

*hoya* de huesca



Come *and* See



HISTORY AND ART

## THE FIRST SETTLERS

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# 1

## THE FIRST SETTLERS

# 1.1 Palaeolithic and Mesolithic

Visiting the Chaves cave, in Bastarás, is like stepping into a time machine back to the early days of humanity to contemplate Palaeolithic and Neolithic ruins, now devastated by dark interests. During that period, primitive human beings started to manufacture instruments using horns, bones or stone. Caves and mountain shelters provided protection against the harsh climate, and their ceilings and walls were decorated with paintings and engravings.



These primitive societies of hunters and collectors worked in caves, where they depicted quasi-abstract animals. These creations barely feature the human figure.

After the glaciations, the Mesolithic (11000-4000 BC) brought about changes in accommodation preferences: shallow caves, outdoor shelters and dwellings on external mountain faces. Levantine Art appeared in Santa Eulalia de la Peña, featuring animal scenes and human groups, such as in the little cave known as the Covacho de La Raja.

New settlers appeared in the Neolithic, towards 5,000 BC, and introduced the cultures of agriculture and shepherding which put an end to predatory customs as settlers learnt how to obtain food. A new society emerged around the Chaves Cave between 4900 and 4100 BC. Their tools and indented pottery bear witness to their progress, as noted in examples found in Chaves and Orús III, in Cuarte, well as in Apiés, Junzano and Albero Alto, which accommodated farm holdings. In terms of pictorial developments, this period was known for the Schematic Art style, featuring paintings in open, shallow caves, like Chaves, Solencio and La Raja.



*Covacho de La Raja, in Santa Eulalia de la Peña*



# 1.1 THE FIRST SETTLERS

Palaeolithic and Mesolithic

# 1.2 Neolithic and Metal Age

This period saw the emergence of proto-metallurgy and witnessed an increasing occupation of the plain. These outdoor settlements, such as Fornillos de Apiés, Santa Quiteria de Bolea or Peña del Mediodía de Piracés, will replace caves, with important shelters in Cuatro Vientos in Santa Eulalia la Mayor.

The first permanent dwellings in hillocks appeared during the Bronze Age (1800 BC): Santa Quiteria de Bolea, Cabezo del Lobo de Albero Alto, Castellones de Monflorite... Stable accommodation led to high population rates, an advanced production system and the specialisation of shepherding and agriculture. Trading activities were spawned during this period, and populations started to import innovative work methods and incorporate different customs, which, in turn, generated suspicions and the creation of primitive defensive fortifications.

*Neolithic tools. Museo de Huesca*

*La Piatra Dolmen. Belsué*

Interments in dolmens became widespread during the Chalcolithic (2600-1800 BC), giving way to megalithism, especially in mountain areas, such as La Artica in Salas de Panzano, El Palomar in Nocito and La Piatra in Belsué.

Towards year 1100 BC –late Bronze Age–, evolutionary developments led to the creation of a new funerary system: bodies were incinerated and ashes were deposited in urns, during a period known as the “urn field” age.

The population now had new needs which were quelled with the emergence of a new material as of 700 BC: iron. During the second stage, after 350 BC, a great many populations rose against Rome. The Iberians settled in the hillock that now accommodates Huesca, and built the city of Bolskan, where they coined their own currency.





## 1.2 THE FIRST SETTLERS Neolithic and Metal Age

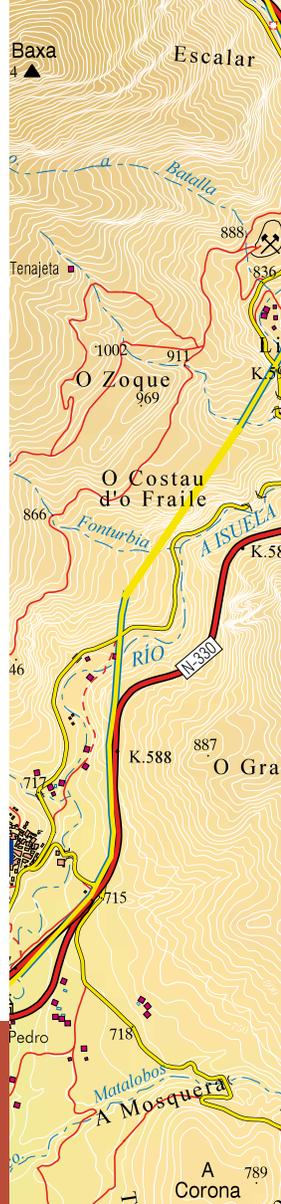
# 1.3 R1. La Piatra Dolmen



The route towards this megalithic creation takes the Huesca-Apiés road (HU-324) to the Santa Eulalia de la Peña exit, known in the area as Santolarieta, which is well worth a visit to contemplate the stunning San Joaquín transept.

After this detour, the itinerary continues along the road towards the Belsué reservoir and the eponymous shelter. At km 17 –by Collada de Tabesada–, cars can be parked by a track before the itinerary continues on foot up a steep hill towards La Piatra dolmen –also known as the Belsué or Gargantal dolmen. The walk takes about 15 minutes.

This southeast-facing megalithic construction was built in the late Neolithic-Chalcolithic (III millennium BC). It measures 1.75 m long and is 1.40m. wide.





## HISTORY

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# 2

## HISTORY



## 2.1 Romanisation

A new culture penetrated Huesca during the second half of the III century BC: Rome. After the Roman armies defeated Iberian military leaders and gained control over the area, a period of complete collaboration with indigenous leaders began as Rome increased its presence in the area, as noted in the proliferation of agricultural and farm holdings, such as: Anzánigo, Antillón, Quinzano, Plasencia, Vicién, Angüés, Arascués, Apiés, Bolea, Gurrea...

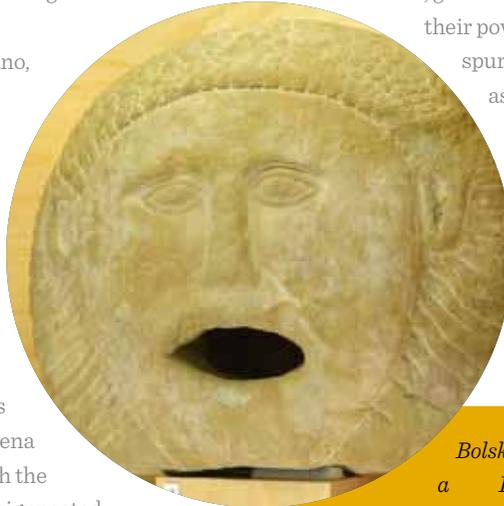
As well as the two main thoroughfares towards the Pyrenees and the route joining the Mediterranean and the Bay of Biscay, other courses included the route up the Tena Valley or the course through the Flumen meadow. All were signposted with milestones, and accommodated different populations: Cuarte, Siétamo... A number of notable infrastructures, such as the Quicena aqueduct, were developed during the Osca period.

The Visigoth era commenced after the fall of the Roman Empire, in the 5th century. No great changes were introduced during this epoch, and the population implemented the same structures for economic management and social organisation. The latter was based on bishoprics which, given the urban crisis, increased their power in rural areas,

spurring hermitages such as San Martín de la Valdonsera, la Virgen de la Peña and San Julián de Lierta.

*Iberian fountain  
(Museo de Huesca)*

*Roman road. Pertusa*



*Bolskan, now Osca, became a Roman municipality equipped with multiple services, and the centre was surrounded by walls, as expected of the capital of Uesctania. Being the capital of the region required an excellent network of infrastructures, such as the road from Caesaraugusta to Summus Pyrenaeus, and the course between the Mediterranean and the Bay of Biscay that crossed the region through Pertusa, which still preserves a long section of the road.*



## 2.1 HISTORY

### Romanisation

## 2.2 Quicena Aqueduct (PR-HU 45)



The Roman village of Osca required a good water supply system. Not only to service the population of the city, but –more importantly– to water the innumerable orchards and crops that provided food for an increasingly large population. Hence the creation of this work of Roman engineering, one of the symbols of the flourishing Hispanic-Roman past in the lands of La Hoya de Huesca.

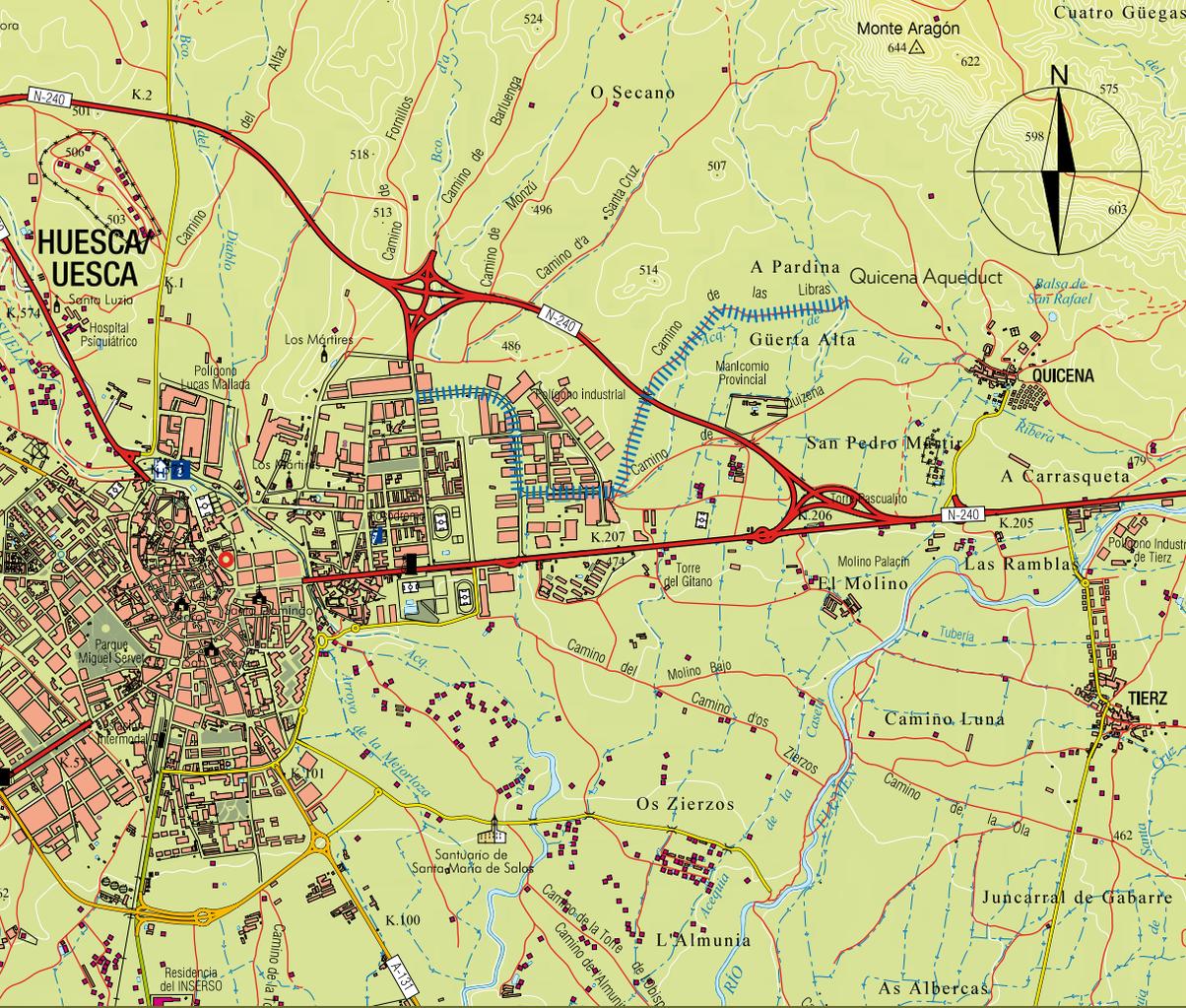
The route to Quicena Aqueduct commences by following the sign for the PR-HU 45 at Calle División 52 in the Monzú industrial estate (468 m), in the NE of the capital of Huesca. The proposed itinerary departs from a longer path (11.8 km) that travels along Saso de Monteragón, towards the medieval fortress, always towards the NE.

The route travels East along Ronda de la Industria before departing from the industrial estate along Calle de las Artes Gráficas. At the end of the road, the itinerary turns towards the NE, along a service track that leaves the industrial warehouses to the left and former farm lands to the right. This connects with road N-240.

After crossing the road, the route continues initially towards the NW, between farm lands. The course follows road PR-HU 45 which changes direction and heads towards the E, to the right.

The route continues between cereal crops until Las Canales ravine, and then moves eastwards –straight ahead–, ignoring a track that appears to the right. The sign for Quicena Aqueduct (471 m) appears ahead located to the right a few yards from the track. The construction was built using first rate stone ashlars, and was designed to carry water from river Flumen to the Roman city of Osca, contemporary Huesca.





## 2.2 HISTORY

### Quicena Aqueduct

## 2.3 Muslim domination

In the early 8th century, Muslims from the North of Africa obtained control over the territory after reaching agreements with the indigenous population, although they did clash initially with the ruling class. Governors were appointed and the area experienced a period of stability ruled by the central authorities in Córdoba and, as of 1015, to the Taifa of Saragossa.

These calm years were followed by an era of military clashes which saw the creation of fortified structures or husun, such as Bolea, Piracés, Gabarda, featuring a military area in the top section, dwellings in the middle section, and an external area defended by walls and designed to protect produce and cattle.

The city of Huesca was equipped with an alcazaba (citadel) or zuda, a large mosque (now the cathedral), other smaller mosques, shops, commercial venues, a Mozarabic church (now the Church of San Pedro el Viejo) and two hydraulic systems that supplied water to the population from Nueno and Monteraragón.

*Huesca's Wall*

*Peña del Mediodía, Piracés*

The rural area was organized around “almunias,” small farm holdings or holdings owned by major landowners.

Huesca, which bordered with the Christian territories in the North, was known as the Upper Limit of Al-Andalus. Things ran smoothly with the inhabitants from the northern areas until the 10th century, when a period marked by military clashes broke out and required the creation of fortified structures or husun, such as Bolea, Piracés, Gabarda, with a military area in the top section, dwellings in the middle section, and an external area defended by walls and designed to protect produce and cattle.





## 2.3 HISTORY

Muslim domination

# 2.1

## Christian conquest

Backed by the Carolingian Empire and taking advantage of the weakened Muslim power caused by the Caliphate of Córdoba splitting into taifas,

in the early 11th century, the Christians from the Pyrenees area started to threaten and seize territories.

The construction of fortresses like Loarre and Montearagón played a pivotal role to submit and attack the Muslims.



After seizing Ayerbe and its environs in 1083, the Kingdom of Aragon prepared to attack Huesca. Peter I conquered the city in 1096 during the Battle of Alcoraz. In 1101, after the fall of Bolea, the whole of La Hoya de Huesca was controlled by Christians.

During the Medieval era, La Hoya was structured into small feudal estates, with the exception of the abbacy of Montearagón and the cathedral of Huesca. These secular and ecclesiastic lords ruled over their domains with impunity and fierce control.

*Virgin. Loarre church*

This new order transformed Huesca's infrastructures: mosques became churches, the main mosque became the Cathedral, and the Mozarabic church became the Church of San Pedro el Viejo, a superb Romanesque construction built in the 12th century. The Muslims were relegated to the quarter of San Martín, the Moorish quarter, and the centre was taken over by Christian settlers, many of whom arrived from France.

In the 13th century, landowners and traders claimed a role in the government and the city organization, they were the "good men" that signed agreements with the infanzones (noblemen) to preserve the power. Relationships with the king were not always smooth, since Huesca always remained slightly rebellious. The city entered commercial circuits with the boom of the textile industry.

The territories of La Hoya de Huesca were inhabited around the church area and were granted population charters, like the one Alfonso II granted the village of Almodévar. Casbas is another interesting example, given that it emerged from the concentration of settlements around a monastery in 1172.



The 14th century was marked by a deep crisis that affected the whole of Europe. The Black Death spread around the continent and halted the advances that had taken place throughout the two previous centuries. The capital city of Huesca lost almost half its population and some rural settlements disappeared completely. Furthermore, extreme conflicts appeared as the manor houses fought to defend their prerogatives.



*San Pedro el Viejo. Huesca*

*San Miguel de Foces. Ibieca*

## 2.4 HISTORY

### Christian conquest

## 2.5 Romanesque art in la Hoya de Huesca

A unique and undefined style emerged during the early Medieval era: Romanesque. This artistic style has left an important number of examples in Aragonese lands and, therefore, in La Hoya de Huesca, ranging from those made by local workers which are, obviously, simpler, to other more notable examples that incorporate the canons implemented by the architectural schools of the time.

This artistic manifestation became widespread, and numerous and valuable constructions appeared in the shape of architectural, sculptural and pictorial examples that denote a wise combination of the natural medium and human contributions. These characteristics account for its wealth, boldness and exclusiveness.

Many smaller constructions also appeared during the period, tiny churches and hermitages, as important and essential as the aforementioned, which have borne witness to historical periods and special circumstances, and which, despite their size and their anonymous authors, stand as benchmarks of quantity and quality in these lands. They are also the most notable artistic manifestations that dot this territory today.

This artistic style has left a long list of examples in La Hoya de Huesca attached to different schools –the Jaca school, constructions in the style of the Serrablo ensemble or more popular artisans–, such as the unfinished church of Santiago in Agüero, a large building with magnificent sculptures, particularly the façade with the tympanum and the capitals, most notably the capital depicting a ballerina; or monasteries as astonishing as San Pedro el Viejo in Huesca, with its stunning church and the sculptural excellence of the capitals in the cloister, or Casbas, erected following Cistercian canons, where the lines of the church and the cloister already announce the coming artistic style: Gothic.

There are also an endless number of churches and hermitages in all the regions and localities in this area, like San Juan de Rasal with an apse constructed following the postulates outlined for Serrablo churches, San Pedro de Ayerbe with an

The Castle of Loarre is the best example of military architecture from this period in the whole of Europe. It is preserved in its entirety and stands out for its defensive system, the stunning church, the Mirador de la Reina (viewpoint) and the towers known as Torre del

Homenaje and Torre de la Reina.



## 2.5 HISTORY

Romanesque art

## 2.5 Romanesque art en la Hoya de Huesca

airy tower, the sober lines of Concilio, Centenero and the different examples in the church and the multiple hermitages, Casas de Nuevo, the unusual layout and structure of Blecua, Bespén, Chibluco with notable engravings on the façade, and the vast and intricate areas in the crypt of Pertusa, Arraro, Sieso, the hermitage with the trefoil chevet in Nuestra Señora de los Dolores de Monflorite, Belsué and Santa María de Belsué with their flat chevets decorated by the Lombard school, the grandiosity and airy apses of Murillo de Gállego, Yeste, the hermitage in Riglos, the primitive hermitage of Sescún in the middle of the Guara mountain range, designed according to the canons of Serrablo churches, the loneliness and charming beauty of La Fabana, the hermitage of Salillas in Junzano, Angüés or the solid structure of the hermitage of Agudos in Alcalá de Gurrea, which dominates the environs and already introduces the first traces of Gothic art in these lands.

Many notable castles were also built during this period –renowned for their size and their historical relevance–, including the aforementioned castle of Loarre, the castle of Montearagón, noted for

the series of historical references that lead all the way into the 19th century and almost to present times, and the castles in Ayerbe, Sarsamarcuello, Santa Eulalia la Mayor, the castle in the upper section of Peña del Sen or San Miguel del Salto de Roldán, Novales and Almudévar. The Royal Palace of Huesca is a magnificent construction that has exceptionally combined civil and military uses and is now part of the city's Museum.



*Canete. Concilio*

*Crypt. Pertusa*

*Montearagón castle. Quicena*





## 2.5 HISTORY

Romanesque art

# 2.6 Location of Romanesque art

Defensive systems

- 1 Castle of Loarre
- 2 Castle of Marcuello
- 3 San Miguel (Salto Roldán)
- 4 Santa Eulalia la Mayor
- 5 Montearagón
- 6 Novalés
- 7 Huesca
- 8 Almudévar





Religious constructions

- 1** Centenero
- 2** Triste
- 3** Agüero
- 4** Riglos
- 5** Rasal
- 6** Concilio
- 7** Sarsamarcuello
- 8** Loarre

- 9** Bolea, Hermitage of Mueras
- 10** Las Casas de Nuevo
- 11** Alcalá de Gurrea
- 12** Belsué
- 13** Santa María de Belsué
- 14** Chibluco
- 15** Monflorite
- 16** Blecua
- 17** Bospén
- 18** Sieso de Huesca
- 19** Huesca
- 20** Ayerbe
- 21** Murillo de Gállego
- 22** Pertusa
- 23** Yeste



HISTORY  
Location of Romanesque art

## Gothic art en la Hoya de Huesca

There are many magnificent examples of Gothic art in the lands of La Hoya de Huesca. The first constructions that were built during the onset of the movement followed the new postulates and, at the same time, maintained certain traces of the previous artistic style, the Romanesque, as they introduced elements that verged towards the Gothic style, most notably ogival arches in vaults, façades and other architectural and decorative elements.

There are examples, mainly hermitages, in San Miguel de Barluenga, Santa Águeda de Loarre and San Miguel de Foces, whose construction shows elements dated from the transition from the Romanesque to the Gothic style towards the foot of the church, and also feature sections where the latter –Gothic art– was in full swing, especially in the chevet, with large polygonal apses expanded by ample openings in the ogival arches and decorated with Gothic tracery, boasting an intricate interior rib system supporting the vaults.

*San Miguel de Barluenga*

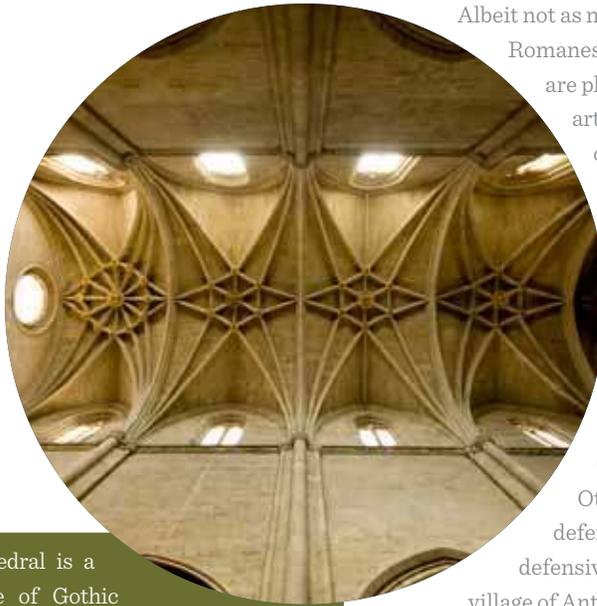
These notable and interesting constructions accommodate a unique and exceptional element that can be found in the region of La Hoya de Huesca and in a good part of the rest of Aragon: the ensembles of French Gothic mural painting from the late 13th and early 14th centuries. Stunning examples can be seen in the San Miguel de Foces route in Ibieca **1**, Santa María del Monte in Liesa **2**, the parish church in Arbaniés **3**, San Miguel in Barluenga **4** and the hermitage in the graveyard in Igríés. **5**





## 2.7 HISTORY

Gothic art



Huesca's Cathedral is a prime example of Gothic architecture. The construction is outstanding for the Latin cross plan with ogival arches and groin vaults. The construction boasts a polygonal chevet, with visible decorative elements in the geometric forms of the openings and, especially, in the heavily adorned front of the façade, which combines geometric motifs with magnificent sculptures on both the jambs and the tympanum.

Albeit not as numerous as the Romanesque constructions, there are plentiful examples of Gothic art in the region which are of great value and interest for the area and for art history as a whole. Some examples appear in monastic ensembles, such as the church of the convent of Las Miguelas in Huesca, a sober building with clear Gothic lines and forms. Others are late Medieval defensive areas, such as the defensive system built around the village of Antillón, whose urban layout was dotted with walls and gates. Gothic art also appears in churches, most notably in the tower of the church of Loarre, which shows initial traces of Renaissance styles.

*Huesca's Cathedral*



## 2.7 HISTORY

Gothic art

## LEGEND AND HISTORY

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(Castle Route) 36



# 3

## LEGEND AND HISTORY

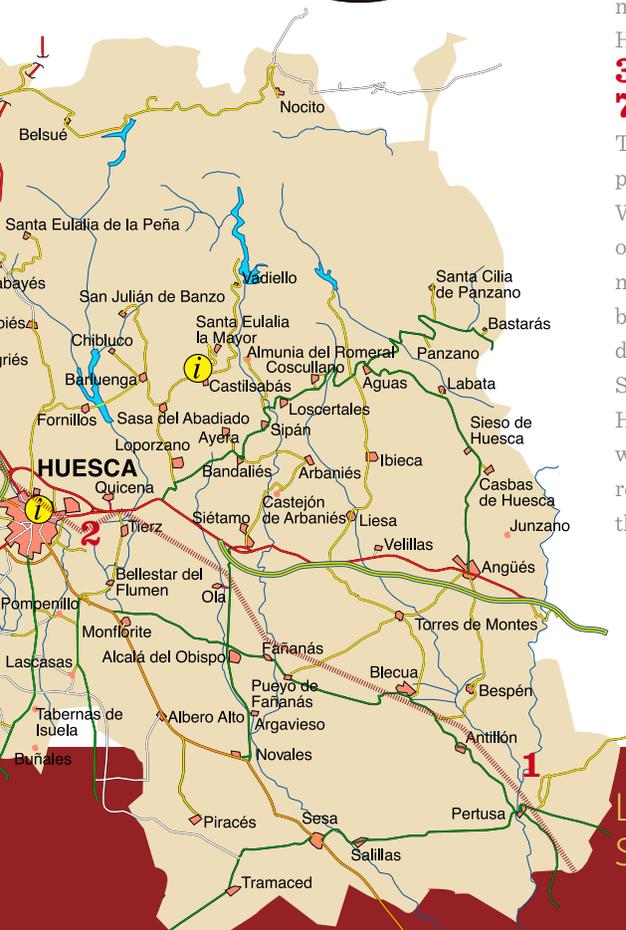




This section of Saint James' Way departs from Montserrat and enters Aragon through Albelda. The Way enters La Hoya de Huesca through **1** Pertusa and heads to Huesca, calling at the sanctuary of **2** Santa María de Salas, whose mirror acts as a symbol of the path in La Hoya de Huesca. From the capital, the itinerary traverses **3** Bolea, **4** Aniés, **5** Loarre, **6** Sarsamarcuello, **7** Riglos and leaves the region through **8** Ena. These 5 stages capitalize the layout of the Roman path that linked Lérida and Huesca. Saint James' Way in La Hoya de Huesca has been visited by over 5,000 pilgrims over the last three years, mainly thanks to the collaboration between the Asociación Oscense de Amigos del Camino de Santiago and the region of La Hoya de Huesca, institutions which have played a pivotal role promoting this section of the route.



*Virgen de la Peña hermitage. Aniés*



## LEGEND AND HISTORY Saint James' Way in La Hoya

# 3.3 The Holy Grail



Peña Gratal



Altarpiece in Almudévar parish church

Alcalá de Gurrea parish church



## 3.3 R3. Ruta de los Castillos (Castle Route)



Distance: 29,1 km

Positive slope: 868 m

Negative slope: 792 m

Maximum altitude: 1.061 m

Minimum altitude: 566 m

The itinerary commences at the public park in **1** Ayerbe along the marked path that departs from road A-132. The path travels between crops and –after crossing a ravine–, it enters **2** Linás de Marcuello, located at the foot of two interesting hermitages. From here, the itinerary follows a detour marked as GR 1 and signposted towards the Castle of Marcuello. The route continues along a section of the path, upwards towards the hill accommodating the ruins of the fortress and the hermitages of San Miguel and Nuestra Señora de Marcuello, which offer stunning panoramic views of La Hoya de Huesca.



From here, take PR-HU 99, a route towards the W to visit Mirador de los Buitres (Vulture Viewpoint), a privileged enclave that affords stunning views of the Mallos de Riglos and the abundant colonies of birds of prey that populate the cliffs. After visiting the viewpoint, the route continues eastward along GR 1 –towards the **3** castillo de Loarre–, surrounded by luxurious vegetation and visits a magnificent gall forest (10 km). The castle is accessed through an old cattle track.

The route takes a trail marked to the E, which descends towards a crossing with another track, which continues in the same direction until Aniés, through an old path marked almost entirely as PR. After crossing this locality, the route continues along a short section of the road until a track appears on the left which leads to **4** Bolea.



# 3.3 LEGEND AND HISTORY

## Ruta de los Castillos (Castle Route)



## MODERN ERA

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# 4

## MODERN ERA

# 4.1 The 16th century

The Black Death took its toll on the region, which was still fighting the effects of the late medieval crisis, and severely diminished the population. The expansion of the Empire slightly improved the scarce demography, and also increased the price of cattle and farm produce. New construction commissions, such as building or expanding churches, councils or workshops, energized the static economy.

Gothic architecture lived on in the Collegiate Church of Santa María

*Collegiate Church of Bolea*

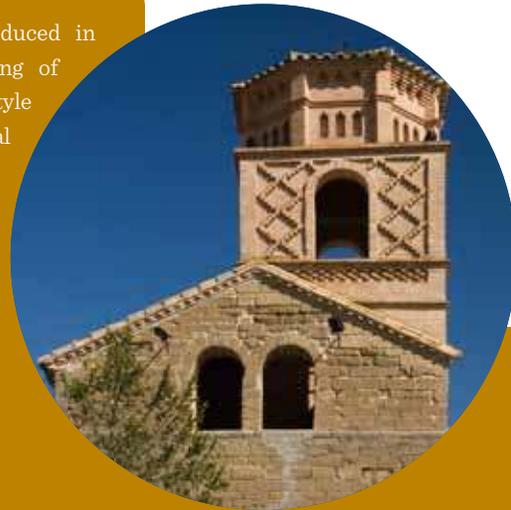
*Mudejar tower: Nueno*

The Renaissance style was introduced in the 16th century, at the beginning of the Modern Age. Initially, the style continued to implement medieval elements, particularly in the Mudejar style, as noted in the bell towers of the churches of Alcalá de Gurrea, Montmesa or Nueno.

la Mayor de Bolea (1535-1536), with its hall church plan (hallenkirchen) and starred groin vaults. The Renaissance style was introduced in the banded columns, the cylindrical columns,

the fluted shaft, the ornamented capitals and the northern façade decorated with a trabeated portico. The most stunning piece is, however, the main altarpiece. Works commenced in the 16th century by the master of Bolea, showing Italian influences harmoniously combined with Flemish inspiration.

The theme focuses on scenes of Christ and the Virgin's life, distributed in 20 tempera paintings and 57 polychrome wood carvings, the latter produced by Gil de Brabante.





With the arrival of the 16th century, religious architecture turned back to classical elements: fluted columns, Ionic, Doric and Corinthian capitals, and triangular, semicircular or divided façades. The tower of the church of Santa María de Pertusa, crafted in stone following classical styles, is a notable example. This Herrera construction, built in the last third of the 16th century, consists of four structures developed on a hexagonal plan.



As regards the civil architecture, the typology used in Aragonese houses incorporated Italian influences, which favoured four-storey constructions: basement, ground floor, main floor, and false floor, made in stone and brick. The constructions were finished off with a gallery of small arches at the top and protruding eaves.

*Pertusa Tower*

*Huesca's City Hall*

## 4.1 MODERN ERA The 16th Century

## 4.1 The 16th century

The Palace of the Marqueses de Urriés, also known as the Palace of Ayerbe, is a magnificent example. This monumental construction follows a Renaissance layout with an interior courtyard. Although works may have started in the 14th century, most of the property was built during the late 16th century. The façade has three floors and the interior preserves rooms with coffered ceilings and a staircase that opens onto a loggia of arches.

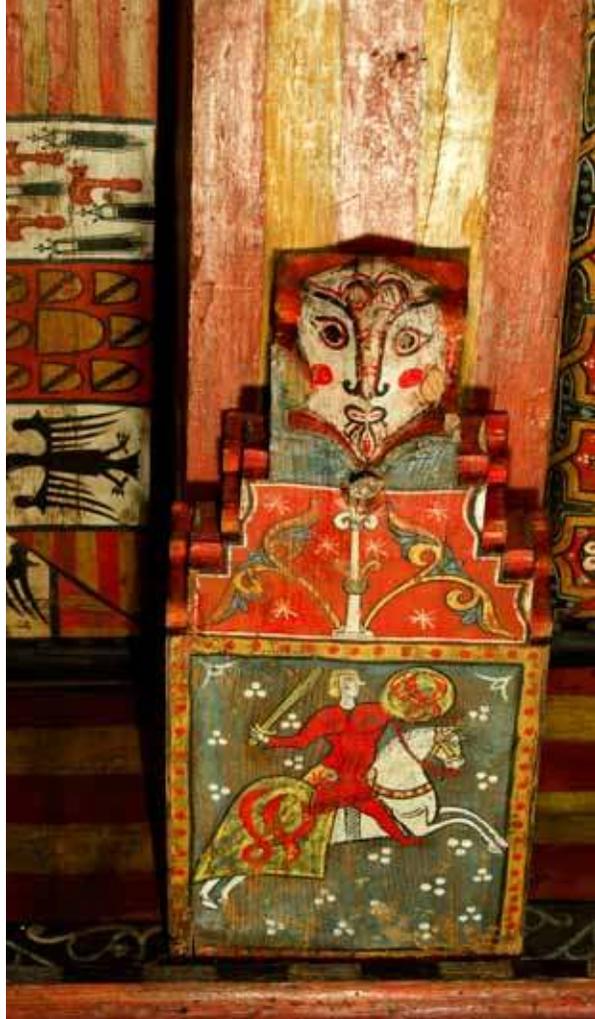


The city of Huesca is home to the Palace of Los Villahermosa, which has an open central courtyard with a skylight, with quarters fanning out from the central construction. The 14th century Mudejar alfarje (wooden ceiling)

is the most notable element. The 16th century Climent House is another notable example with its large windows on the first floor.

*Detail of the façade of the church in Sesa*

*Alfarje (wooden ceiling) from the Palace of Villahermosa. Huesca*



Bolea boasts several small palaces: Castro, Salvador, Ponz, Monreal, with a semicircular arch and three floors, the lower in stone, and the first and second in brick, with balconies and windows. The ensemble is finished off with wood or stone eaves.

This period also saw the construction of a good number of councils, such as the Council of Huesca, created between 1569 and 1579 on the foundations of the 15th century casa de concejo (council). The building has a rectangular plan and three floors flanked by fortified towers.



*Main Altarpiece in Huesca's Cathedral*

Sculpture in Aragon boomed during the Renaissance, most specifically during the 16th century. Altarpieces were the most widespread artform, using polychrome wood and alabaster. There were two main studios in La Hoya de Huesca. The first was run by Gil Morlanes el Viejo, author of the main altarpiece in Montearagón (1506 and 1511, currently the Diocesan Museum of Huesca), the artwork that introduced Aragon to the Renaissance. His alabaster creation focuses entirely on the figure of Christ, accompanied by scenes of the preaching of San Victorían, the Pietà or the Massacre of the Innocents. The other studio was run by Damián Forment, author of the main altarpiece in the Cathedral in Huesca (1520). His creation is a three-fold altarpiece depicting scenes of the life of Christ, combined with scenes from the Old Testament.

## 4.1 MODERN ERA The 16th Century

## 4.1 The 16th century

An altarpiece trend emerged in villages like Almodívar, with notable pieces devoted to La Asunción and Virgen del Rosario in the Parish Church of San Lorenzo; or Santa Ana in Montmesa. Apart from the altarpieces, choir stall masonry was another stunning artform, with notable examples such as in the Church of San Pedro el Viejo in Huesca (1506 and 1507).



*Santa Ana. Montmesa*

*Altarpiece devoted to San Cristóbal. Church of San Pedro el Viejo. Huesca*

The last third of the 16th century was characterised by the introduction of Mannerism. Artists including Juan Miguel de Orliens, Juan de Berroeta and Juan de Alí crafted altarpieces for the Church of San Pedro el Viejo and the hermitage of San Jorge in Huesca.

Apart from the aforementioned masterpiece of Renaissance painting, the Bolea altarpiece, many foreign artists introduced new pictorial forms from Italy and Europe. This led to the creation of pieces such as the Sagrada Familia (Holy Family) attributed to Vicente Masip (1540-1545), from the Sipán parish church, now the Diocesan Museum of Huesca; or the altarpiece of La Piedad from the Monastery of Nuestra Señora de Casbas, which dates back from 1550.

Jerónimo Cosida introduced La Hoya to pictorial Mannerism, which would strongly influence the art of Rafael Pertús and Tomás Pelliguet. Artists such as Juan de Ortiz, worked on the altarpiece devoted to San Cristóbal in the Church of San Pedro el Viejo in Huesca.



# 4.1

MODERN ERA  
The 16th Century

## 4.2 R 4. Pertusa-Fañanás



Distance: 17,2 km  
Positive slope: 306 m  
Negative slope: 394 m  
Maximum altitude: 534 m  
Minimum altitude: 352 m



The itinerary commences in Pertusa, which boasts a stunning Herrera-style tower in the church of Santa María, from the 16th century. After crossing the bridge over river Alcanadre, the route continues along the track for a few yards, until it connects with road A-1217, where it carries on between crops towards Antillón, towards the NW.

Just before reaching the village, the route continues along a path that appears to the right, just after the cemetery. After reaching Antillón, the route goes round the village and continues along the track towards the Baroque hermitage of San Gregorio, a popular construction from the 17th century. This location is also noted for the paintings on the walls and the 17th century communal bread oven. Continuing to the West, once again surrounded by crops, the route meets up with the road.

The itinerary follows the road until Pueyo de Fañanás and the 16th century parish church, which underwent alterations during the 18th century. The village stands out for its interesting popular architectural constructions, such as the unique Calvary consisting of three crosses, which are preserved in an excellent state of conservation.

The route continues along a track to the West towards the village and crosses river Guatzalema and reaches Fañanás, surrounded by cereal crops. The village is noted for the 17th century Baroque Church of San Juan Bautista, built on the remains of an ancient medieval castle. The village also has notable 18th century popular architectural constructions, as well as a bread oven from 1091 which is considered the oldest of its kind in Aragon. In fact, this village accommodates the Bread Interpretation Centre.





# 4.2 MODERN ERA

## Pertusa-Fañanás

## 4.3 The 17th and 18th centuries

The crisis worsened with the arrival of the 17th century, when production ground to a halt and houses and lands were abandoned as wealthy families started to emigrate. Furthermore, the religious Reform that took place in the 16th century encouraged the fortification of and the creation of barriers in mountain passes in the Pyrenees, and triggered wars that impoverished the lands. Bishopsrics increased their power over monasteries, although La Hoya witnessed the separation of the abbacy of Montearagón, which was reduced to small hamlets with scarce production.

Nevertheless, the most important event took place when the Moorish were driven out of the territory in 1610. The Moorish settlers that had formerly generated wealth were replaced by Christians, and the estates fell to ruin during the process. The plagues the area suffered between 1630 and 1631 and, particularly, between 1648 and 1654, as well as the War of Catalonia (between 1640 and 1652) fuelled a crisis that

marked La Hoya de Huesca for decades. However, intellectually, the crisis encouraged creativity and human sensibility thanks to the emergence of the figure of patrons and collectors such as Lastanosa.



The strong sense of religion triggered the construction of convents, inspired by the Jesuit model of the classical Roman Baroque: Latin cross plan, side chapels, undefined transept, straight chevet, barrel vaults with lunettes and classical Herrera forms. Artists such as Juan de Ortiz, worked on the altarpiece devoted to San Cristóbal in the Church of San Pedro el Viejo in Huesca.



The Baroque architecture of the 17th and 18th century continued to implement Mudejar lines and Italian décor, but was transformed by the introduction of Solomonic columns towards 1637.

The El Escorial model was introduced in the Church of Nuestra Señora de Loreto in Huesca, with works by Juan de Herrera and Jerónimo Bocanegra, who created a rectangular temple with three naves. The Royal Basilica of San Lorenzo in Huesca (1607-1624) is a similar construction. The polygonal tower and the atrium by the entrance are remnants of the primitive Gothic temple. The atrium opens onto the 18th century Baroque façade by José Sofi.

Some of the convents built during the 17th century include Los Dominicos in Huesca,

now the Parish Church of Santo Domingo and San Martín, constructed between 1687 and 1695, following the Jesuit model; and the convent of La Encarnación or the Calced Carmelites of San Miguel, known as Las Miguelas; alongside the convents of Santa Teresa and Virgen del Pilar, also in Huesca.



**PR 141. Technical data.**  
**Itinerary around**  
**the Loreto Wetland**

Distance of the route: 8.2 km  
Accumulated positive slope: 58 m  
Accumulated negative slope: 58 m  
Maximum altitude: 481 m  
Maximum altitude: 458 m

*San Lorenzo. Huesca*

# 4.3

## MODERN ERA

### The 17th and 18th centuries

# 4.8 The 17th and 18th centuries

As regards art in the rest of the region, formal and compositional unity was achieved in the 18th century with the construction of the Church of La Asunción in Almudévar or the Parish Churches of Quicena, Liesa, Sangarrén, Nuestra Señora de la Soledad in Bolea and Santa María in Pertusa. These buildings were decorated profusely with sculptures and paintings, and some feature stunning altarpieces.

Civil architecture continues to embrace the model of Italian Renaissance palaces, which was employed in different small palaces in Huesca, such as Casa Oña, from the



Baroque sculpture took off in 1637, with the use of materials including wood, plaster and alabaster in altarpieces, sculptures with bases and funerary sculptures or baldachins. The 17th century left interesting wood carvings and sculptures created by anonymous artists, showcased in convents or in the cathedral in Huesca.

17th century, or Casa Claver, constructed between the 17th and 18th centuries. Other municipalities also have notable examples. The University of Huesca, now the city's Provincial Museum, is a unique monument, whose construction commenced in 1690.

The altarpiece of the Basilica of San Lorenzo in Huesca is a prime example. This innovative structure, which was commenced in 1648, uses Solomonic columns.

Altarpiece carpenter artists such as Gaspar Ramos or Tomás Vicién, author of the altarpiece in the chapel of the Sertorian University of Huesca, were the trademark of 18th century art. These art forms were the magnum opus of this century, especially altarpieces in the Churriguera style, such as the one in the Church of Santo Domingo in Huesca. Other notable examples can be seen in the Church of San Pedro el Viejo and the Convent of Santa Clara, also in Huesca.

*Virgen de Casbas Sanctuary, Ayerbe*



## 4.3 MODERN ERA

The 17th and 18th centuries

## 4.3 The 17th and 18th centuries

However, altarpieces were not only made in the capital, and many villages boast these Baroque artworks in their churches: Bolea, Esquedas, Chimillas, Loarre, Montmesa and Casbas.

As regards painting, throughout the 17th century religious canvases and portraits were the main art forms. Modest painters were influenced by Flemish landscape painting and by Italian compositions and engravings.

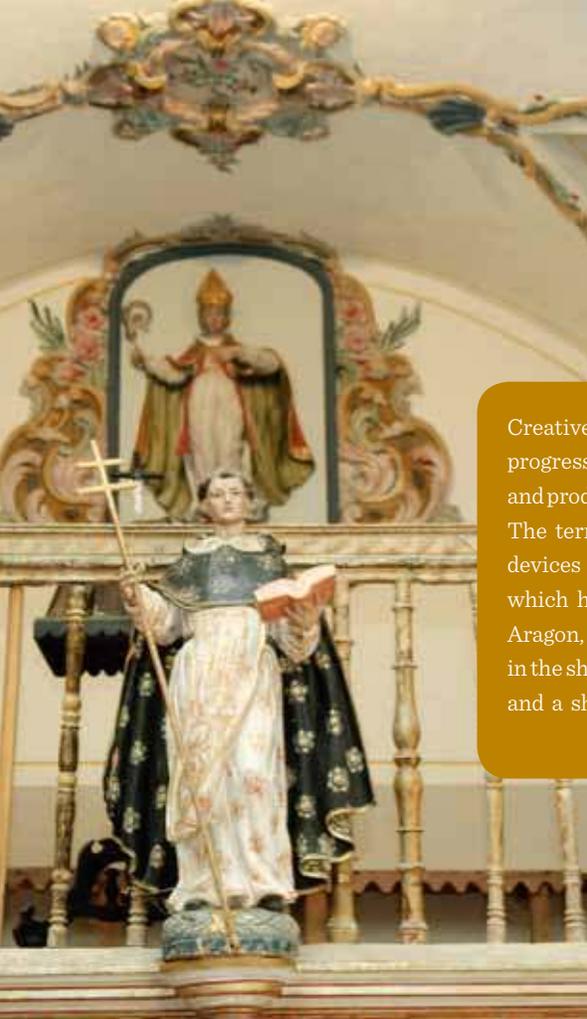


The main pictorial artist was Jusepe Martínez, with ties to the Lastanosa circle. In the mid-17th century, Antonio Bisquert created several paintings

for the Basilica of San Lorenzo, and Juan Galván painted portraits of the Aragonese monarchs for the Huesca Town Hall. Vicente Berdusán and Bartolomé Vicente –author of paintings for the altarpieces of the Church of San

*Santo Domingo. Huesca*





Pedro el Viejo and the Basilica of San Lorenzo in Huesca – stood out in the second half of the 17th century.

José Luzán, Francisco Bayeu –author of a portrait of Paula Melzi de Palafox (1775)–, Manuel Bayeu and Francisco de Goya, author of the portrait of Antonio Veyán, professor at the Sertorian

Creative developments contrasted with the scarce industrial progress noted during the 18th century, given that the social and productive organisation was based on ancestral activities. The territory still boasts several Medieval mills and other devices that started to fall into disuse. The Enlightenment, which had a strong influence on other parts of Spain and Aragon, did not reach the region. The only progress appeared in the shape of several innovations regarding encyclopaedism and a shy attempt to force the lords to put an end to their Statism.

University (1782) –reminiscent of Velázquez’s compositions–, all worked in Huesca in the 18th century.

*Virgen de la Peña hermitage. Aniés*

## 4.3 MODERN ERA

The 17th and 18th centuries

## THE CONTEMPORARY PERIOD

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# 5

## THE CONTEMPORARY PERIOD



# 5.1 From the War of Independence to the Restoration

The Napoleonic invasion of 1808 stirred up a society based on the Ancient Regime and recovered guerrilla warfare, with figures such as Perea and Villacampa, and led to the signing of the constitution in Cádiz in 1812. However the desire to cut back the power of the Ancient Regime was thwarted by Ferdinand VII, who maintained the prerogatives standing before the War of Independence. Apart from a liberal period (1820-1823), the monarch ruled with absolute power, as in past times.

On the financial side, La Hoya de Huesca was destroyed by warfare, hunger and the plague. Furthermore, the introduction of fiscal taxes for the population prevented society from achieving greater equality. In fact, the coming conflicts confronted Elizabethans and Carlists in 1835. Mendizábal (1836) and Madoz (1855) appeared in the midst of that conflictive environment and implemented their seizure of ecclesiastic assets. The idea of putting an end to the useless ecclesiastic estates led to the neglect of many artistic assets. The mountain areas that were sold in regions like Almudévar, Antillón, Pertusa, Ortila were sought after for the lands, not the

constructions. Meanwhile the people still suffered to pay fiscal taxations. The system remained unchanged despite the change in ownership, from the church to lords and potentates.

This led to a period of revolt, fuelled also by the creation of farming newspapers such as *El protector de Aragón*.

The first democratic revolution took place in 1848 spearheaded by Manuel Abad, in the framework of the “Spring of Nations” that affected the whole of Europe, although Abad was executed subsequently.

Progress appeared gradually with improvements in tracks and roads, and with the development of





*Plaza López Allué. Huesca*

*Plaza Lizana. Huesca*

This period accommodated the Bienio Progresista (progressive biennial) in 1854 and “La Gloriosa” in 1868, which led to the democratic six-year period, backed by institutions including El Alto Aragón. In 1871, Paul Lafargue, who had fled France after participating in the Paris Commune, organised the first Spanish Section of the International in Huesca. These events led to the First Republic (1873-1874), an experience characterised by political and social instability, and marked by three civil wars: the Third Carlist war, the Cantonal Uprising and the Ten-Year War in Cuba.

## 5.1 THE CONTEMPORARY PERIOD

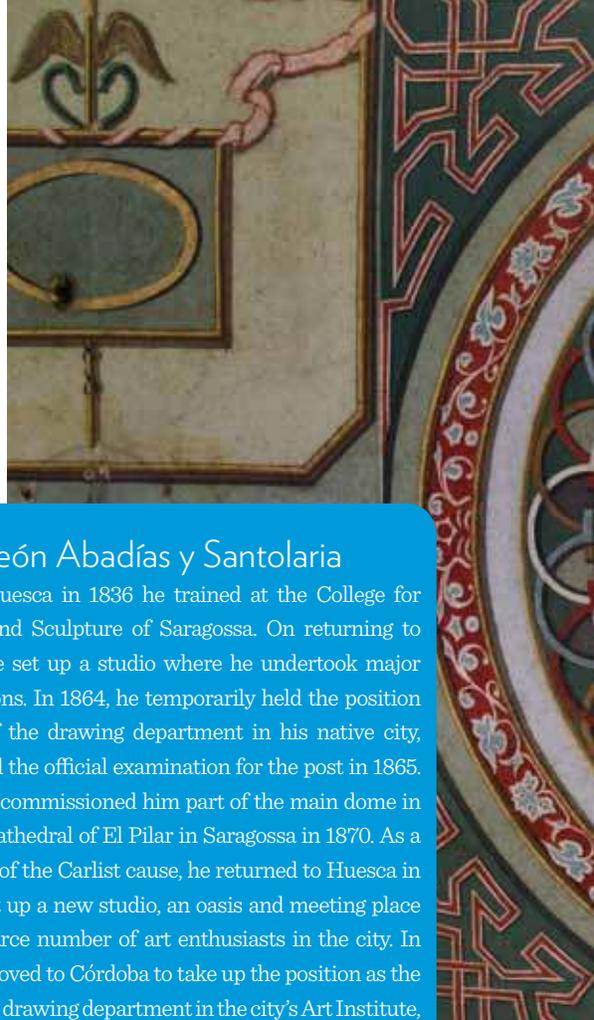
From the War of Independence to the Restoration

# 5.1 From the War of Independence to the Restoration

the railway, which was introduced in the 1860s, and was starting to pick up speed. At the time, farm produce prices went up, although the crisis reared its head again in the 1880s with the arrival of foreign products. Wealthy farmers hardly felt the drop in prices, but many of the smaller holdings were forced to transfer to Saragossa's budding industries.



*"La Confianza" grocery shop Huesca*  
*Detail of paintings by León Abadías*



## León Abadías y Santolaria

Born in Huesca in 1836 he trained at the College for Painting and Sculpture of Saragossa. On returning to Huesca, he set up a studio where he undertook major commissions. In 1864, he temporarily held the position of head of the drawing department in his native city, and passed the official examination for the post in 1865. Montañés commissioned him part of the main dome in Basilica-Cathedral of El Pilar in Saragossa in 1870. As a champion of the Carlist cause, he returned to Huesca in 1876 to set up a new studio, an oasis and meeting place for the scarce number of art enthusiasts in the city. In 1879, he moved to Córdoba to take up the position as the head of the drawing department in the city's Art Institute, where he developed an important artistic activity, such as creating several paintings for the magnificent Palace of Viana. Abadías passed away in the locality in 1894.



## 5.1 THE CONTEMPORARY PERIOD

From the War of Independence to the Restoration

## 5.2 From the Restoration to the 1920s

The city of Huesca expanded during the Restoration, which commenced in 1875 after Alphonse XII was proclaimed King of Spain, and spread out beyond the limits of the old area towards Saragossa, Barbastro and Sariñena.

The development of the areas located between the Jewish quarter and the southern districts continued until the Civil War broke out in 1936. Huesca's contemporary city centre was built during this period, with Galicia's porticos; the completion of the Coso; the construction of squares such as Plaza de López Allué, which accommodates the "La Confianza" grocery store in its arcades, or Plaza de Navarra, formerly Plaza de Zaragoza, which is home to the fountain of Las Musas (1885), and the creation of the Miguel Servet park in the 1920s which houses Ramón Acín's *Monumento a las Pajaritas* (*The Little Birds*). Concurrently, the old part of the town was being destroyed, and nine gates and many convents and churches disappeared.

Several infrastructures were created during this period, such as the railroads and the flour factories, and buildings such as the Modernist casino in Huesca or the Círculo Oscense, built in 1901 with a magnificent wood door (1905), hall, staircase and Red and Blue halls.

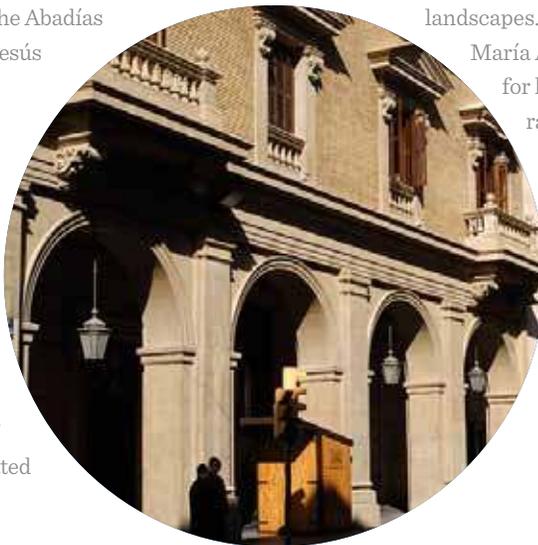


As regards painting and sculpture, the new art forms that appeared during the 19th century had little impact. Artistic developments were few and far between. Only the studios of León Abadías and Félix Lafuente stand out. These schools were home to the best artists and creators of the 19th and 20th centuries: Martín Coronas, Joaquín Costa and Santiago Ramón y Cajal, in the Abadías studio, or Ramón Acín and Jesús Pérez Barón, in Lafuente's.

The main painters of the 19th century were Valentín Carderera, who was trained classically and a great scholar of Goya's art; and León Abadías, author of still life creations and decorations, such as the ceiling in the "La Confianza" grocery store in Huesca created in 1871.

The list of 20th century artists is longer. Three painters stand out between the 19th and 20th centuries: Félix Lafuente, created pen and ink paintings and decorated the Spanish-French exhibition organized in Saragossa in 1908; Martín Coronas, favoured Jesuit themes, and Jaime Pastor, was known for his Pyrenees landscapes. Sculptor José

María Aventín stands out for his heterogeneous range of portraits, including president Manuel Azaña, bullfighter Domingo Ortega and millionaire César Carvajal.



*The casino in Huesca and a detail of the door  
Porches de Galicia (Galicia arcade)*

## 5.2 THE CONTEMPORARY PERIOD

From the Restoration to the 1920s

## 5.2 From the Restoration to the 1920s

Ramón Acín was the prime artist of the first half of the 20th century. He always pursued new possibilities and granted his pieces incredible expressive power, as noted in his pictorial creation *Las corridas de toros en 1970* (*Bullfights in 1970*). Huesca is home to one of his sculptural masterpieces: *Monumento a las pajaritas* (*The Little Birds*), located in Miguel Servet park. His stand against injustice led to his execution at the beginning of the Civil War in 1936.



As liberal and republican ideas were consolidated, heralds such as the *Diario de Huesca* newspaper started to denounce the ruling tyranny. The new century brought about an increase in production and exports, especially during World War I (1914-1918).

*Monumento a las Pajaritas (The Little Birds). Huesca*

*Inside the Teatro Olimpia. Huesca*

The Primo de Rivera dictatorship (1923-1930) delayed the decomposition of the oligarchic classes for a few years, although many infrastructures were created at the time: railways, schools, reservoirs... Two beautiful historicist buildings were constructed during this period: Teatro Olimpia (1925), whose façade echoes classical temples with large glass windows framed by six Ionic columns that support a large frieze and a triangular front, which accommodates the city's coat of arms, and the Treasury building (1927), built in the style of 16th century Aragonese Renaissance palaces.

The political atmosphere was somewhat strained: the workers movement was growing and was countered by the gun law of the patrons and the official body of armed citizens. Furthermore, the Crash of 1929 weakened the economy even further. One of the reactions spurred was the first attempted uprising against the monarchy which took place in December 1930, led by captains Fermín Galán and Ángel García Hernández.



## 5.2 THE CONTEMPORARY PERIOD

From the Restoration to the 1920s

## 5.3 The Second Republic and the Civil War

The Second Republic was proclaimed on April 14 1931 and triggered a period of major reforms in different fields: farming, military, social and regional. Nevertheless, the main aspect was the high level of unemployment brought about by the international situation. Despite attempts to employ workers in public activities, the situation

was outright negative. Industrial conflict was commonplace, fuelled by the CNT, the main union in La Hoya de Huesca. Boycotts to the measures implemented by Socialist Largo Caballero led to elections in 1933, when CEDA rose to power.

The prevailing laicism and the power of the CNT triggered the uprising of December 1933 undertaken by hundreds of farms and workers. The victory of the Popular Front in 1936 harboured the hope of that the spirit of the Republic could be recovered, but little could be done to combat future events.

In early August 1936, successful rebellions took place in many municipalities to the west of the capital: Ayerbe, Gurrea, Almudévar... However, the area was controlled by the “Columna Marx,” which was loyal to the Republic, around Tardienta. The battle in Estrecho Quinto in August and the capture of Siétamo in November defined a front that stood firm until March 1938. The bombings and continuous clashes between the different sections of the Republic defence fuelled a literary war. Not in vain, writer George Orwell fought in these lands and used his personal account and experiences in *Homage to Catalonia*.

*Siétamo's Walls*

*Castle of Montearagón*

*Trenches from the fronts in Huesca*

On July 18 1936, military troops rebelled in Africa. Shortly after, Huesca was seized by the army that took part in the coup.. However, the coup failed, since half the country remained loyal to the Republic. Thus commenced a violent civil war that lasted almost three years.





## 5.3 THE CONTEMPORARY PERIOD

The Second Republic and the Civil War

# 5.4 Traces of the war



## 1 Siétamo

The trench

## 2 Loporzano

Bunker and trenches  
in Estrecho Quinto

## 3 Tierz

Trenches in El Saso

## 4 Vicién

Air-raid shelter  
Magazine  
Transmissions cave  
Machine gun nest

## 5 Tramaced

Air-raid shelter

## 6 Gurrea de Gállego

Trenches in La Sarda  
and Montepilatós





## 5.5 From the post-war period to 1975

The war ended in Huesca in March 1938, after which major reconstruction works were undertaken by the National Housing Institute and the Service for Devastated Regions.

In this setting, the war officially ended on April 1 1939 and gave way to a harsh period both from a human, and political and environmental standpoint, which shaped the 1940s. The level of development achieved during the Second Republic was not recovered until the early 1950s. Ration cards and scarce international support fuelled the black market and poverty.

The lack of irrigated crops was a very serious problem –the system was not introduced in Almudévar and La Sotonera until the 1950s–, as was the need for reservoirs, such as the one in Vadiello, a secular initiative designed by the city of Huesca. The National Colonization Institution promoted the construction of villages such as Valsalada, El Temple and San Jorge, which followed the same construction and production pattern.

However, things started to change in the late 1950s and early 1960s. After the post-war period and thanks to improved international support, transitions started to appear as of 1959. A period of structuralism began, as Spain started to open up to the foreign world. This led to the introduction of leading enterprises, particularly in the capital, but also destroyed the traditional rural production sector, forcing a lot of the population to emigrate to the cities.

Huesca's urban layout underwent huge transformations during this period, with the creation of new thoroughfares and roads, especially in Saragossa.

As regards the arts, the second half of the 20th century was marked initially by a halt in production during the Civil War.

The art panorama picked up speed in the 1960s, thanks to the emergence of a group of landscape artists:





José  
María  
Lanzarote

and Alejandro Briosó, among others. Although painters such as Antonio Saura, José Beulas and Julián Grau had achieved international fame, they were unknown figures in their homeland.

Indeed, the artists that worked abroad used their productions to forge a clear love for modern art in the region, which triggered the development

*Plaza Mayor. Apiés*

*Classroom in Museo Pedagógico de Aragón.*

of several first class exhibition venues. This trend, and the figure of painter Antonio Saura, had a notable influence on the second half of the 20th century. The artist, who was a member of the group El Paso (1957-1959), created black and white artworks such as *Brigitte Bardot*, the *Crucifixions*, the *Shrouds* or the *Nudes*.

The ceiling of the Provincial Government of the city of Huesca affords a stunning example of his work: the colourist *Elegy* (1987).

His brother, Carlos Saura, is a fundamental Spanish filmmaker. Carlos Saura introduced Spain to Neo-Realism thanks to his film *Los Golfos* (1960), and his filmography includes unforgettable titles: *La caza* (1965), *Cría Cuervos* (1975), *El Dorado* (1987) and *¡Ay Carmela!* (1990), among others.

## 5.5 THE CONTEMPORARY PERIOD

From the post-war period to 1975

## 5.6 Transition and Democracy

Franco's regime concluded after his death in 1975. The first democratic elections in 1977 and the Constitution in 1978 set the foundations for the consolidation of Spanish democracy. After the victory in 1977, Adolfo Suárez's UCD party once again won the general polls held in 1979. The Left became stronger in the municipal elections since the population did not agree with the changes which either did not occur or were introduced too slowly.

The School of Fine Arts was inaugurated in the 1980s and fuelled the creation of new

The late 1970s and early 1980s harboured a strong recession which transformed into a full blown crisis. Aragon started to recover the trademarks of its identity, though the folklore, language and culture, thanks to the efforts of the institutions.

studios, including restoration studios, and the emergence of new artists –Teresa Ramón, Alberto Carrera, Chus Torrens and Enrique Torrijos, among others–, who capitalized the communication age to undertake their productions and use new exhibition spaces, including the streets.

Art was also favoured by the appearance of art galleries in the 1970s, such as Atenea, Ligeti,



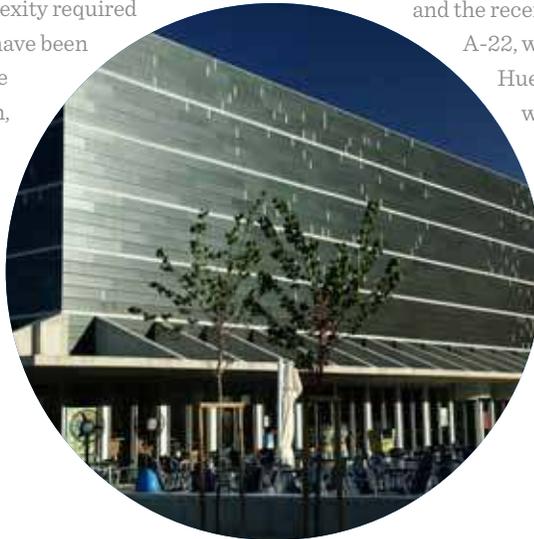
Ibercaja, Cai and Multicaja. The Museum of Huesca also showcases artworks by different authors.

Democracy was here to stay. In 1982, the Socialists won the general elections and changes were introduced in Aragon and Huesca in 1983. Then came the restructuring, the shifting balance of power... Despite the complexity required to achieve perfection, there have been considerable advances. In the field of industry and research, Walqa –Technology Park and Centre for Internet Excellence– offers training and development activities linked to new technologies.

Other innovative projects include the Huesca Conference and Exhibition

Centre (2008), which focuses on economic and cultural development to promote the city on a national and international level. Huesca-born painter Teresa Ramón created the 300 m<sup>2</sup> mural called *La ciudad dorada* (*The Golden City*).

Communications much improved after the set up of the Mudejar Motorway (A-23), and the recently-constructed A-22, which will link Huesca and Lérida, with sections open between Huesca and Barbastro since 2010.



*Elegy. Antonio Saura*

*Palacio de Congresos (Conference Centre). Huesca*

## 5.6 THE CONTEMPORARY PERIOD

### Transition and Democracy

## 5.6 Transition and Democracy

Finally, the Art and Nature Centre-Beulas Foundation (CDAN), also known as the Contemporary Art Centre of Aragon, demonstrates the importance granted to culture. This exhibition venue is sponsored by painter José Beulas, who donated his painting collection to the city. The building was designed by Rafael Moneo and the construction was carried out in 2006, inspired by the landscapes, colours, stones and water in La Hoya de Huesca. This avant-garde project will be expanded shortly.



*Alberto Carneiro's intervention at the poplar grove in Belsué*



As regards sculpture, and linked to the CDAN, Piracés and Belsué accommodate the “Art and Nature” artworks. These two creations, which are integrated under the same name, have turned the natural environment of La Hoya de Huesca into an exhibition venue that accommodates pieces that are actually part of the geography.

The modus operandi implemented for the project –which kicked off in the early Nineties– hopes to integrate artworks in non-urban settings, as a tip of the hat to land art and public art, which use nature as a means for creativity. This new style proposes new development options from the perspective of cultural tourism for the general public.

This wonderful land can be experienced to the full at this moment in time. Tourism is, also, another alternative that has a great future potential for the region.



## 5.6 THE CONTEMPORARY PERIOD

Transition and Democracy

# 5.7

## R5. Loporzano and Tierz trenches



Distance: 7.25 km  
 Positive slope: 180 m  
 Negative slope: 180 m  
 Maximum altitude: 596 m  
 Minimum altitude: 475 m

A long front was established in the Estrecho Quinto area –between Siétamo and Loporzano– during the Civil War in 1936. This area accommodates a large number of war infrastructures, including trenches, bunkers and caves.



Tierz trenches

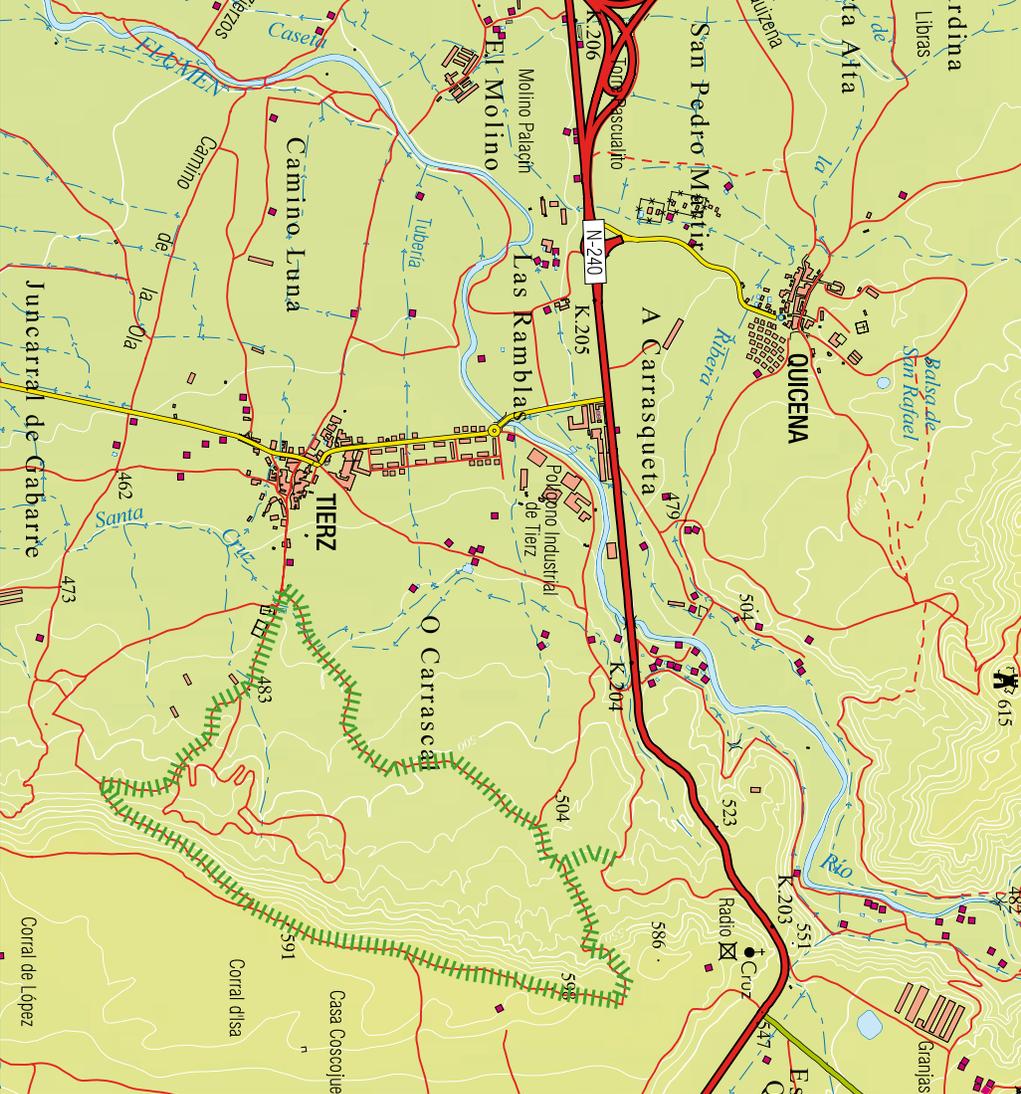
The route departs from Tierz along the track by the cemetery and continues until a crossing, just before the path starts sloping upwards towards the Tierz upland. The route continues until the aforementioned upland along a path that has a few steep sections.

At the top, a signpost indicates the way forward, parallel to the border of the upland. After passing a viewpoint with information on Estrecho Quinto, the route reaches the recently restored trenches.

The route then continues to another viewpoint, with information on La Hoya de Huesca. The itinerary continues to the left, down past a bunker and past a sign towards another bunker.

On the way back, the itinerary continues along the same path until the crossing, and then takes the track to the beginning of the route in Tierz.





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## 5.7 THE CONTEMPORARY PERIOD

Loporzano and Tierz trenches

La Hoya de Huesca accommodates a vast selection of contrasting landscapes, which will delight enthusiasts of both wild, abrupt settings and of open areas and smoother environments. There are over one hundred inhabited populations that accommodate interesting examples of the cultural heritage, mostly from the Medieval period, silent witness to the area's splendid past.

# Come *and* See

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[www.visitaragon.com](http://www.visitaragon.com)

*hoya* Plan de Dinamización de Producto Turístico  
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