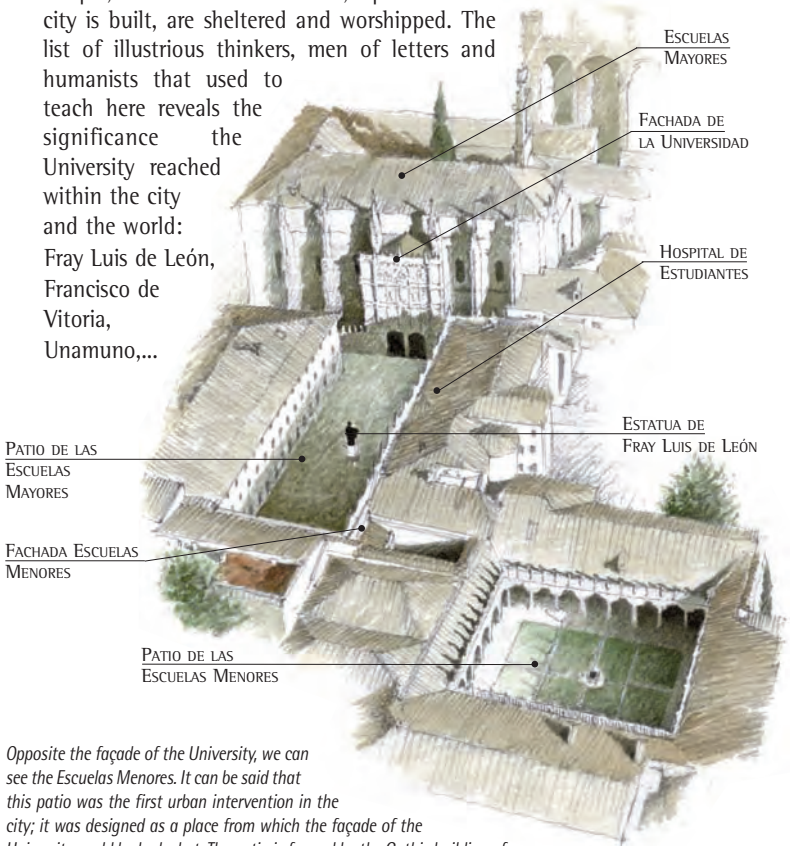
The University: SCIENTIFIC, POLITICAL AND LITERARY THOUGHT



*Dichoso el que jamás ni ley ni fuero
ni el alto tribunal ni las ciudades
ni conoció del mundo el trato fiero;
que por las inocentes soledades
recoge el pobre cuerpo en vil cabaña
y ánimo enriquece por verdades.*

Fray Luis de León.

If the Main Square symbolises the organic heart of the city of Salamanca, the University has represented and still represents another vital organ of the city, the “factory” of thought. It symbolises the temple of value to learn, the commitment with a specific period of time and the world, the great civil temple, where the ethic values, upon which a city is built, are sheltered and worshipped. The list of illustrious thinkers, men of letters and humanists that used to teach here reveals the significance the University reached within the city and the world:
Fray Luis de León,
Francisco de Vitoria,
Unamuno,...



Opposite the façade of the University, we can see the Escuelas Menores. It can be said that this patio was the first urban intervention in the city; it was designed as a place from which the façade of the University could be looked at. The patio is formed by the Gothic building of the Escuelas Mayores (1415), the Hospital for Students (1412), nowadays the vice-chancellor's office, the building of the Escuelas Menores (1513) and the façade of the University (1512-1516).



View of the University from the Patio de Escuelas. We can see the statue of Fray Luis de León standing in the centre; in front, the magnificent Plateresque façade of the University; on the right, the Gothic-renaissance façade of the vice-chancellor's office; at the bottom, the baroque tower of the Cathedral.

THE UNIVERSITY: SALAMANCA DOCET

Around the year 1218 king León Alfonso IX founded the General Study, and it was officially a University thanks to the constitutional Carta Magna which Alfonso X gave him in 1254. Originally, it followed the Bologna pattern, which gave preference to the study of civil and canon law, contrary to the University of Paris that gave more importance to theology and philosophy. During its most magnificent period, the XV and XVI centuries, it was one of the most important universities in Europe. Nowadays, it is the oldest university in Spain.



Entrance to the Escuelas Menores with the three imperial shields that represent the power of Carlos V.

■ ESCUELAS MAYORES



A ROYAL STANDARD

Fine decoration with grotesque figures, medallions, dolphins, laces and a frog, have all been ordered and interpreted by specialists walkers or even spontaneous tourist guides; the frog is the main objective of those ones who come to see this façade of wisdom. Some people have seen on this façade the representation of vice and virtue. Other people observe these images as a glorification of the figure of Carlos V and his political ideal, as the roman emperors' continer.



Detail of the Escuelas Mayores façade



The City of Thought



Fray Luis de León

■ **INSIDE THE UNIVERSITY: ROOMS FOR WISDOM**

Inside the University, a special atmosphere receives the presence of those ones that wanted to change the world or help to improve it with their ideas and intellectual work: Fray Luis de León, Francisco de Vitoria, Antonio de Nebrija, Miguel de Unamuno, ... Once we trespass the entrance, all the rooms are ordered around a cloister patio: the assembly hall, the chapel, the old classrooms and the renaissance stairs that lead us to the magnificent library.



A library with round books

■ **AS WE WERE SAYING YESTERDAY...**

Fray Luis de León's classroom seems to take us to the inside of an old temple of wisdom, a scene of austerity and simplicity where we seem to be able to still feel his presence. The classroom is kept the same way he left it.

■ **A LIBRARY WITH ROUND BOOKS**

Founded in 1254 by Alfonso X el Sabio, it keeps many manuscripts and incunabula whose value is incalculable. It deserves to be pointed out the Tohá and the "round books" that Torres Villarroel bought in Paris: these were really globes and he called them that way so that the librarian accepted and paid for them.



Detail of the relief of the cloister stairs

■ **STAIRS IN RELIEF**

The relief of the cloister stairs leads us to the way men have to walk from the worldly life to the celestial one. Way of perfection that has three stages: youth, middle age and old age. In each of the flights of the stairs, the temptations to be overcome and the virtues to practice are represented in a cryptic language.





■ THE SKY OF SALAMANCA

In the cloister patio we can visit the Museum of the University, where the famous "Sky of Salamanca" is situated: it is a fragment of a wall painting that used to cover the vault of the Library of the University (1458-1490). This work is attributed to Fernando Gallego and it reflects the renaissance thought and the search for knowledge. There are representations of: the Sun, Mercury, the star signs and some constellations. So, it is an astrological representation related to the astronomy and astrology teaching, which was a very up-to-date activity during those years at the University of Salamanca.



■ ESCUELAS MENORES

These schools are given this name because the courses previous to University were taught there. Plateresque style, its main door was made by the same person who made the façade of the University. Behind the door, there is a beautiful hallway, with a Gothic vault and a Plateresque balustrade decorated with filigree and mermaid motifs.

Some views of the Patio of the Escuelas Menores





AROUND THE UNIVERSITY



Libreros street.

■ BOOKSELLERS IN THE OLD TOWN

The surroundings of the University are included in the old part of the city, which was developed from the XII to the XVI century. Libreros street has been the central axe of the area and the culture of the city; this street traditionally devoted itself to the book edition and sale; such famous people as Torres Villarroel or Nebrija used to live there; Nebrija founded in this street the first printing press in Salamanca.



■ JEWISH AND LATIN.

Near the University we find Veracruz Street, within the old Jewish suburb where famous people like Abraham Zacut, who was a famous astronomer and professor at the University (before the expulsion Decree), used to live. Beatriz Galindo was born in La Latina Street; she used to teach Latin and she was Isabel la Católica's teacher and adviser.

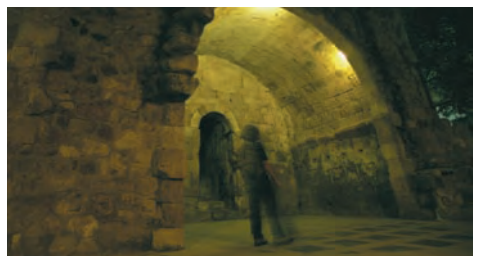


Beatriz Galindo, "La Latina"

■ THE OTHER "UNIVERSITY"

THE CAVE OF SALAMANCA.

It is said that a necromancy school was established in the crypt of the old Church of San Cebrían, known under the name of Cave of Salamanca. The church's server, who was really the devil, organised an activity for seven students to teach them magic, during seven years. When the courses finished, one of the students remained as the devil's owner. In one occasion, the marquis of Villena had to live in the crypt for ever. The nobleman deceived the devil and ran away, but the devil caught his shadow. Since then, the marquis of Villena was believed to be a magician because his body did not project his shadow.



La Cave of Salamanca



1. Universidad
2. Casa Museo Unamuno
3. Patio de Escuelas Mayores
4. Patio de Escuelas Menores
5. Casa de Álvarez Abarca. Museo de Salamanca
6. Calle de La Latina
7. Calle Veracruz
8. La Clerecia
9. Universidad Pontificia



■ UNAMUNO

The great vice-chancellor, an example of a man of letters that melted into the city. Salamanca became his metaphor and he "built himself" taking into account the city. Unamuno invents it and he is the ethic answer, justice above the truth.



Longitudinal elevation of Libreros Street.

■ LA UNIVERSIDAD PONTIFICIA.

COLEGIO REAL OF THE SOCIETY OF JESUS

To talk about the Clerecia means to talk about the Jesuits and the world they represent.

This was a controversial order – they were modernising for some people, the army of Counter-Reformation for others – that meant a rupture with the previous way of understanding the world. This Colegio Real of the Society of Jesus was built by Gómez de Mora among others, in 1611. The missionaries who were taught here departed to extend the Catholic faith around the world, the Jesuit apostles went to fight against heresy in Europe. However, this monumental work lasted 150 years to be built and the Jesuits could not enjoy it for a long time, as Carlos III expelled the Order from Spain in 1767. Then, the building was divided into parts, suffered abandonment, wars, sales and ruin. In 1946 the different parts were joined and the Universidad Pontificia was founded.



La Clerecia y la Casa de las Conchas

The Cathedrals: RELIGIOUS THOUGHT AS THE MANIFESTATION OF FAITH AND A WAY OF BEING IN THE WORLD



■ THE OLD CATHEDRAL

The access to the Old Cathedral is made through the inside of the New Cathedral. When you enter it, this Romanesque temple revives a very old, medieval spirit. From the architectural point of view, this is a defensive building, a place related to the repopulation (it was started to be built around the year 1150), to a society involved in a war where the most representative value is the "warrior saint" (Raimundo de Borgoña and the Bishop Jeronimo).

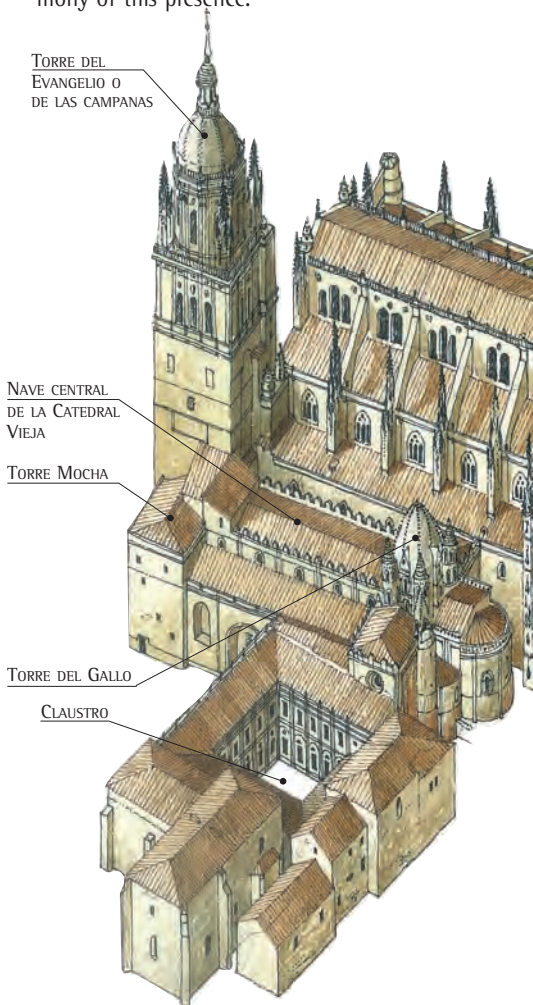


The cock's tower of the old Cathedral

■ LA TORRE DEL GALLO (THE COCK'S TOWER)

It is surprising that a Romanesque building is finished with a tower decorated with oriental elements which come from the Byzantine tradition. Its origin may be a consequence of the influence of Mozarabic emigrants who came from the south of the peninsula and knew about the oriental architecture. The name makes reference to the silhouette of the cock-shaped weather vane, which is the symbol of the vigilance of the soul and the coming of Christ at the end of times.

Salamanca has been gathering throughout its existence, the different manifestations through which the Catholic Church has made and still makes itself present in this world, from the church as a place to celebrate the faith, to the theology as an intellectual and ideological weapon. In addition, the cathedrals, with their magnificent construction, are themselves a testimony of this presence.



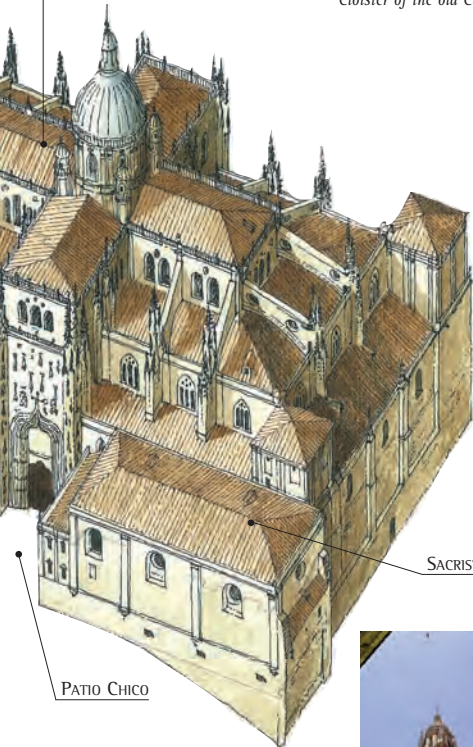


The New Cathedral – Gothic, but renaissance and baroque as well – protects the other one, the Old one, – Romanesque, small, intimate, beautiful –; but both of them represent the search for spirituality, the place where you can think about yourself.

NAVE CENTRAL
DE LA CATEDRAL
NUEVA



Cloister of the old Cathedral



PATIO CHICO

SACRISTIAS

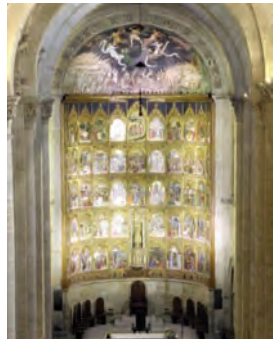


Claustro de
la Catedral Vieja



■ AN ALTARPIECE TO TEACH

In this painting of the Cathedral the characteristic elements of the Gothic style are harmoniously combined with the new renaissance concepts. It is divided into fifty-three small paintings, which resemble Italian paintings, crowned by a wall representation of the Last Judgement on the vault; they all show in an instructive way the life of the Virgin Mary and Jesus. The Florentine painters Nicolás, Dello and Sanson Delli painted one of the most valuable pictorial representations of the European XV century. This altarpiece is presided by the Romanesque image of the Virgin of La Vega, patron saint of the city.



Altarpiece of the old Cathedral

TO BE AT THE PROOF STAGE AND
“LEAVE THROUGH PUERTA DE
LOS CARROS”

The Old Cathedral was closely bound to the University. Until 1834 the vice-chancellor was elected in the Chapel of Santa Barbara and the exam to get the degree took place there as well; this exam, according to the tradition, was prepared by the student in the chapel itself and the expression “to be in the chapel” (“to be at the proof stage”) comes from this situation. The students who passed this exam were given their degree in the cloister of the Cathedral, but the ones who failed it, had to leave the Cathedral through a secondary door popularly called “Los Carros Door”.



The City of Thought

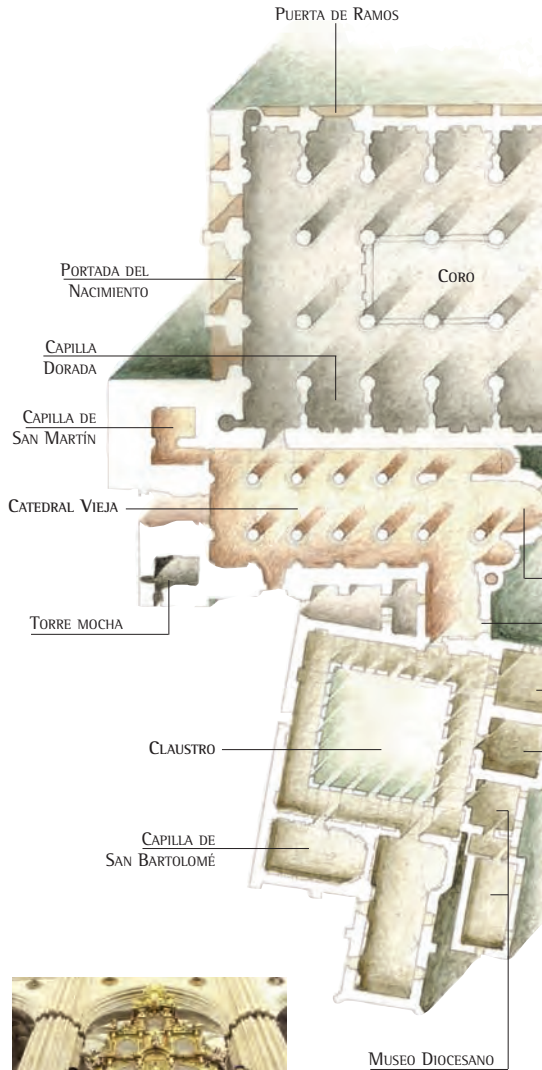
■ THE NEW CATHEDRAL

At the end of the XV century, the population of Salamanca had increased significantly, thanks to a period of prosperity and prestige of the University. The Old Cathedral was then too small and the aesthetic and ideological tendencies of the Gothic world had made it become an archaic and not very practical space. Thus, in 1513 the construction of the New Cathedral was started; it was one of the last Gothic cathedrals in Spain, and it was finished two centuries afterwards, in 1733. Different architectonic styles are reflected in different parts of the building. The New Cathedral reflects the idea of urban development. Its grandiosity shows a triumphant institution in the face of their ideological enemies and before their own parishioners. This is the largest and highest building in the city.



Choir and central nave of the New Cathedral

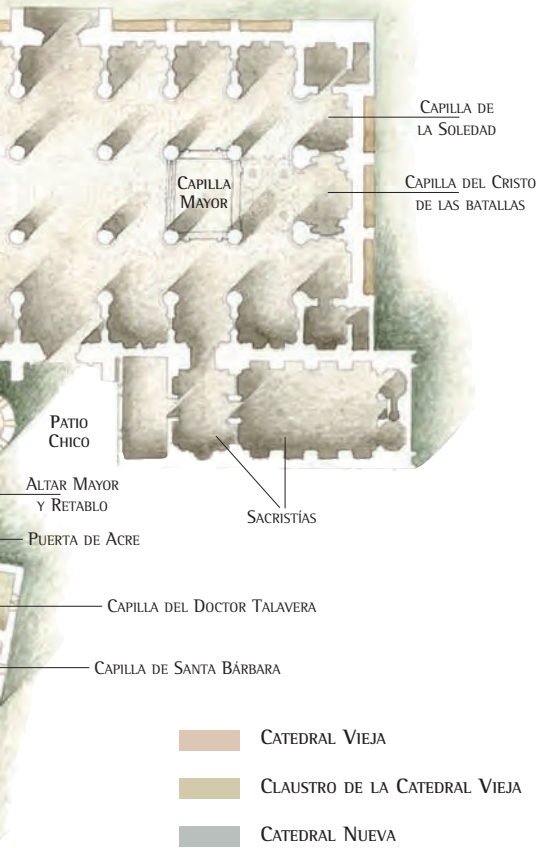
■ GROUND PLAN OF THE CATHEDRALS



Organ of the choir of the New Cathedral



PLAZA DE ANAYA



■ PLATERESQUE EXPLOSION

The outside is full of decoration on all the surface, with Hispano-Flemish motifs, which were very commonly used in the times of the Reyes Católicos: shields, vegetal motifs and relief that represents Christ's life, among others. The Plateresque decoration deals about topics of daily life with irony and humour.



Cathedrals.: façade of the Patio Chico

■ A STONE ASTRONAUT

The decoration made on the lower part of the Ramos Door when it was rebuilt in 1992, is very popular among citizens and visitors. The stonemason and the restorers chose to keep the same original decorative Plateresque line, but they introduced contemporaneous elements, such as the famous astronaut, the monkey that is eating an ice-cream or the stork.



Nave and of dome of the New Cathedral





AROUND THE CATHEDRALS

SAN ESTEBAN

San Esteban convent, which belongs to the Dominicos Order, summarises the city global concept of the intellectual thought as the centre of university studies, of religious thought, due to the amount and quality of Theologians that crossed its doors, and of the political thought, because of the influence of some of their illustrious monks. It perfectly reflects the idea of a great centre of studies which belongs to a religious order that devotes itself to knowledge and preaching. In this sense, we can understand the long list of famous thinkers who were in its cloisters: Franciso de Vitoria and his school of Salamanca. Domingo de Soto, Melchor Cano, Diego de Deza or those famous visitors such as Christopher Columbus, Santa Teresa or San Ignacio de Loyola, who expanded, if this was possible, the prestige of the convent. The most part of this magnificent building was founded in the XVI century by the cardinal Fernando Alvarez de Toledo, the second duchess of Alba's son.



Façade of the Church of San Esteban

ANAYA SQUARE

In this square, the scientific and the religious thought get together through a garden space built by the marshal Thiébauld during the French occupation. In order to best contemplate the Cathedrals, the houses of the town council, which were located in the space of the square, were destroyed. Opposite the Cathedral you can see Anaya Palace, which substituted the first Hall of Residence of the University of Salamanca, which was The Hall of Residence of San Bartolomé, and was founded in 1401.



LAS CLARAS AND LAS DUEÑAS

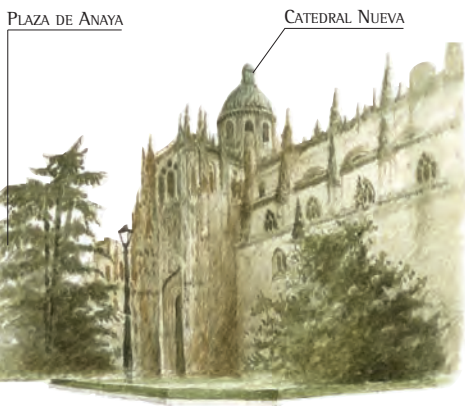
Near San Esteban Convent, we find the two most important female convents of the city, from the point of view of their history and their art as well. Las Claras and Las Dueñas convents reflect the importance that monastic life convents had for the city and the social and religious role they played from the Middle Ages to the French Revolution.



Cloister of Las Dueñas Convent



1. Catedral Nueva / 2. Catedral Vieja / 3. Archivo General de la Guerra Civil. Logia Masónica / 4. Casa Lis. Museo Art Nouveau y Art Decó
5. Muralla / 6. Huerto de Calixto y Melibea / 7. Cueva de Salamanca
8. Convento de San Esteban / 9. Convento de las Dueñas
10. Iglesia de San Sebastián / 11. Palacio de Anaya



■ LA CASA LIS (HOUSE OF LIS)

It is amazing to see this modernist house in a place like Salamanca. This work was made in 1905, by the architect and mathematician Joaquín de Vargas. It was built according to the constructive rationalism and new materials were used in its construction; they used cast iron, which started to be used in the XIX century in the industrial Europe. Nowadays the Art Nouveau and Art Deco Museum which belongs to the Foundation Ramos Andrade Foundation is housed inside this building.



Views of the patio and glass windows inside the Casa Lis



■ EL HUERTO DE CALIXTO Y MELIBEA (CALIXTO AND MELIBEA'S GARDEN)

This is a small garden built on the walls according to the Moslem tradition; it is possibly the scene of the loving encounters of Calixto and Melibea, who are the protagonists of *La Celestina*, one of the most universal works of the Spanish literature; it was written by a student of the University of Salamanca, Fernando de Rojas.

■ THE ROMAN BRIDGE

In the unmistakable skyline that identifies the city from the other side of the river Tormes, the roman bridge stands out as an essential element of its silhouette. The arches near the city are the only original ones; the rest of them corresponds to a restoration carried out in the XVIII century. This bridge belonged to the Ruta de la Plata, route which was economical and strategically important after the Roman occupation. At the beginning of the bridge, we find a pre-roman boar, symbol of protection that is connected to the universal literature thanks to *El Lazarillo de Tormes*.

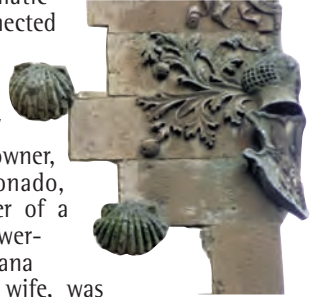


The Roman Bridge over the river Tormes.



The political power makes up in a determinant way, the destiny of cities. The politics as a group of interests, achievements, fights and agreements, is an inherent part of the city life.

This emblematic house is connected to the ways of power and the politics of the XV century. Its owner, Arias Maldonado, was a member of a noble and powerful family. Juana Pimentel, his wife, was Queen Isabel's lady companion. This is a Gothic house, without equilibrium, without symmetry, and it shows a mixture of Renaissance and Moslem elements; the result is an original and singular construction.



THE SHELLS

A DECORATIVE MOTIF

These very well known shells are the representation and symbol of this palace. Its massive presence and their rhomboid order show some certain Mudejar influence. They were placed soon after the building was constructed, as a proof of the marriage between two members of the nobility: Arias Maldonado, the building's owner's son, and his wife, Juana Pimentel, whose coat of arms included the shell as the representation of her surname.



Patio interior Patio of the Casa de las Conchas, which is used for exhibitions.

THE PATIO OF THE HOUSE

It is the place where the different rooms of the house were distributed and the noble spot to meet the guests. Its aesthetics shows the co-existence of different artistic influences in the Spain of the end of the XV century and the beginning of the XVI. Thus, there are tented arches on the ground floor, which were later on used in other buildings of the city, and Renaissance columns made of Carrara marble, Gothic tracery and Moslem influenced decoration.



AROUND LA CASA DE LAS CONCHAS

The Casa de las Conchas is the metaphor of nobility par excellence; the power and the importance of the aristocracy of the city is extended throughout two ways: the nearest one goes down from Compañía street towards La Casa de las Muertes, the Ursulas convent and Fonseca Hall of Residence. We could say that in this axe, the power of the Maldonado family is prolonged to the Agustinas Square, where the urban territory dominated and transformed by the Fonseca family in the XVI century start. The other way starts in San Pablo street, in Colon Square, which used to be an old orchard which belonged to the Trinitarios convent; around this square there is a series of noble houses, built between the XV and XVI centuries. We also find there La Salina Palace, the Abrantes Tower, the Orellana Palace and the Clavero Tower.



1. Torre de Abrantes
2. Palacio de Orellana
3. Palacio de la Salina
4. Torre de Clavero
5. Iglesia de San Pablo





AROUND LA CASA DE LAS CONCHAS

■ COMPAÑÍA STREET

It is the most monumental street of the city; there, we can enjoy the original atmosphere of the past which remains intact, with the grandiosity of the palace and convent atmosphere of last centuries.



Monterrey Palace

■ SAN BENITO SQUARE

The influence of the Maldonado family was extended from La Casa de las Conchas to San Benito Square, one of the places that best has preserved the urban structure born during the repopulation. During the Middle Ages, it was transformed into a suburb of gentlemen and the Church of San Benito turned out to be the centre of one of the sides of the urban nobility, the "benitinos".

■ MONTERREY PALACE:

XVI century and nowadays the Duchess and Duke of Alba's property

It was built as the primogeniture house of the Fonseca Family in the XVI century by the Count of Monterrey, designed by R. Gil de Hontañón. Only one the four projected parts was finished. Although it was an unfinished building, it became a national architectonic pattern.

■ LA PURÍSIMA AND LAS AGUSTINAS

The seventh count of Monterrey decided to found, opposite his palace in Salamanca, a magnificent funerary church kept by the closure nuns of the order of Las Agustinas. There is a contrast between a church designed by Neapolitan architects and the severe construction of the convent, which was designed by local architects. Inside the church there is a magnificent collection of baroque paintings, being the Immaculate by Ribera the most outstanding one.



Façade de la Casa de las Muertes

■ CASA DE LAS MUERTES (HOUSE OF THE DEAD)

Opposite Las Ursulas, the magnificent facade of this house is worthwhile being pointed out; it takes its name from the skulls that are part of the decoration and that also belong to some popular legends.

■ LAS ÚRSULAS

The Archbishop Alonso de Fonseca founded this contemplative nuns' convent, with a church as a burying place. Its funerary sculpture, made by Diego de Siloé, is one of the most valuable of the city.



Patio of the Colegio Fonseca

■ COLEGIO MAYOR FONSECA (FONSECA RESIDENCE HALL)

It was one of the four biggest halls of residence that the University had and it was the great foundation of one of its most important students: the powerful Archbishop Alonso de Fonseca. The design of the building, which was also made by Diego de Siloé, has a classical sense and shows proportion and equilibrium.



■ SAN PABLO STREET

■ EL CLAVERO TOWER

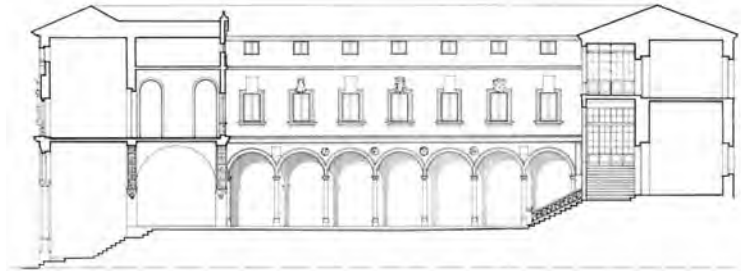
In one of the corners of Colon Square, we can see this tower, built in the XV century; it is worthwhile pointing it out due to its octagonal fortress character. It belonged to an old palace and it is the only preserved military architecture building of the XV century.



El Clavero Tower

■ LA SALINA PALACE

Founded in the XVI century by Doña Pilar Mayor de Fonseca and her husband, it took its name from the fact that it used to be a salt store house until 1880, when the Diputacion bought it in order to transform it into its headquarters. It is Plateresque and it is believed to have been designed by Rodrigo Gil de Hontañón.



Section of the patio of La Salina Palace, showing the level difference between the original house, on the right, and the palace of the XVI century.

■ ABRANTES TOWER AND ORELLANA PALACE

In the place where the old houses of the Archbishop Diego de Anaya were situated, his descendants built the Abrantes Palace, in the XV century; only the tower is preserved, as well as the Orellana Palace which dates back from the XVI century. Both buildings are separated by Jesus Street, where the romantic writer Jose de Espronceda decides that the protagonist of his work "El Estudiante de Salamanca" is going to look at his own death.

Orellana Palace. This palace breaks with the local Plateresque architectural canons thanks to its obvious composition sobriety



Abrantes Tower



OTHER VISITS IN THE CITY YOU CANNOT MISS

■ DOMUS ARTIUM 2002



When Salamanca was named European Capital City of Culture 2002, there was a possibility of a qualitative development concerning the cultural matter. Among other projects and facilities, it was decided to re-open the old provincial prison and transform it into an Art Centre: the Domus Artium 2002.



The Domus Artium 2002 is a referent of contemporary subjects in an environment defined by the patrimony, history and culture. Its exhibitions are an excellent opportunity to enjoy the contemporaneous art and a brilliant counterpoint to the historical visit of the city.

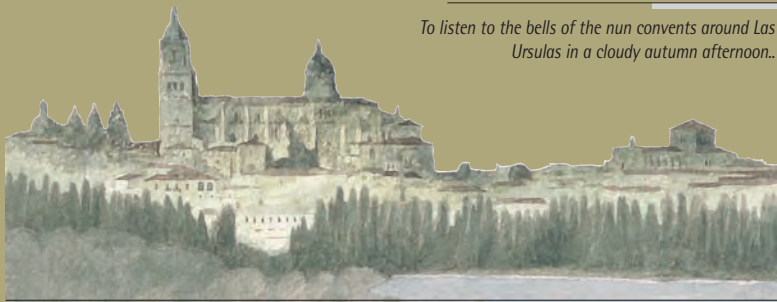
Domus Artium 2002.

The magic hour: WHEN THE CITY THINKS ABOUT ITSELF

D*awn and dusk are two magic moments. The light transforms the inside and the outside, interchanges them, makes them similar; the sunlight covers the façades and the famous people who walked around the city throughout its history are present and talk to us.*

■ A PROPOSAL

To listen to the bells of the nun convents around Las Ursulas in a cloudy autumn afternoon..



■ LOCATION

Salamanca is situated in the west of the peninsula; it is near the border with Portugal and two hour distance from Madrid. If you are travelling from Madrid to Salamanca, you have to take the A-6 road, in direction to La Coruña, as far as Villacastin; there, you have to take the A-50 road to Avila and take the A-50 to Salamanca. If you are travelling from Galicia, Asturias, Leon, Zamora, Extremadura or the west of Andalusia, you can take the A-66 road. From Cantabria, Pais Vasco, Burgos and Valladolid, you have to take the A-62 road.

Apart from the car, you can also come to Salamanca by train; the city is connected by this means of transport to the main cities in the north of Spain. By plane, you can arrive at the nearest airports, Valladolid and Madrid, as there are no scheduled flights to Salamanca.

■ GASTRONOMY

The gastronomy in Salamanca is very famous. It offers tasteful meals, prepared to be able to put up with the cold weather in the area; these meals do not leave us indifferent.

Some of the specialities typical of Salamanca are "chanfaina", which is made of ingredients typical of the area, the "chichas", meal cooked with pork meat, the "hornazo", and the "suckling pig" which is the most representative meal in Salamanca. Among its sweet products, it is worthwhile pointing out its "chochos" which are some kind of anis sweets, and its "bollo maimon", which is similar to the traditional sponge cake.

■ LEISURE AND POPULAR FIESTAS

In this city of university tradition, there is a wide variety of leisure offers which develop all kinds of contents throughout the year. The cultural activity is unstoppable in Salamanca. "Open City", "Fonseca Nights", "Jazz in the street" and many other cultural programmes - theatre festivals, music concerts, ... - make a special atmosphere, day and night, during the months of summer. In autumn, winter and spring, the cultural programme - music, photography, painting, sculpture, scenic arts -, takes place in different magnificent areas; in addition, the new facilities built due to our being the cultural capital city, multiply the possibilities through the cultural programmes of El Liceo theatre or the Art Centre.

Regarding the traditional matter, we can point out "El lunes de Aguas", when, according to the tradition, the students used to cross the river Tormes by boat and take the prostitutes back to the city after the Lent period. Today, it is celebrated with the family and the typical thing to do is eating the hornazo. Other traditional fiestas in the city are San Juan de Sahagun on the 12th of June, and La Virgen de la Vega on the 8th of September.

Nights in Salamanca are a festive custom throughout the history of the city; it is a must to visit the nearby areas of the Plaza Mayor, the old town, from Gran Via Street to the Plaza Mayor itself and the terraces in La Rua street. In the new part of the city, it is worthwhile pointing out Van Dyck Street.

INFORMATION OF INTEREST

■ TOURIST INFORMATION

OFFICES:

Oficina de Turismo de Salamanca. Plaza mayor 32.
Telephone: 902 30 20 02
923 21 83 42

Temporal información .
(From 1 st july to 30 th september)

Bus station.

RAILWAY station.

■ TRAFFIC INFORMATION

Public Department in charge of controlling Traffic.

Telephone: 900 123 505

Traffic Operations Centre
Telephone: 923 19 26 11

■ POST OFFICE

C/ Gran Vía, 29.

Telephone: 923 26 06 07

■ TRANSPORT

Taxis. C/ Astorga, 8.

Telephone: 923 25 00 00

BUS STATION.

C/ Filiberto Villalobos, 71.

Telephone: 923 23 67 17

RAILWAY station.

Paseo de la Estación s/n
Telephone: 902 24 02 02

■ OTHER USEFUL

TELEPHONE NUMBERS

RED CROSS.

Telephone: 923 22 22 22

EMERGENCY CENTRE.

Telephone: 112

NATIONAL POLICE.

Telephone: 091

LOCAL POLICE.

Telephone: 112

CITIZENSHIP INFORMATION.

Telephone: 010

Map of Salamanca: MONUMENTS AND PLACES OF INTEREST

- 1 PLAZA MAYOR
- 2 CASA DE LAS CONCHAS
- 3 UNIVERSIDAD DE SALAMANCA
- 4 CATEDRAL NUEVA
- 5 CATEDRAL VIEJA MUSEO
- 6 CONVENTO DE SAN ESTEBAN
- 7 IGLESIA DE SAN MARCOS
- 8 IGLESIA DE SAN JUAN DE SAHAGÚN
- 9 IGLESIA DE SAN JUAN BAUTISTA DE BARBALOS
- 10 CASA DE SANTA TERESA DE JESÚS
- 11 PALACIO DE GARCIGRANDE
- 12 IGLESIA DE SAN BOAL
- 13 PALACIO DE SAN BOAL
SALA DE EXPOSICIONES SAN ELOY
- 14 CASA DE DOÑA MARÍA LA BRAVA
- 15 IGLESIA DEL CARMEN DE ARRIBA
- 16 PALACIO DE LOS SOLÍS
- 17 TORRE DEL AIRE
- 18 CAPILLA DE LA VERA CRUZ
- 19 CONVENTO DE LAS ÚRSULAS
- 20 PALACIO DE RODRÍGUEZ FIGUEROA.
CASINO DE SALAMANCA
- 21 IGLESIA DE STA MARÍA DE LOS CABALLEROS
- 22 CASA DE LAS MUERTES
- 23 CASA DEL REGIDOR OVALLE
- 24 IGLESIA DEL SANCTI SPIRITUS
- 25 COLEGIO DEL ARZOBISPO FONSECA
CENTRO CULTURAL
- 26 IGLESIA DE SAN BLAS
- 27 CONVENTO DE SAN FRANCISCO EL REAL
Y DE LOS PADRES CAPUCHINOS
- 28 PALACIO DE MONTERREY
- 29 IGLESIA DE LA PURÍSIMA
- 30 CONVENTO DE LAS AGUSTINAS RECOLETAS
- 31 CASA DE LOS SEXMEROS DE LA TIERRA
- 32 IGLESIA DE SAN JULIÁN
- 33 CASA DE LA CARIDAD DE LAS VIEJAS
FILMOTECA DE CASTILLA Y LEÓN
"ARTILUGIOS PARA FASCINAR"
EXPOSICIÓN PERMANENTE.
- 34 CONVENTO DE LA MADRE DE DIOS
- 35 UNIVERSIDAD PONTIFICIA
- 36 CASA DE LOS SOLÍS Y DE MALDONADO RIVAS
- 37 IGLESIA DE SAN BENITO
- 38 IGLESIA DE SAN MARTÍN
- 39 IGLESIA DE SAN CRISTÓBAL
- 40 CLERECÍA COLEGIO REAL
DE LA COMPAÑÍA DE JESÚS
- 41 PALACIO DE LA SALINA
- 42 TORRE DE CLAVERO
- 43 PALACIO DE ORELLANA
- 44 TORRE DE ABRANTES
- 45 IGLESIA DE SAN PABLO
- 46 GALERÍA DEL PALACIO DEL
CONDE DE FRANCO
- 47 CONVENTO DE SANTA CLARA
- 48 CASA DE LOS ÁLVAREZ ABARCA
MUSEO DE SALAMANCA
- 49 ESCUELAS MENORES
- 50 PATIO DE ESCUELAS MAYORES
- 51 CASA RECTORAL
MUSEO MIGUEL DE UNAMUNO
- 52 IGLESIA DE SAN SEBASTIÁN
- 53 PALACIO DE ANAYA
- 54 HOSPEDERÍA DE ANAYA
- 55 CONVENTO DE LAS DOMINICAS
O DE LAS DUEÑAS
- 56 PALACIO EPISCOPAL
- 57 COLEGIO SANTA MARÍA DE LOS ÁNGELES
- 58 IGLESIA Y CONVENTO DE SAN MILLÁN
- 59 FONDA VERACUZ
- 60 COLEGIO DE SAN AMBROSIO
CENTRO DOCUMENTAL DE LA MEMORIA HISTÓRICA
LOGIA MASÓNICA
- 61 CASA LIS
MUSEO DE ART NOUVEAU Y ART DECÓ
- 62 COLEGIO DE CARVAJAL
- 63 CUEVA DE SALAMANCA
- 64 IGLESIA DE SANTO TOMÁS CANTUARIENSE
- 65 COLEGIO DE LA ORDEN DE CALATRAVA
- 66 HUERTO DE CALIXTO Y MELIBEBA
- 67 MURALLA
- 68 PUENTE ROMANO
- 69 PARQUE DE LA ALAMEDILLA
- 70 CAMPO DE SAN FRANCISCO
- 71 PARQUE ARQUEOLÓGICO SAN VICENTE
- 72 PARQUE FLUVIAL
- 73 TEATRO CAJA DUERO
- 74 TEATRO DEL LICEO
- 75 PALACIO DE CONGRESOS Y EXPOSICIONES
- 76 TEATRO JUAN DEL ENCINA
- 77 SALA DE EXPOSICIONES SANTO DOMINGO
- 78 MUSEO DE LA HISTORIA DE LA AUTOMOCIÓN
- 79 MUSEO TAURINO
- 80 DA2. DOMUS ARTIUM 2002





Salamanca

MUSEUM AND MONUMENT

DETAILS

■ NEW CATHEDRAL

Anaya Square and Patio Chico Street
Telephono 923 21 74 76

■ OLD CATEDRAL

Anaya Square and Patio Chico Street
Telephono 923 21 74 76

■ UNIVERSITY

Patio of Escuelas Menores
Telephone: 923 29 44 00 (Extension 1150)

■ CASA LIS (ART NOUVEAU AND ART DECÓ MUSEUM)

Gibraltar Street
Telephone. 923 12 14 25
www.museocasalis.es

■ DOMUS ARTIUM 2002

Avda de la Aldehuela s/n, 37003 Salamanca
Telephone. 923 18 49 16
www.domusartium2002.com

■ SAN ESTEBAN CONVENT MUSEUM

Concilio de Trento Square
Telephone. 923 21 50 00
www.conventosanesteban.es/visita-turistica

■ CASA MUSEO DE UNAMUNO

25, Libreros Street
Telephone. 923 294 400 (Extension 1196)
<http://unamuno.usal.es/centro.html>

■ LA PURÍSIMA CHURCH

Compañía Street
Telephone: 923 21 27 38
www.lapurisimasalamanca.es

■ LAS ÚRSULAS CONVENT AND MUSEUM

Las Ursulas Street
Telephone: 923 21 98 77

FURTHER INFORMACIÓN: www.salamanca.es
www.latiendadeturismodesalamanca.es



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GROUP OF WORLD HERITAGE CITIES

This small guide that we have edited is a part of a wider proposal, a guide that includes the eleven World Heritage Cities in Spain.

The group also includes Eivissa, Alcalá de Henares, Avila, San Cristobal de la Laguna, Santiago de Compostela, Segovia and Toledo, all of them twined, due to the UNESCO distinction. Spain is, in this way, the country which has the most number of cities with this title in the world. In 1993 the group which joins all of them was constituted in order to defend their common rights, study solutions to similar problems and make a joint social and tourist promotion.

