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MUSEU OBERT DE LLORET · LLORET OPEN MUSEUM · VISITORS GUIDE TO MOLL · MUSEUMS FÜHRER ZUM WINDMÜHLENMUSEUM VON LLORET DE MAR · ТОВАРИШТВО БЕЗІ ЛЬОРЕТІ · ПУТЕВОДИТЕЛЬ ДЛЯ ПОСЕТІТЕЛЕЙ · MUSÉE OUVERT DE LLORET · GUIDE DU VISITEUR DU MOLL · OFFENES MUSEUM VON LLORET DE MAR

# LLORET HERITAGE





# LLORET HERITAGE



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## HISTORY OF THE NAME “LLORET”

The earliest mention of the name Lloret (*Loredo*) is found in a document from 966, when the neighbouring municipal district of Tossa was ceded to the Abbey of Ripoll by Count Miró I of Barcelona. This document sets forth the boundaries of Tossa, stipulating that its southern boundary was “*in termino de Loreda sive in riuo de Canellas*”.

A few years later, in 1001, Count Ramon Borrell handed over the municipal district of Lloret to Viscount Senifred of Girona, separating it from that of Maçanet de la Selva: “*donamus tibi ipsum nostrum alode quos nos abemus in comitatu gerundense in termino de Maçanedo in locum que vocant Lauredo*”. This document also lists the boundaries of the municipal district of Lloret, which match the present-day boundaries fairly closely.

The original name of Lloret comes from the Latin name *Lauretum*, which means a place where laurel trees grow.

In light of the above, on 12<sup>th</sup> February 1984 the well-known heraldist Armand de Fluvià i Escorsa, councillor and adviser on these matters to the Government of Catalonia, produced his report on the heraldic coat of arms of the town of Lloret. This document offers an analysis of the historical-heraldic evolution of Lloret’s municipal coat of arms, highlighting the laurel tree as the specific, traditional and typical symbol of the town. As such, his report concludes with the following description of Lloret de Mar’s coat of arms: “Diamond-shaped coat of arms: vert uprooted laurel tree on an argent background. The timbre is a mural crown”.







## INTRODUCTION

Welcome,

I am pleased to present this new MOLL (Open Museum of Lloret) guide, a publication that will enhance your enjoyment of our town's many cultural and scenic attractions.

Our Open Museum offers a fun and engaging way to delve into Lloret de Mar's history and traditions. We invite you to take advantage of these facilities to discover the roots of a town with a strong seafaring heritage.

Lloret de Mar Town Council has worked very hard to turn these heritage elements into visitor sites, considering that they represent significant added value for all those who visit us. The town's attractions include Santa Clotilde Gardens, one of the most important landscaped gardens in Catalonia; the Maritime Museum, one of the only interpretation centres devoted to trade with America and the experiences of the *Indians*; Sant Joan Castle, a mediaeval tower situated on the seafront; and the modernist cemetery, considered one of the most noteworthy

in terms of 20th century funerary art. Interlinking hidden spots offer visitors surprises around every corner.

Since the start of this project, more than 102,000 people have already taken the opportunity to discover the different elements that make up this open air museum, which is gradually being extended and which this year incorporates new features, such as the town's chapels and Es Tint, where fishermen would dye their nets, one of the last surviving facilities of its kind on the Costa Brava.

We are delighted to boast a seafaring heritage and I encourage you to make the most of the beauty of this area to explore a cultural offer with a Mediterranean flavour.

Best wishes,

**Romà Codina i Maseras**  
Mayor



The Moll guide that you are now holding is a new version of the one published in 2007.

In this version we have incorporated more heritage elements that also form part of our open museum. These elements, which are closely linked to our intangible heritage, have been opened up for visitors so that they can delve a little deeper into our history and way of life.

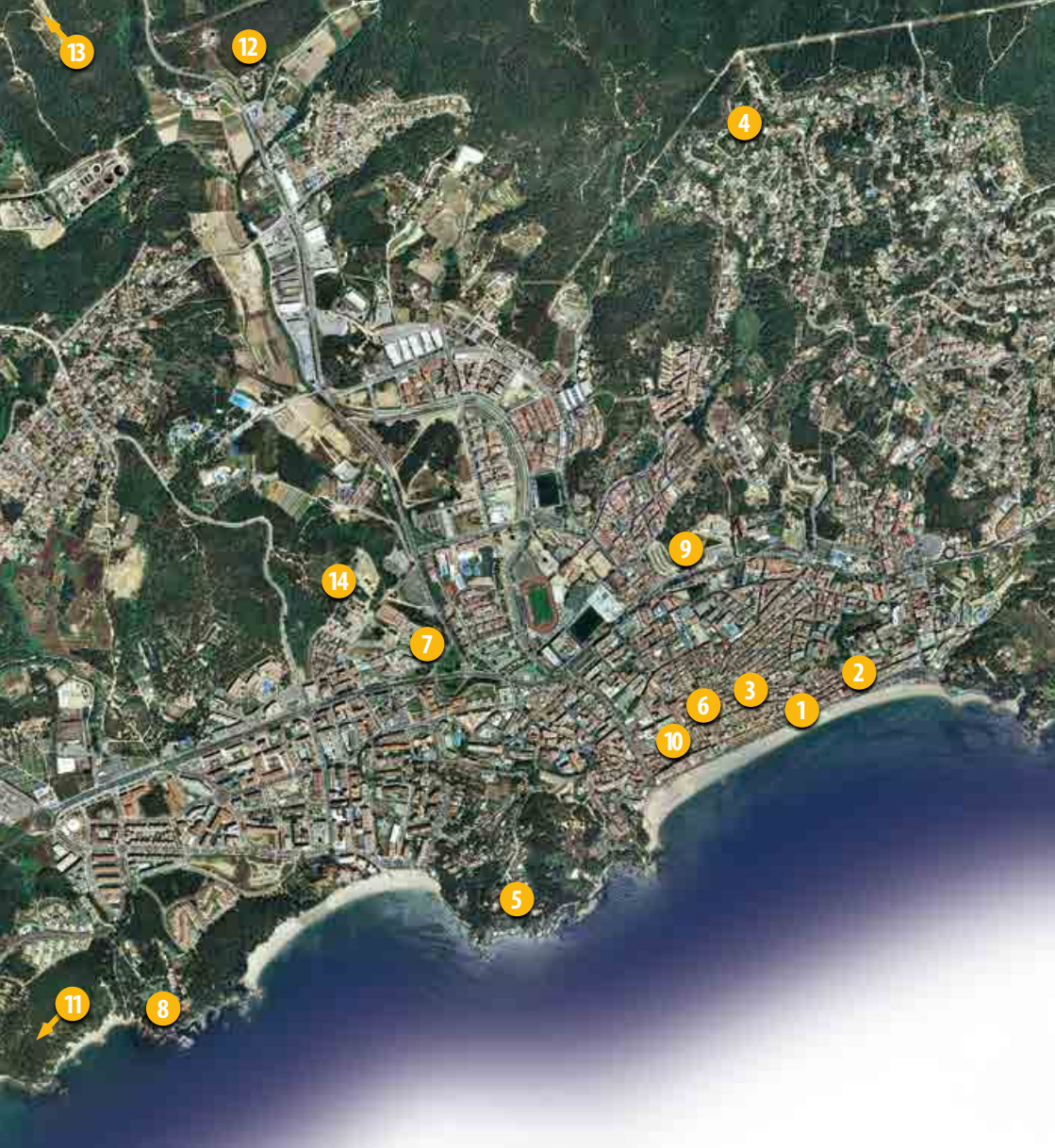
The chapels of Lloret and Es Tint are heritage elements operated by local organisations that have unselfishly made them available to Lloret de Mar for the purpose of enabling visitors to discover and visit them.

The Open Museum of Lloret came into being in 2006 with the restoration of Santa Clotilde Gardens and has gradually incorporated several of the town's most representative buildings.

The task is not yet finished. We are still working on the restoration and enhancement of other historical buildings that will gradually be added to the existing cultural offer.

I hope that you enjoy the discovery of Lloret's heritage that we are offering you.

**Arseni Frigola Bosch**



- 1 Maritime Museum - Can Garriga
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## LLORET OPEN MUSEUM

*Discover a genuine open air museum*

### A MUSEUM WITHOUT WALLS

The Lloret Open Museum (MOLL) is an imaginary network that allows you to discover various places of historic, cultural and natural interest. It is an open space, without walls, that covers different locations throughout the territory and allows you to find out about the town's heritage.

The idea of an open museum in the fresh air is to offer direct contact with the heritage, so that visitors feel like participants and not simple observers.

Visitors are not alone. This guide is offered as a tool to be able to start out on this adventure. The places to be visited are also provided with panels that are accessible to everyone and that offer additional information.

### THE GATEWAY INTO THE OPEN MUSEUM

The discovery begins at the Maritime Museum which, together with the Tourist Information Office, becomes the gateway to Lloret Open Museum. Here, visitors will be able to find all kinds of useful information about the Open Museum.

The building in which the museum is housed is called Can Garriga, as it used to belong to the Garriga family. The origins of the house are directly related to the period of maritime trade with the Americas during the 19<sup>th</sup> century.

In 1860 Enric Garriga i Mataró, born in Lloret de Mar, left for Cuba and made his fortune there, which enabled him to commission the architect Félix de Azúa with the construction of his new residence.

Félix de Azúa was to become an architect of national renown thanks to his participation in the reforms carried out to the Plaça d'Espanya in Barcelona to prepare it for the Universal Exposition of 1929. He was also responsible for building the Town Hall in 1872.

The perfect location of this building in Passeig Verdaguer and its origins linked to such an emblematic historic period for the town make it the ideal gateway into Lloret Open Museum.



## THE MARITIME MUSEUM

*A trip to the town's past*

The Maritime Museum is housed in what used to be Casa Garriga. This building belongs to the second half of the 19th century and its location in Passeig Verdaguer makes it emblematic of a glorious past, when the people of Lloret left everything behind to go and seek their fortune in the Americas.

In around 1860, Enric Garriga i Mataró started out on his journey to Cuba, specifically to Cienfuegos where, with his brother, he created a building materials company. The Garrigas made a vast fortune and in 1887, they commissioned the building of the family estate in their home town, Lloret de Mar.

This house, a surviving example of the traces of the *indianos*—those who left for Cuba or the West Indies and came back once they had made their fortune—is one of the few remaining ones in Lloret, together with Casa Font or Can Comadran, right in the heart of the old part of the town.

In 1981, the Town Council acquired the house to convert it into a local museum. Over the years, the changes in museographical models and the need to modernise its use led to reforms being carried out through a new project, which converted Can Garriga into the new Maritime Museum.



It is more than a simple museum as, thanks to its central, privileged location, it has become the gateway into Lloret Open Museum (MOLL).

Thanks to new museum-based techniques and the inclusion of educational and entertaining features, visitors to the Maritime Museum can partake in an authentic trip through the history of Lloret and its links to the sea.

### SAILING INTO ITS HISTORY

The route is divided into five areas: *Sons of the sea, Mediterranean, The doors to the ocean, Lloret after the sailing ships and Beyond the beach.*

A route that goes from the coastal trading in the Mediterranean to the great deep-sea sailing across the Atlantic.

Visitors can discover a Lloret in which the shipyards worked frenetically and the sand on the beach was occupied by women who repaired the fishing nets so that the men could use them to go out fishing the following day.

In the golden period of the merchant navy, during the first half of the 19<sup>th</sup> century, the town was vibrant with the Caribbean aromas of products such as cigars, cocoa, rum or noble woods like mahogany, which the *indianos* used to decorate their houses.

During the second half of the 19<sup>th</sup> century, in about 1860-70, this new prosperity fell into decadence. The inventions that came with the new century, in particular the steamboat, led to the disappearance of the ancestral tradition of sailing in Lloret.

The town turned back to subsistence activities such as fishing and agriculture. However, the 20<sup>th</sup> century with its new fashion and the birth of new mass phenomena such as free time dedicated to holidays, led to the definitive activity which would, once again, change the local economy: tourism.

Since well into the 1950s, Lloret's economy has been dedicated with all its efforts to the tertiary sector of services and tourism.





## THE MARITIME MUSEUM

Passeig Camprodon i Arrieta, 1-2  
Tel. 972 36 47 35  
17310 Lloret de Mar

Guided tours on request  
Educational programme







## ES TINT

Es Tint is located in the same building as the headquarters of the Lloret de Mar Fishermen's Guild.

Until the 1960s, Lloret's fishermen would go there to dye their nets, using a liquid produced by boiling water and pine bark. This was when nets were made of hemp, esparto and, later on, cotton. The nets were dyed by means of an ancient technique used throughout the Mediterranean. It consisted of soaking the nets in the liquid previously boiled in the cauldron until they were well impregnated. They were then wrung and put out to dry on the beach.

The dye served both to increase the durability of the nets and to camouflage them in the sea.

The emergence of nylon nets signalled the end of this small industry, which depended on the Fishermen's Guild, and the building fell into disuse.

In the past, every coastal town had premises of this kind for dyeing nets, normally run by the local guild. Not many survive today: on the Costa Brava only the Sa Perola building in Calella de Palafrugell and Es Tint in Lloret de Mar remain.

Through the restoration of this small building, the Fishermen's Guild and Lloret de Mar City Council have taken one more step towards recovering Lloret's seafaring heritage.





**250 BC**

**IBERIAN SITES:**

Montbarbat,  
Puig de Castellet  
and Turó Rodó.



**2nd century AD**

**ROMAN SEPULCHRE:**

A Roman sepulchral  
tower with a necropolis  
of cremation tombs.



“in termino de Loredò  
siue in riuo de Canelles”

**966**

First reference  
to Lloret: *Loredò*.

## LOOKING BACKWARDS

*A short trip through the history of Lloret*

**1522**

Construction of the new  
parish of Sant Romà.

**1788**

**THE REVOLUTION OF THE JOSEPS:**

the fishermen refused to pay  
the fish tithes and assaulted  
the canons of Girona Cathedral.

**1872**

The new Town Hall,  
designed by Félix de Azúa.

The Passeig del Mar  
(Passeig Jacint Verdaguer)  
underwent refurbishment.





**1001**

Counts of Barcelona, defining of the territory.



**1079**

Lady Sicardis ordered the construction of Sant Joan Castle and the Hermitage of Nostra Senyora de les Alegries.



**1217**

Donation of all the possessions and of the castle to the canons of Girona Cathedral by Guillem de Palafoxs. The *pabordia*, the system by which provosts managed the church's possessions, administered the town from this time on until 1790.

**1914**

Constantí Ribalaigua, originally from Lloret, started to work in Havana. It was he who, in the 1940s, served his special daiquiri recipe to Ernest Hemingway in El Floridita (Havana). The author mentions this in his book *Islands in the Stream* (1970).

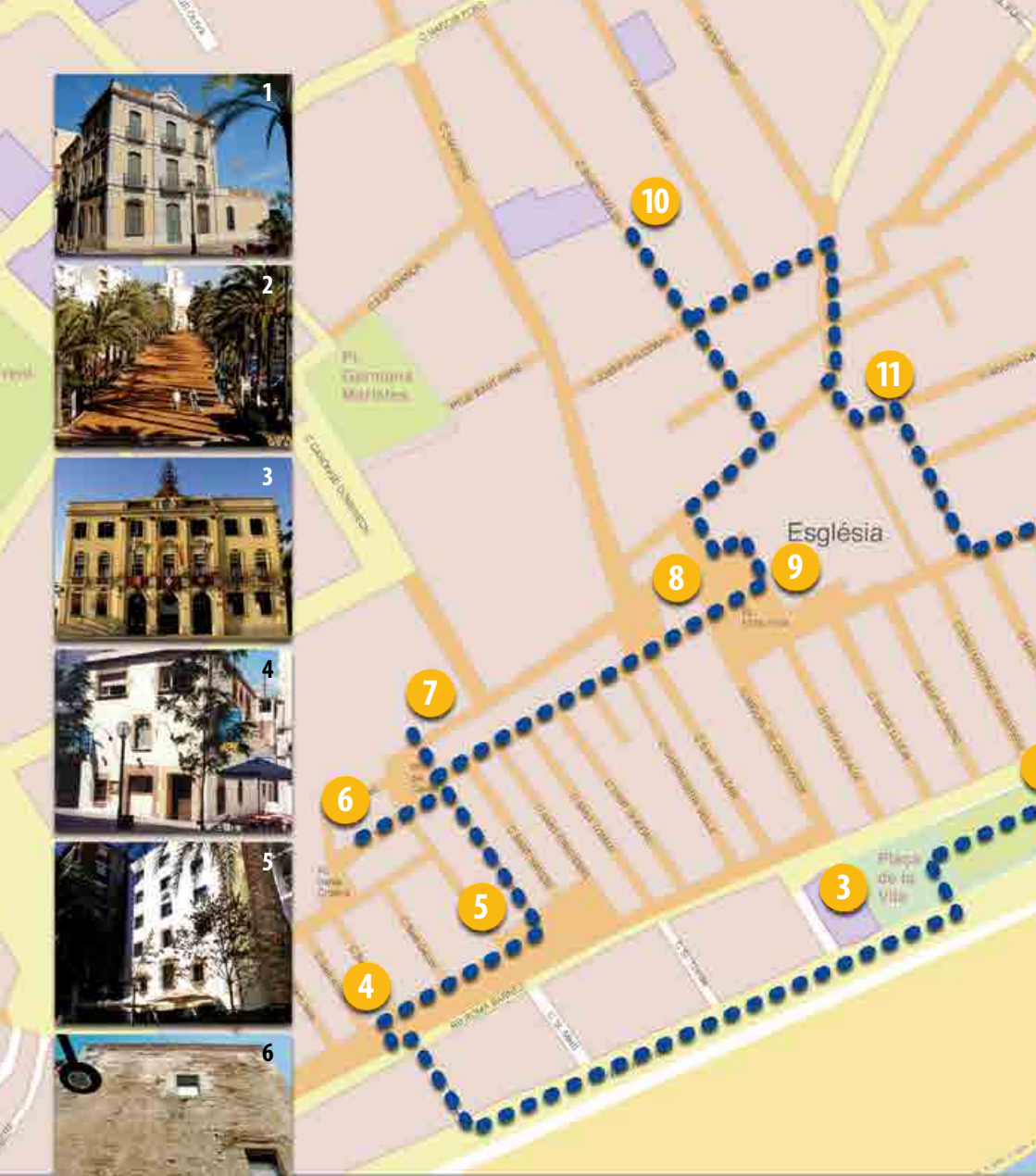
**1916**

Consecration of El Santíssim and El Baptisteri Chapels in the Parish of Sant Romà. The work was projected by Bonaventura Conill i Montobbio and was funded by some of the people who had returned from the West Indies having made their fortune there, such as Narcís Gelats i Durall and Nicolau Font i Maig, Lloret people who had settled in Cuba.



LLORET HERITAGE







## LLORET'S HISTORIC CENTRE

*A short trip through the history of Lloret*

He landed in Havana at the age of 14. He had been to New York and learned the American trading systems which he started to apply in Cuba. In around 1870, he created the banking company Narciso Gelats & Cía. and became an important receiver of contracts from the industrialists on the island. He worked for the Government, the Intervention and the Republic and became president of several banking initiatives, for example the Havana Clearing House.

When, in the winter of 1920, numerous American banks found themselves with the problems that led to the fateful crash of 1929, Banca Gelats overcame the difficulties thanks to the tenacity of its president. The strategy of giving the very last centime to the clients who, struck by panic, wanted to withdraw everything from their accounts, was the correct one. It meant that the clients did not lose their confidence in the bank.

He was a significant patron for the town of Lloret; in 1916, he funded the construction of El Santíssim Chapel, designed by Bonaventura Conill i Montobbio.

**Guided tours of the historic centre**  
**Information and bookings at the Maritime Museum Tourism Information Office**





## PUIG DE CASTELLET SITE

*The origins of Lloret*

**Guided tours on request**

### THE IBERIAN WORLD IN LLORET DE MAR

There were three Iberian settlements in Lloret — Montbarbat, Puig de Castellet and Turó Rodó — and their chronology goes from the 4<sup>th</sup> century BC to the 2<sup>nd</sup> century AD, at the most, which corresponds to the dating of the Turó Rodó site. From this moment on, well into the 1<sup>st</sup> century AD, the Iberian world disappeared due to the expansion process of the Romans.

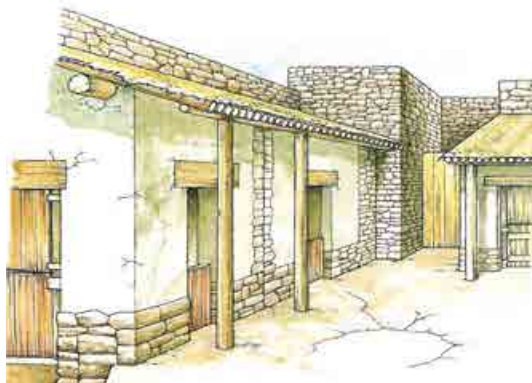
### PUIG DE CASTELLET, THE MARITIME PORT OF THE INDIGET PEOPLE

The Ibers, the indigenous inhabitants of the Iberian Peninsula, were organised by tribes, according to the territory: *Laietans*, *Cesetans*, *Ilercavons*, *Ilergets*, *Ausetans* and *Indigets*. The inhabitants of the settlement in Puig de Castellet belonged to the latter group.

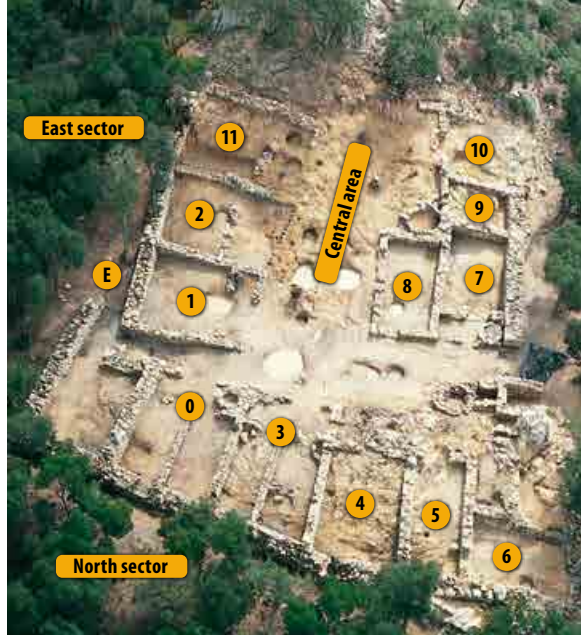
Puig de Castellet, which dates back to the 3<sup>rd</sup> century BC, is 2 km from Lloret de Mar in an area with strategic visual dominance over the mouth of the River Tordera as far as the coast of Lloret. It is a small site of 650 m<sup>2</sup> consisting of some 6 homes.

The settlement was fortified with a large wall and defence towers because of the Punic Wars which, from 264 BC until 146 BC, affected the entire Mediterranean. The reinforcement of the walls of the site dates from the 3<sup>rd</sup> century BC, coinciding with Carthaginian dominance.

Therefore, this site was active for some 50 years between 250 BC and 200 BC. It was then abandoned. The excavations carried out were done in several phases: the first from 1968 to 1969, the second from 1970 to 1972



*Restoration of the interior of the Iberian settlement of Puig de Castellet seen from the west.*



The structures in the areas were used as houses, work places, defence areas or community centres.

0 1 2 3 6 10 11

**Family units**

4 5 8

**Communal area**

7 9

**Defence area**

E

**Main entrance**



*Silver pendant of Punic or Carthaginian origin*

## IBERIAN TRADING

The trading contacts with other peoples on the Mediterranean are clear, thanks to the discovery of objects such as this: a silver pendant of Punic or Carthaginian origin. The shape represented would seem to be the simplification of a human figure. It could be a representation of the god, Bes. A spirit god with a grotesque shape that was part of the Egyptian mausoleum and that was very popular. The properties were very far reaching and varied depending on the period: they concerned childbirth and female fertility, the spirit of music and of war, depending on the attributes. It was also used as a charm to protect people during sleep by placing a figure at the foot of the bed. The dedication to Bes is rooted in cultures that maintained contact with the Egyptian culture and was possibly disseminated amongst the Ibers of Puig de Castellet.

and the third, final phase from 1975 to 1986. During the excavations, a large amount of archaeological material came to light: basically locally produced pottery but also imported pottery in Attic style and of different origins (Italic, Greek and western from the Roses workshop). Recently, the Puig de Castellet site has been included in the Iberian Route, an itinerary created by the Archaeological Museum of Catalonia, with adaptations carried out by Lloret de Mar Town Council.

## WHAT AN IBERIAN HOUSE WAS LIKE

Spaces that were used for dwelling and in which domestic activities and those of a work nature were carried

out are considered to be houses. The walls consisted of two parts: foundation and socle. The rest of the wall was made of clay, but this part has not been preserved. The roofs were made with a framework of wood that was covered with plants and a layer of earth. Iberian houses had two or three rooms. Usually, the main room was used for domestic activities and the back room for working activities. The archaeological remains found in the various spaces have helped archaeologists determine what their functions would have been.





## SANT JOAN CASTLE

*The testimony of the mediaeval period*

**Guided tours on request  
Educational programme**

The origins of Sant Joan Castle are the origins of the town of Lloret. As far back as the 11<sup>th</sup> century AD, the lands delimited as Loredo were lorded over by Sicardis de Lloret (1031-1103).

In her will, Sicardis left the feudal land to be shared by two of her sons: Bernat Umbert, Bishop of Girona, and Bernat Gaufred, secular lord, who became the Lord of Palafolls.

This shared jurisdiction lasted until 1218 when, on the death of Bishop Bernat Umbert, the estate passed exclusively to the See of the Chapter of Girona Cathedral.

In 1790, the Comú (Town Council) and the inhabitants of Lloret asked the *Real Consejo de Hacienda* to include the castle and its terms in the royal heritage in exchange for the payment of 8,000 pounds to the Chapter of the Cathedral for giving up rights over it.

The lawsuit, which lasted until 1802, fell in favour of the inhabitants of Lloret and put an end to almost eight centuries of feudal life, although Sant Joan Castle belonged to the Chapter until 1807.

The war that England fought against Spain and France and which ended with the Battle of Trafalgar also had a disastrous effect on the tower of Sant Joan Castle. In 1805, the British Navy bombarded the tower, which definitively destroyed the fortified site. The castle remained in disuse during the 19<sup>th</sup> century and was reduced to a pile of rubble.

The tower has been restored and can be visited, along with the rest of the site which is signposted.

### WHERE IS SANT JOAN CHAPEL?

On January 23<sup>rd</sup> 1079, Bishop Berenguer Guifré of Girona consecrated Sant Joan Chapel which, according to documents, was inside the fortified site. During the 17<sup>th</sup> century, thanks to diverse documents, we are aware of the existence of people worshipping the Mother of God of the castle. Archaeological research has not managed to confirm the existence of an area of religious worship. In 1964, part of the castle was illegally destroyed by a street being opened. The archaeologists' hypothesis is that the chapel was probably found in this sector.



## THE USES OF THE FEUDAL CASTLE

The construction of the castle in the 11<sup>th</sup> century responded to the needs that the feudal power structure required:

### WATCHTOWER

Observation point and visual control. Set on a cliff, 60 metres above sea level. The tower is 18 metres high and offered maritime control over the entire term and visual contact with Sant Joan Castle in Blanes.

### DEFENCE

Walled area.

### JURISDICTION

Administration of justice and management of taxes. The silos found inside the castle right from the beginning are a sign of the storage of products received through tithes or taxes.

### RESIDENCE

The feudal lord's household. Right from the start, in Lady Sicardis' will, there was mention of her "domus". We know that the keepers of the castle who succeeded her also lived there.

**Sovereign site:**  
**RESIDENCE**

1 Central courtyard

2 3 4 Sovereign site

5 Homage tower

6 7 8 9 Rooms in the north wing (16<sup>th</sup> century)

6 Oven

**Tower:**  
**WATCHTOWER**

**Silos:**  
**JURISDICTION**

**Fortification:**  
**DEFENCE**

- 9 Kitchen
- 10 11 12 13 14 Rooms in the east wing (13<sup>th</sup> and 15<sup>th</sup> centuries)
- 12 Vestibule
- 15 Cistern
- 16 Main hall of the castle (11<sup>th</sup> to 14<sup>th</sup> centuries)
- 17 Protection parapet at the entrance





## SANT ROMÀ PARISH CHURCH

*A trace of Modernist art*

**Guided tours on request**

When Lloret was a scattering of farmhouses and huts during the 11<sup>th</sup> century, the town's parish church was inland. The parish centre was run by what is now known as the Hermitage of Les Alegries.

Well into the 16<sup>th</sup> century, a new place was chosen for the parish: the open area close to the sea, which was known as Sa Carbonera.

The church was built in Catalan Gothic style, between 1509 and 1522. It had fortification features, for example a raising door, and it originally had a single nave.

Later, during the rest of the 16<sup>th</sup> century and throughout the 17<sup>th</sup> century, other rooms must have been built on, above all, side chapels, as deduced from the information there is about several altars and altarpieces.

The one on the high altar was commissioned by the jury of the University of Lloret, in 1541, to the painters Pere Serafí, known as "lo Grec", and Jaume Fontanet, and cost more than 1,300 Barcelona pounds that payment of which was finished in October 1559.

This altarpiece was identified with the pieces found in the loft of the Church, and the fact that they were stored there meant they were saved on being burnt in 1936 during the Spanish Civil War.

The inside of the nave has fine proportions and the structures of the presbytery and the vaults were highly suitable for being painted and turning this church into a jewel of modern art. The builders were Bartolomé Ruffi, father and





son, and Pere Capvern, master workmen and stonemasons from Girona. The work cost 3,000 Catalan pounds.

The two side chapels, El Baptisteri and El Santíssim Sagrament Chapel are in *Modernista\** style and are the work of Bonaventura Conill i Montobbio in 1916.

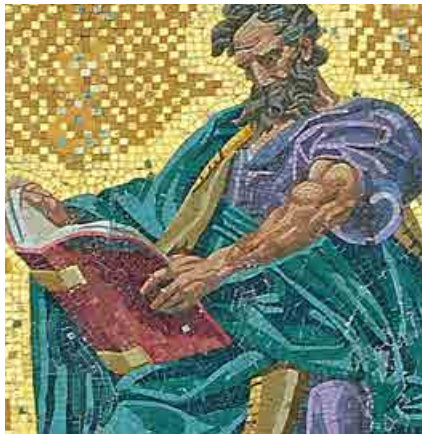
In modern art style there are, among others, a stone image of The Virgin of Loreto and a carving of the Holy Christ, both by the sculptor Monjo.

*\*Modernisme (adj. modernista)* was a cultural movement that was particularly applied to architecture and decoration at the end of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup> century), also known as Art Nouveau.



## THE ALTARPIECE ON THE HIGH ALTAR OF SANT ROMÀ IN LLORET DE MAR

This altarpiece was made by Pere Serafí between 1545 and 1549. The painters and goldsmiths Jaume Fontanet and Jaume Forner (son) collaborated with this author. It was established that the altarpiece would have five vertical panels. On the even panels, paintings would be included that represented scenes from the Passion, others of the martyrdom of Sant Romà, ordered by the Judge Asclepiades under the mandate of Diocletian, and finally, works dedicated to the Virgin Mary. The odd panels were to be destined to images of the saints and they were all to be separated by columns. The panels on show in El Baptisteri Chapel in Sant Romà Church are the nine that have been preserved of the old altarpiece and deal with two subjects: the life of Jesus Christ (5) and the life of Sant Romà (4). The paintings that represent scenes from the Passion are in the lower part of the altarpiece, in the form of predella separated by images of the Apostles, eight in all. Pere Serafí would have been commissioned to paint the panels of the altarpiece and would also have participated in painting the sculptural images and Jaume Fontanet would have taken care of gilding the altarpiece, applying fine gold to all the architectural features of the carving.







## MODERNIST-STYLE CEMETERY

*The legacy of indianos through funerary art*

**Guided tours on request**

Lloret de Mar cemetery preserves traces of the *indiano* culture. The refurbishment of what was the new cemetery was promoted at the end of the 19<sup>th</sup> century by a sector of the population who had become rich and the link of the families to which they belonged was often related to the Americas, high-sea trading and the resulting wealth that it created.

From the building of Sant Romà Parish Church until the 16<sup>th</sup> century, the area around it had been used as a place for burials. Several places were suggested for the new cemetery away from the town centre. This trend, that gradually spread throughout Catalonia, mainly for reasons of public health, was frowned upon by the ecclesiastic powers. The reason why the Church did not agree







with this was mainly because it considered this measure to be a desire for the secularisation of society and an attempt to give up worship.

In 1891, the new location for the cemetery was decided on. The following year, 1892, the project was commissioned to the architect, Joaquim Artau i Fàbregas. Work on the new cemetery was possible thanks to private initiative: families with close links to high-sea trading and directly linked to the Barcelona bourgeois, which led to the participation in the project of architects of renown, such as Puig i Cadafalch.

The organisation and distribution of the space in the cemetery is very well designed and organised. It is as if the architect has transported the urban trends of the large 19<sup>th</sup> century cities to the interior of the “city of the dead”: avenues, promenades, squares, blocks of houses, etc. The entire cemetery area is organised following guidelines of social hierarchy.

In the main avenue, there are the sepulchres of the private individuals, the *indianos*. To the right and the left of the main avenue, there are the second and third category hypogea. Separated from this area, there is a space destined to civil burials and another one for those who have not been baptised. The historic monuments in the cemetery have recently been signposted with explanatory panels in various languages.

## STROLLING THROUGH THE CITY OF THE DEAD

### COSTA I MACIÀ MAUSOLEUM

(Puig i Cadafalch • 1902)

The mausoleum has a structure of a chapel with a single nave. You can see some gargoyles and, on the pediment, some angels that are holding garlands of flowers, which in classical tradition symbolised the rising of the soul. Inside there are mediaevalist features, such as the keystone brick with skulls (the four figures of the macabre dances of death: the lady, the king, the pope and the knight). The bars are inspired by old Romanesque bars.



*Costa i Macià mausoleum*

## BONAVENTURA CONILL I MONTOBBIO: WHO INTRODUCED *MODERNISME\** INTO LLORET

We could consider him to be the *modernista\** architect par excellence in Lloret de Mar. He restored the inside of Sant Romà Parish Church, for which he also designed El Santíssim Chapel and El Baptisteri Chapel (1916). In his interventions, we should point out the use of architectural features typical of the work of Antoni Gaudí, of whom he was a follower: the red bricks or the *trencadís* (a type of mosaic created from broken tile shards also called *pique assiette*) which decorated the entire exterior of Sant Romà.

### DURALL I SURIS HYPOGEUM

(Conill i Montobbio • 1903)

The central subject of the monument is the angel and the cross. The two features are linked physically (at the back) and conceptually. The cross as the symbol of the Resurrection that is served by the figure of the Angel as the mediator.



*Durall i Suris hypogeum*



*Durall i Carreras hypogeum*

### DURALL I CARRERAS HYPOGEUM

(Conill i Montobbio • 1903)

Once again, you can see the recurrent iconographic motif of Conill i Montobbio: a praying angel. Thanks to the wave in the shape of the base, the wings of the figure integrate with the roof of the hypogeum. Worthy of a mention are the hands and the face of the angel which are in white marble.

### MATARÓ I VILALLONGA HYPOGEUM

(Conill i Montobbio • 1907)

Here, you can see the influence of Gaudí more clearly, in the wavy, organic shapes. As symbolic references, we should mention the ear of corn and the cross, symbols of life and of resurrection, respectively. The figure of the angel continues to be present, but here it becomes an abstraction in the small winged heads.



## GOOD OVERCOMING EVIL

### ESQUEU I VILALLONGA MAUSOLEUM

(Conill i Montobbio • 1909)

This is one of the most complex pieces of work. It should be pointed out that the architect does away with the chapel structure that characterises mausoleums. The most relevant symbolic feature, a dragon, is holding a skull in its claws and the broken tablets of the law on which the word “Lex” is written. The dragon is an animal that belonged to the kingdom of shadows; threatening with its open mouth. There is also a parabolic arch on which the cross is organically raised. These kinds of arches reinvented by Gaudí were frequently found in his works, as you can see on the flat roof of Casa Milà or La Pedrera. The inscription on the cross “Ego sum vita” gives us the interpretative key to the whole set. It deals with the dual nature between good and bad. The cross is the promise of salvation and eternal life; opposing it, we find evil, which is awaiting the distraction of non-compliance with the Heavenly Law to condemn the human being.



Esqueu i Vilallonga mausoleum

### NARCÍS MACIÀ I DOMÈNECH

(Barcelona, 1855 • La Habana, 1933)

One of the most famous of these people was born in Barcelona to a Lloret father and a Cuban mother into the heart of a family with strong links with the Americas. With a vocation for business, in 1872, he set sail for Habana. He started to work in the tasajera company, Serra & Barraqué, and ended up being its exclusive owner.

In 1885, he married Barraqué's daughter. He was president of numerous cultural and philanthropic societies until becoming the president of the Committee of Spanish Societies, the president of presidents of the regional societies on the island.

He played a very notable role in the trading area: president of the mercantile company Nueva Fábrica de Hielo, S.A., Manager consultant of the Banco Mercantil Americano, with exclusively American capital, vice consul of Brazil in Habana, etc.

He was a fervent catholic (he was awarded the Great Cross of Isabella I of Castile) and was a Catalan patriot. We know he had a tenacious, simple, pacific character. He was never involved in party politics.

He died in Habana, leaving 6 children and 16 grandchildren. “Life's experience has taught me that a man should be good, modest, a saver and constant”.

Fàbregas i Barri, Esteve: *Obra del calendari de Lloret de Mar*.  
Impremta de Santa Cristina, Lloret de Mar, 1978



## SANTA CLOTILDE GARDENS

*The essence of the noucentista garden*

In 1919, the Marquis of Roviralta commissioned the project for the gardens to a young landscape designer and architect: Nicolau Maria Rubió i Tudurí.

The land that the gardens currently occupy was dedicated to planting vines and the Marquis acquired them all, until obtaining the current extension of 26,830 m<sup>2</sup>.

The gardens are set on a cliff with views over the sea, between Cala Boadella and Fenals Beach. The location of the gardens means that the frame that surrounds them, the Mediterranean Sea, becomes yet another participant in the great plant scenery that Rubió i Tudurí managed to create.

The architect was a young man immersed in the dominant artistic trends of the time, such as *noucentisme*. This mo-

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vement, which existed in Catalonia at the beginning of the 20<sup>th</sup> century, sought to recover classical form through seeking symmetry, proportion and order. To transmit these ideals in an area like a garden, Rubió i Tudurí used diverse factors such as topiary which consisted of trimming plants to give them shape and to create space.

As the gardens are set on a cliff side, there were lots of changes in level to be dealt with, and therefore it was essential to create stairs and ramps. One way that he invented for integrating these architectural features into the natural plant life that surrounded them can be seen in the large staircase. Between each step, he planted ivy so that when you look at the staircase from the bottom you get the impression of a waterfall made of plants.





## NICOLAU MARIA RUBIÓ I TUDURÍ

(Maó, 1891 • Barcelona, 1981)

He was an architect, town planner, garden designer, author, translator, playwright and journalist.

In 1917, he was appointed director of Parks and Gardens in Barcelona.

The most important aspect of his career was planning gardens with a concept of the garden integrated into its setting, with an organisation of nature without geometric violence following the ideal of Catalan *noucentisme* in balance with the Mediterranean. He studied under Forestier, with whom he worked during the Universal Exposition of 1929 in Barcelona.

The work consisted of landscaping the whole area with typically Mediterranean plants.

His works include the monastery of Montserrat, the gardens of the Royal Palace of Pedralbes in Barcelona, the pavilion of Radio Barcelona in El Tibidabo and the Metro Goldwyn Mayer building in Barcelona.

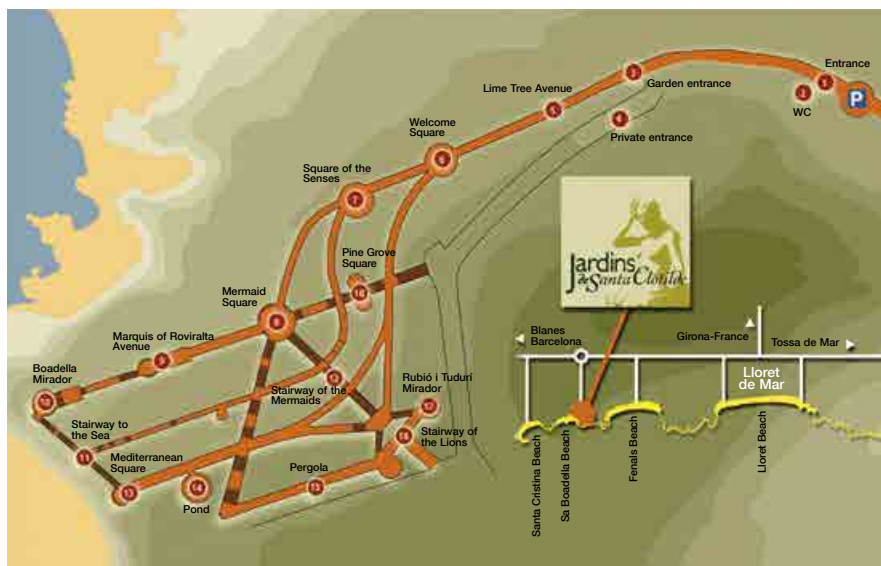


The plant life found in the gardens is typical of the Mediterranean basin. There are pine trees, lime trees, poplars, pittosporums and cypress trees. He took the greatest care with flowering plants so that there are always flowers in blossom. This is why, depending on the season, diverse species alternate.

The fountains on the staircases and in the small lakes are also an aspect to take into consideration: the spouts in the mermaids' stairs, made by Maria Llimona, seem to be holding a dialogue with the sea. The mermaids

with their outstretched arms seem to dedicate an ode to the sea which awaits them. If you look at the mermaid's stairs from above, there are no words better than those of Josep Pla. In his book *Guide to the Costa Brava*, he firmly states that the large staircase, flanked by magnificent cypress trees and facing the point of Santa Cristina, produces an unforgettable impression and is one of the most beautiful moments along the coast.

Mythological characters such as Venus and the mermaids, and busts that emulate Roman sculpture from





the imperial period submerge us in this idyllic world that the garden represents.

Classical Mediterranean tradition consists of a deep ancient link between myths and the world of plants. One of them has become emblematic over the years due to the poetic origin of the town of Lloret, because of the etymological similarity with the word “*lloret*”, which is Catalan for laurel tree. Cupid, surrounded by a semicircle of laurel leaves, refers to the myth of Apollo and Daphne.



### THE MYTH OF APOLLO AND DAPHNE

“(…) A heavy clumsiness overcame her members, her delicate breasts started to be overgrown by bark, her hair grew transforming itself into leaves and her arms changed into branches; her feet, not long ago so agile, became fixed to the ground converted into motionless roots, and her head became the top of a tree. All that was left of her was her shining beauty. However, Apollo continued to love her; he put his right hand on the trunk and felt how her heart was still beating under the new bark; he tightened his arms around her branches as if they were arms and covered her wood with kisses; the wood, however, refused his advances. The god said to her: «As you can no longer be my wife, you will, without doubt, be my tree; you will ever adorn, my dear laurel, my hair, my lyre, my quiver; you will accompany the Roman leaders when cheerful voices sing their triumph and the Capitoli bears witness to their long parades (...)». The laurel shook its new branches and it seemed as if it had shaken its head.”

Ovid: *Metamorphoses*, I, 452-567.  
Traduaction of Ferran Aguilera.







## CAN SARAGOSSA

*A farmhouse with a great history*

The history of Can Saragossa farmhouse follows the rhythm of the history of the town of Lloret. It was originally one of the oldest farmhouses in the town. The *modernista* refurbishment of the 19<sup>th</sup> century turned it into a luxury summer home until it was changed into a hotel in 1954. It is currently home to the permanent exhibitions of Iberian archaeology and the extensive Joan Llaverias collection. Its rooms also house the headquarters of the Unit of Cultural Heritage, among others, of Lloret de Mar Town Council.

### **BRIEF HISTORY OF A FARMHOUSE WITH A LONG HISTORY**

The first information about the existence of the farmhouse dates back to 1317. In those days, the term of Lloret was made up of 26 farmhouses and 9 huts, spread around the

### **Guided tours on request Educational programme**

territory. Catalonia did not escape the Black Plague and many farmhouses were abandoned. However, Can Saragossa was fortunately not affected. A 1631 inventory offers data about the distribution of the farmhouse, as well as the stock and the crops: fruit trees, corn, kidney beans, chickpeas, broad beans and cabbage.

In 1885, Narcís Saragossa Ametller, a surgeon, inherited the property. He was responsible for the work on remodeling the building that ended in 1902. The alterations gave the building the air of a small *modernista* Palace, following the trends of the neo-Gothic historicist styles that were so fashionable at the beginning of the 20<sup>th</sup> century.

Successive periods were full of splendour for Can Saragossa with entertainment of the well-to-do society of summer visitors which consisted of luxury parties, fancy





dress balls and tennis matches. In 1954, the building was converted into a hotel. The hotel had 10 rooms and was called Hotel Manyana; it operated for 10 years. Lloret de Mar Town Council bought the farmhouse in 1984, when it was inhabited by Joan Carbó Vilas i Maria Palauelmas.

## **THE PERMANENT EXHIBITIONS AT CAN SARAGOSSA**

### **THE IBERIAN WORLD IN LLORET DE MAR**

Between the 6<sup>th</sup> and the 3<sup>rd</sup> centuries BC, the south and east of the Iberian Peninsula enjoyed the development and the splendour of Iberian culture. The Ibers were an eminently agricultural, sedentary society. They generally lived grouped together in villages set on hills and surrounded by walls, consisting of houses with stone

socles, mud walls and roofs covered in vegetation. This state of urban planning, although incipient, involved a certain degree of hierarchism and specialisation of the society that was favoured by trade, which the Ibers carried out, above all, by sea with the Greeks and the Carthaginians. From a technical and cultural point of view, they had significant advances which included working with iron for tools and weapons and pottery, in which they were true experts. However the Ibers, despite belonging to the same culture were politically not united due to the characteristics of their society and their economic system and fighting between them was frequent. This meant that they were essentially warriors and that defence features for their villages were inevitable.



### MONTBARBAT SITE

The Iberian village of Montbarbat was on the top of a mountain of the same name, 331 metres above the Coastal Mountain Range, in the far north-west part of the municipality of Lloret, bordering with Maçanet de la Selva. Its location made it a strategic place, as it offered a lookout that visually dominated the entire depression of La Selva, the slopes of the surrounding mountains (Montseny, Guillerries and Cabreres), the western part of Les Gavarres and all the Baixà Tordera. Therefore, from Montbarbat, two of the most important channels of communication in the country were controlled. One was the Via Herculea (later the Roman Via Augusta), which communicated the Iberian Peninsula with the rest of Europe. The other was the maritime and fluvial ways which communicated the coast with the inland areas of the country along the Tordera-Arbúcies stream axis.

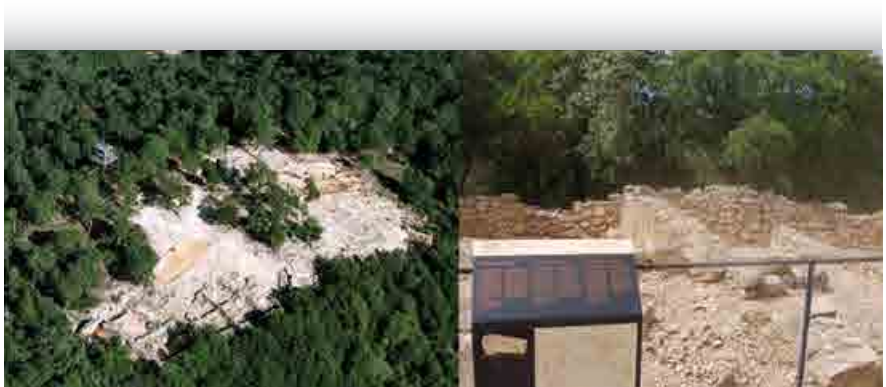
### PUIG DE CASTELLET SITE

The fortified Iberian site of Puig de Castellet is 2 kilometres to the north of the centre of Lloret de Mar, near the Roca Grossa estate. It arises out of a spur on the western slope of Puig de Rossell, at an altitude of 197 metres, on a small shelf near the top, visually hidden from the sea by the highest part of the hill. Its strategic situation allows it to dominate the coastline from the mouth of the River Tordera as far as Lloret beach and the entire surrounding plain, and to have visual contact with the Iberian settlements of Montbarbat, Turó Rodó and Turó de Sant Joan in Blanes.



### TURÓ RODÓ SITE

The Iberian village of Turó Rodó is set on a small peninsular promontory 40 metres high, to the north-east and very close to the centre of Lloret de Mar. It is washed by the sea to the east and south; to the west, its slopes come to an end on Sa Caleta beach and it is joined to firm land in the north by means of an isthmus of some 50 metres in width. Therefore, it is easy to defend with a far-reaching visual field over Lloret beach, the surrounding plain, a good stretch of the coast and the elevations of the Coastal Mountain Range that close off this sector of the Costa Brava.





### JOAN LLAVERIAS COLLECTION

The collection is made up of 152 paintings with drawings, watercolours and oils acquired by Lloret Town Council in 1982. On display, you can also see the large format painting done by Llaверias in 1921 *The Santa Cristina Procession*. A scene which, according to Joan Domènech, “seems as if the artist, in an attitude of imaginary evocation, paints a procession that is not happening at the moment, but that has happened so many times”.

### ABOUT JOAN LLAVERIAS

Joan Llaверias was born in Vilanova i la Geltrú in 1865. He studied at the Barcelona School of Fine Arts, where he was notable for his drawing skills. His search for landscapes and creative inspiration took him to visit the Empordà region and the Costa Brava. It was at this time, in about 1905, when he started to frequent the town of Lloret. It was a town that was still unspoiled, a village of fishermen and summer evenings with an incredible peacefulness. In the city of Barcelona, he collaborated as an illustrator in magazines of great renown, such as the *Cu-Cut* in which he published drawings with great comic wisdom. His works were exhibited in the most commonly visited galleries and many of them were related to Lloret. From about 1914, his link to the town became increasingly more intense. During the Spanish Civil War (1936-1939), the painter stayed in Lloret and collaborated with the local author, Esteve Fàbregas i Barri in the illustration of some sailors’ tales. Llaверias, the painter of Lloret, died from complications to bronchitis on the 18<sup>th</sup> of November 1938. In his studio there was an unfinished painting on an easel.



## CHAPEL OF THE SAINTS METGES\*

*Ancient Hospital of Lloret (1445)*

The chapel belonged to Lloret's old welfare hospital, which was founded in 1445 by Narcís Oliveres, canon of Girona Cathedral and administrator of the Provostship of the Month of November and, as such, lord of the territory of Lloret.

When the new hospital was built, this annex chapel was put up for sale by the town council and acquired on 21<sup>st</sup> June 1881 by the canon, Dr. Narcís Domènech i Parés, who immediately transferred it to the parish.

The sale process was as follows: on 10<sup>th</sup> November 1880 Lloret Town Council held a meeting with the Bishop of Girona to request the sale of the chapel of the old hospital, given that in accordance with the canons it was its sole owner. The money obtained from the sale would help the council complete the works of the new hospital. The Bishop of Girona gave his consent on the condition that the buyer immediately transferred the chapel to the church, although reserving the right to claim it if the state at any time attempted to gain ownership of it.

The agreed price of sale was one thousand one hundred and forty-five pesetas, paid by the buyer in the form of gold and silver coins, handed over





to Eduard Martínez i Dalmau, a pharmacist who served as the custodian of Lloret Town Council. The contract was signed on behalf of the council by its mayor, Agustí Font i Surís, and its trustee, Esteve Pi i Parera.

## RESTORATION OF THE CHAPEL

In 1912 the restoration of the chapel began on the initiative of the canon, Dr. Agustí Vilà, and under the artistic direction of Bonaventura Conill i Montobbio, an architect from Lloret who later began the construction of the modernist section of Lloret parish church, along with some of the pantheons of the new municipal cemetery.

The restoration work included the installation in the chapel of ribbed tile vaulting, typical of Catalan modernism.

Both the Girona and Barcelona press reported on the restoration, focusing in particular on the sculpture of Saint Cosme and Saint Damià, exhibited by the artists Segundo Vaucells and L. Alculioli in Barcelona's Plaça de Santa Anna, commissioned for the chapel in Lloret. This sculpture group, in which one of the saints is standing and the other is kneeling, was a work of merit according to the press.

Following the restoration, the chapel of the Sants Metges was officially opened on 16<sup>th</sup> July 1912.



As a consequence of the events of the Spanish Civil War (1936-1939), the hospital complex was destroyed. The only element to be preserved was its chapel, which thanks to the devotion of Lloret's townsfolk for the Doctor Saints —Cosme and Damià— was reconstructed once the war was over. Its upkeep was later taken on by individuals and organisations such as Xino-Xano, which equipped it with a new bell called Marina, among other works.

The Brotherhood of Sant Elm, patron saint of navigators and sailors, has recently been entrusted with its upkeep and maintenance. Following the interior and exterior refurbishment of the chapel, giving it a seafaring look, it has become the brotherhood's headquarters. It has been given a cultural boost that has turned it into a venue for exhibitions, concerts and talks etc., although it is still used for religious purposes.

To commemorate the centenary of its restoration by the architect Bonaventura Conill (16<sup>th</sup> July 2012), the Brotherhood of Sant Elm intends to begin the restoration of its roof, which is in a very bad state of repair.

Information taken from the book *El canonge Vilà* by Agustí M. Vilà i Galí.  
Pages 66 and 67

\*Doctor Saints.



## SANTA CRISTINA

### THE NATURAL AREA

Two wonderful beaches can be found in this area, namely Santa Cristina and Treumal. Most of the ten-hectare estate is made up of typical Mediterranean woodland, with a wide variety of tree and plant species, for which there are information signs in the busiest areas, along with local wildlife. The square that houses the centenary pine tree offers spectacular coastal views and has been the chosen venue for many important events, such as the Council of the Government of Catalonia, held

in 1934, according to the faïence plate that commemorates it. The Sorolla vantage point is situated close to this square. It is here that the painter produced the study that forms the background of his painting *Cataluña: El pescado*, part of the "Vision of Spain" collection of the Hispanic Society of New York. Right next to the beach a small stone hut has been preserved. This building, which is more than 150 years old, served as a shelter for fishermen.







The chapel contains the sacred relics of Santa Cristina, patron saint of Lloret. It also houses an important collection of ex-votos, noteworthy examples being the 18<sup>th</sup> century miniature ships that decorate the main nave. Other elements worthy of mention include the paintings, the 1422 parchment, the historical archive and the panels of the old Renaissance altarpiece. The Brotherhood of Santa Cristina is entrusted with the upkeep of the chapel, along with its associated traditions: the Festival of Pardons, the Procession of Santa Cristina, featuring the *S'Amorra Amorra* regatta, and the Square Dance or Dance of the *Almorratxes* (multi-spouted bottles).

### THE CHAPEL

The present-day chapel was built by Lloret's townsfolk through their own efforts and means in 1764 as a symbol of the devotion that this seafaring town has always had for its patron saint. This building replaced a previous one that had stood since 1354. Remains have been found from Roman times, when there must have been a settlement there. The chapel is in the typical baroque style of the second half of the 18<sup>th</sup> century. The main altar in polychrome marble with the painting of the martyrdom of the saint, are of Genoese origin. A shipowner from Lloret who lived in Genova donated them to the town after carrying them there from Italy in his ships. Above the main entrance, scenes depicting the martyrdom of Santa Cristina are sculpted in stone.









### THE PROCESSION OF 24<sup>TH</sup> JULY

Every year, on 24<sup>th</sup> July, a maritime procession involving a large variety of boats carrying a statue and relic of Santa Cristina sails from Lloret to Santa Cristina beach, arriving together with the *llaguts* or rowing boats that take part in the *S'Amorra Amorra* regatta, a traditional competition between nine clubs that represent the ancient guilds. The procession then follows the path up to the chapel and is composed of musicians, the statue and relic of Santa Cristina, the priest, local dignitaries, the flags of the nine rowing clubs, members or directors of the Brotherhood of Santa Cristina, the *Obreres* with the "little angels" (children) and all those accompanying them. On arriving at the chapel, a mass is held in honour of Santa Cristina and the *Cant dels Goigs* (a poetic composition in honour of the saint) is sung. Following the mass a traditional fisherman's stew is served to more than a thousand people. The procession then makes its

way back to Lloret parish church. Records show that the procession dates back to 1607.

### EL BALL DE PLAÇA (SQUARE DANCE)

In the evening of 24<sup>th</sup> July, the elegantly dressed *Obreres* (four girls chosen each year from the many that apply) dance the Square Dance with their partners. This ancient ceremonial dance is also known as the Dance of the *Al-*



*morratxes*, a kind of glass bottle containing perfume and a white flower that the *Obreres* smash on the ground, emulating (according to legend) a Christian girl who used this gesture to reject her Muslim suitor, at the time when the Barbary Corsairs wreaked havoc on the Catalan coast. The dance ends with the four *Obreres* and their partners parading around the square with their arms linked.

This dance has evolved over the centuries. Historical records indicate that it dates back to 1592. The names of the first known *Obreres* date from 1764.

### THE *S'AMORRA AMORRA* REGATTA

This regatta is a traditional competition between nine local rowing clubs that represent ancient guilds or brotherhoods. It consists of a race from Lloret beach to Santa Cristina beach. The crews raise their oars as they sing the *Salve Regina* hymn and the starting signal is given once the belfry of the chapel of Sant Pere de Bosc, situated on a hill further inland, comes into view. The boats are assigned their starting positions in a late-night draw on 23<sup>rd</sup> July that takes place in the Town Hall Square. The crews are composed of a cox and eight oarsmen who row intensely across a distance of approximately 2.5 kilometres to Santa Cristina beach. There is no winner's trophy but simply the honour of a victory that is highly prized among the competing teams.



The maritime procession already existed in the 16<sup>th</sup> century and the rowing boats carried the cortège, composed of clergymen, dignitaries, the *obrerres*, musicians and others. "*Amorrar*" is the verb used to indicate that bow of a rowing boat has reached shore. The historical "war cry" of the oarsmen was "*Amorra, amorra, sa reliquia! Amorra!*". It would appear that in ancient times the winners received a lamb as a prize, which may be the origin of the present-day "stew" that is served after mass in the Plaça del Pi of the chapel of Santa Cristina.

Once the return procession to Lloret beach has been completed, a second regatta takes place with the same boats, this time with women's crews.







## CHAPEL OF LES ALEGRIES

The chapel of Les Alegries was the town's parish church from its consecration in 1079 to 1522, when the parish church switched to its present-day location.

The land on which the chapel was built was donated by Lady Sicardis of Lloret de Mar, together with a surrounding area with a diameter of thirty-four paces, designated for a cemetery. It is believed that this location was chosen because it was the point where the roads to Tossa, Maçanet, Santa Coloma and Girona met.

Once the parish church switched location, this chapel was known by different names, such as Església Vella

or Mare de Déu Antiga and, later on, Mare de Déu de les Alegries.

The temple is entered by means of a staircase presided over by a small chapel featuring an alabaster Virgin, commissioned by a devout lady. One of its arms belonged to the previous sculpture that was destroyed in the Spanish Civil War.

The lower section of the bell tower up to the first level of windows dates back to Roman times. Recent restoration work has highlighted the Romanesque features of the façade and side walls.





The chapel has been altered many times over the course of history. In 1913 a significant refurbishment was funded by the brothers Narcís and Joan Gelats Durall, which included a modification of the façade, the entrance door and the interior. Furthermore, the baroque altarpiece was installed and the dressing room of the Virgin was built in the style of the period with gold, Venetian stucco and marble features. Six murals were produced with reproductions of the Joys of the Virgin (scenes from the Virgin's life) and Christ's ascension into heaven, which also depict personalities from the time, including one of the patrons.

In 1914 a second level of double windows was added to the bell tower and in 1939 a roof was built with Lombard arches.

The image of the Virgin was restored in 2006 by Mother Elena of the convent of Sant Daniel in Girona, a graduate in art and restoration techniques who was commis-



sioned to restore the tapestry of the Creation in Girona Cathedral.

Outside, a series of centenary cork oaks can be observed, along with a small display of the future Exhibition of Farming Tools of Les Alegries.

#### VISIT TIMES

The chapel opens to the general public for Lloret's Main Festival on 8<sup>th</sup> September in the evening and on the following Sunday throughout the day.

In January it opens in the morning of the first Sunday after Epiphany, the day of the Muleteer Festival, wrapped up in the legend of the same name.

Finally, in May it hosts the Flower Festival. The chapel is decorated with flowers and the sacristy can be visited throughout the day.





## SANT PERE DEL BOSC

The heritage site of Sant Pere del Bosc boasts more than a thousand years of history. Its origins as a Benedictine monastery date back to 986 AD following an attack on the convent of Blanes. This was when the complex known today as Sant Pere del Bosc was built, although it was originally christened Sant Pere Salou, a group of buildings arranged around a chapel.

However, this did not signal the end of attacks on monks – far from it. The 1694 attack, when French invaders set fire to the complex, was particularly ferocious. Having served as a monastery for almost 700 years the site was finally abandoned by the monks, who decided to leave for Lloret and join the congregation of Sant Pere de Galigants.

Despite its destruction, the Sant Pere del Bosc site remained a much loved place of pilgrimage for Lloret's townsfolk, which in 1759 led to the reconstruction of the

chapel. These works were partly funded by the town's guild of fishermen, which commissioned a marvellous baroque altarpiece, very similar to the one housed in the parish church of Cadaqués.

In 1860, at the time of the ecclesiastical confiscations of Mendizábal, Queen Isabel II auctioned off a series of disused church properties. In Lloret, the chapel of Santa Cristina and Sant Pere del Bosc were put up for sale. Lloret's townsfolk, who desperately wished to prevent these two sites from falling into the hands of outsiders, organised a popular collection to raise the amount demanded for them by the crown. The collection raised



sufficient funds to acquire Santa Cristina but not enough to do likewise with Sant Pere del Bosc, whose asking price of 200,000 Spanish reales was an astronomical figure for the time. The mayor at that time, Agustí Font i Suris, decided to write to his cousin, Nicolau Font i Maig, who at a young age had gone to live in Cuba on inheriting an uncle's fortune, which had subsequently multiplied thanks to his administration. Nicolau agreed to meet his cousin's request for help and purchased Sant Pere del Bosc through power of attorney.

Nicolau Font, who everybody called the Count of Jaruco —although he never accepted this title due to his firm republican convictions—, did not return from Cuba until 20 years after the purchase of Sant Pere del Bosc, in around 1880. Upon his return he put his body and soul into improving the estate, not only restoring the ancient complex of Sant Pere del Bosc —which he embellished notably with the assistance of renowned figures from the applied arts, such as the architect Josep Puig i Cadafalch, the sculptor Eusebi Arnau and the painter and decorator Enric Monserdà, among others— but also creating a kind of spiritual and artistic path between Lloret and the sanctuary, building important monuments along it such as preaching crosses, the shrine to Our Lady of Grace and the monument to Our Lady of Grace, popularly known as the Angel.

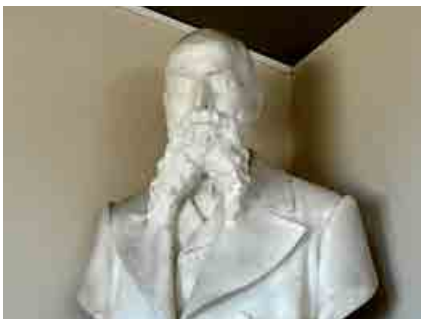
In the 20<sup>th</sup> century, Pius Cabañas, a nephew of Nicolau Font, built a new wing onto the main building to be used



as an old people's home, named after his uncle. This institution was housed on the site until the 1960s, when it was moved to a set of annex buildings at the municipal hospital, where it remains open today.

During the Spanish Civil War, Sant Pere de Bosc suffered serious damage, the most dramatic of which was undoubtedly the burning of the 1759 baroque altarpiece.

Today, the Sant Pere del Bosc site, which remains in the hands of the descendants of Nicolau Font i Maig, houses a restaurant and hotel that were opened in 1981 and 2011 respectively.





## CHAPEL OF SANT QUIRZE

The chapel of Sant Quirze, dating further back than the 11<sup>th</sup> century, is a building of great simplicity that obeys the composition laws of rural Catalan architecture. The origin of the chapel is not known with any certainty. However, documents of the consecration of the old parish church of Sant Romà show that it existed by 1079.

The layout of the present-day chapel shows two distinct sections: one corresponding to the old mediaeval chapel, which now contains the two sacristies and the main altarpiece area, and one situated on a lower level that today serves as a nave for worshippers. The latter section is the result of an extension completed in the 18<sup>th</sup>





The chapel of Sant Quirze is therefore the oldest in Lloret. Indeed, during the consecration of the chapel of Sant Romà (now the chapel of Les Alegries), on 8<sup>th</sup> January 1079, it was referred to as follows: *“A meridiei parte similiter terminatur in parrochia Sti. Ioannis in valle marina et sic vadit per ecclessiam Sti. Chirici”*.

century, in the first part, which left the original entrance uncovered –now walled in– along the south-west facing façade with a voussoired door flanked by windows, one in its original location –also walled in– and an additional one at a higher level, perhaps added later on. In the lower section of this façade, as well as in the others of this ancient section, whose walls are in many cases made of materials of Roman origin, clay was still used as a material for binding stones. The original mediaeval chapel would have measured approximately 4.5 metres wide and 10 metres long. The 18<sup>th</sup> century extension gave the building a square layout, with each side measuring approximately 10.5 metres.

The sgraffito work on the main façade was produced by Adrià Gual in 1935.

Remains of Roman ceramics, a coin of Constantine and several tombs have been found in an area very close to the chapel. The finds discovered around this chapel may point to the existence of an early Christian church and an adjoining necropolis. It was set on fire in the 14<sup>th</sup> century by the Genoese.



# Save money, enjoy Lloret

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Generalitat de Catalunya  
**Departament de Cultura**

#### Telephone numbers and useful information

##### Central Tourist Information Office

Av. Alegries, 3  
17310 - Lloret de Mar  
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Fax. 972 36 77 50  
central-turisme@lloret.org

##### Unit of Cultural Heritage

Masia de Can Saragossa, s/n  
Av. Vila de Tossa, s/n  
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patrimonicultural@lloret.cat

##### Tourist Information Office - Maritime Museum

Passeig Camprodon i Arrieta, 1-2  
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