

LA SEU D'ÈGARA

CHURCHES OF SANT PERE DE TERRASSA
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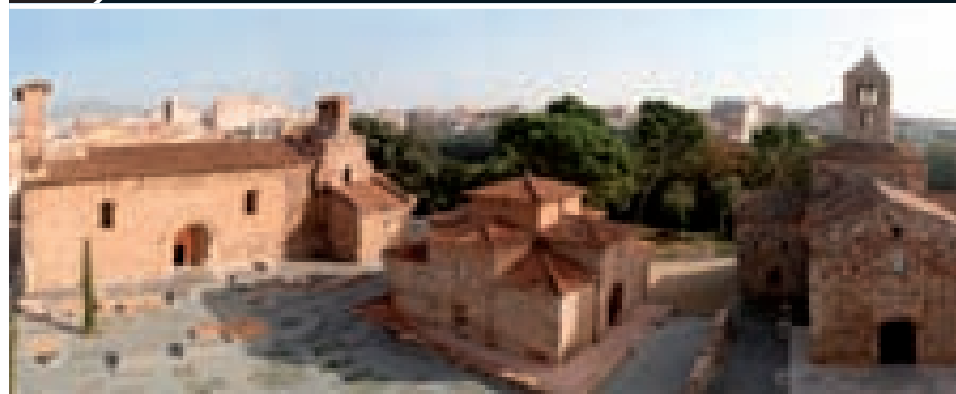


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COLLECTION OF MONUMENTS / 4TH - 21ST CENTURIES

LA SEU D'ÈGARA

THE SEE OF ÈGARA
CHURCHES OF SANT PERE DE TERRASSA



GUIDE



LA SEU D'ÈGARA

THE CHURCHES OF SANT PERE DE TERRASSA



Museu
de Terrassa

Produced by:
Terrassa City Council
Culture Department
Terrassa Museum (carrer dels Gavatxons, 9, 08221-Terrassa)

Pre-printing and printing:
Prismàtic Arts Gràfiques, SA

Copyright deposit:
B-36.580/2009

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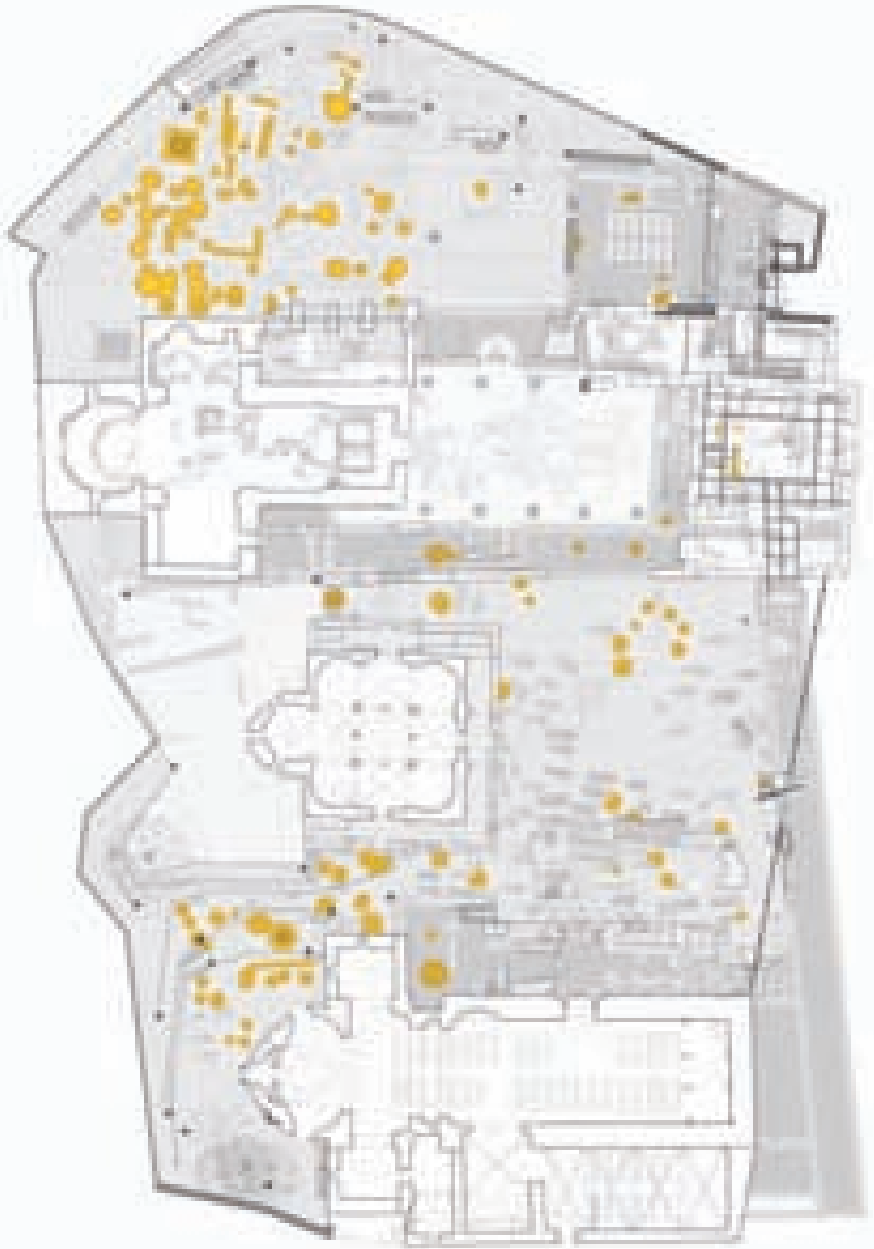
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1 The site. Origins



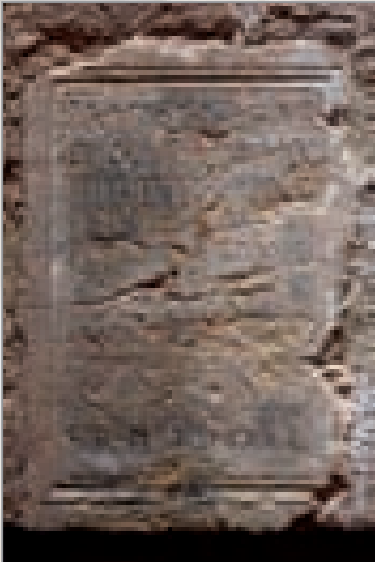
The site stands on an isthmus overlooking the rivers Santa Maria and Vallparadís. The first signs of human habitation date back to Neolithic times around the third millennium BC. However, it is from around the 4th century BC that we find an Iberian settlement. From this period, rooms, storage silos and metal-making kilns remain. Claudius Ptolemy, a geographer from the 2nd century BC, mentions the place name of *Egosa*, which could correspond to this Iberian settlement. From the 2nd century BC this area was under Roman control and became a municipality under Emperor Flavius Vespasian: *Municipium Flauium Egara*. From this period, remains of decorative elements, silos, wells, reservoirs and other industry-related structures are preserved along with an atrium-impluvium belonging to a *domus* (or Roman house), which would have formed part of the bishop's residence during the episcopal period.



Iberian and Roman period (5th century BC - 3rd century AD)
According to M.G. García, A. Moro and F. Tuset



View of the three churches of Sant Pere c 1878.
Adrià Torija. MdT



Pedestal dedicated to Emperor Antonius Pius. Municipality of Flavius Egara.
Arxiu Mas



Santa Maria church and the Canonry, 1917.
Arxiu Mas



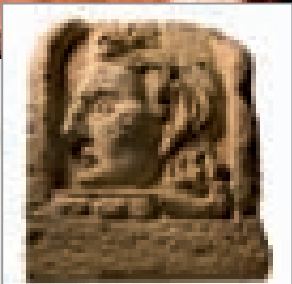
Atrium-impluvium.
MdT



**Iberian amphora
inside a silo.**
MdT



**General view of remains from
the Roman period: silos and walls.**
MdT



**Relief from the Roman period.
Satyr.**
MdT



**Fragment of a ceramic bowl with the
Iberian inscription "TALSKUBILOS".**
MdT

2 Christianisation

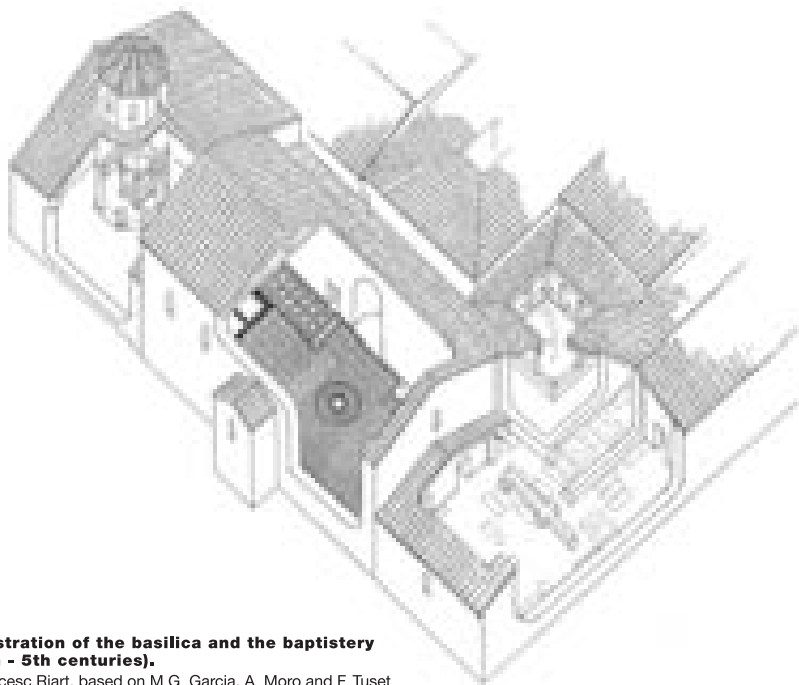


Illustration of the basilica and the baptistery (4th - 5th centuries).

Francesc Riart, based on M.G. Garcia, A. Moro and F. Tuset

Christian constructions from the end of the 4th century form a complex of buildings. In particular, there is a single-nave basilica with a semicircular apse and two side funeral chapels. It has a mosaic floor with geometric and figurative characteristic from Christian iconography, such as the fish and the whale. A tombstone can be seen, also made from mosaic, dedicated to *Securus*. Behind the apse is the baptistery with its square central pool, delimited by a small temple with columns arranged in an octagonal shape. At the foot on the south side of the church are several rooms for funerary use and area of residence, with an atrium-impluvium. As part of a final phase, a new baptistery was built that would be restored during the episcopal period.



**Baptism pool
(4th-5th centuries).**

BadiaCasanova. Terrassa City Council



Initial Christian burials
Remains of tegula lid and box
(4th century).

MdT



Glass lamp (5th century).
Teresa Llordés



Virtual reconstruction of a baptism.
Dualmultimedia



Detail of mosaic from the basilica.
MdT



Detail of mosaic from the basilica.
MdT



Tombstone dedicated to *Securus*.
MdT



**Tombstone with peacock motif
(second half of the 5th century).**
ECRA S.L.

3 The Diocese of Ègara

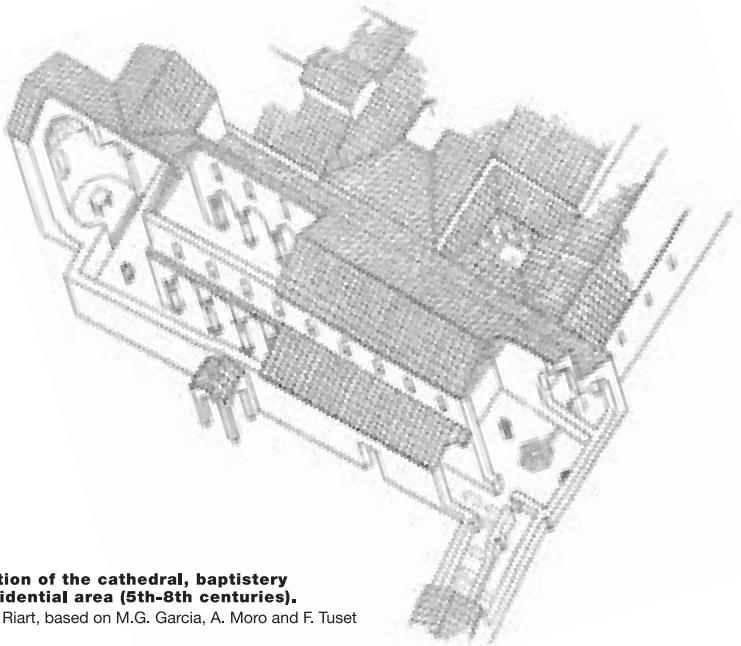


Illustration of the cathedral, baptistery and residential area (5th-8th centuries).

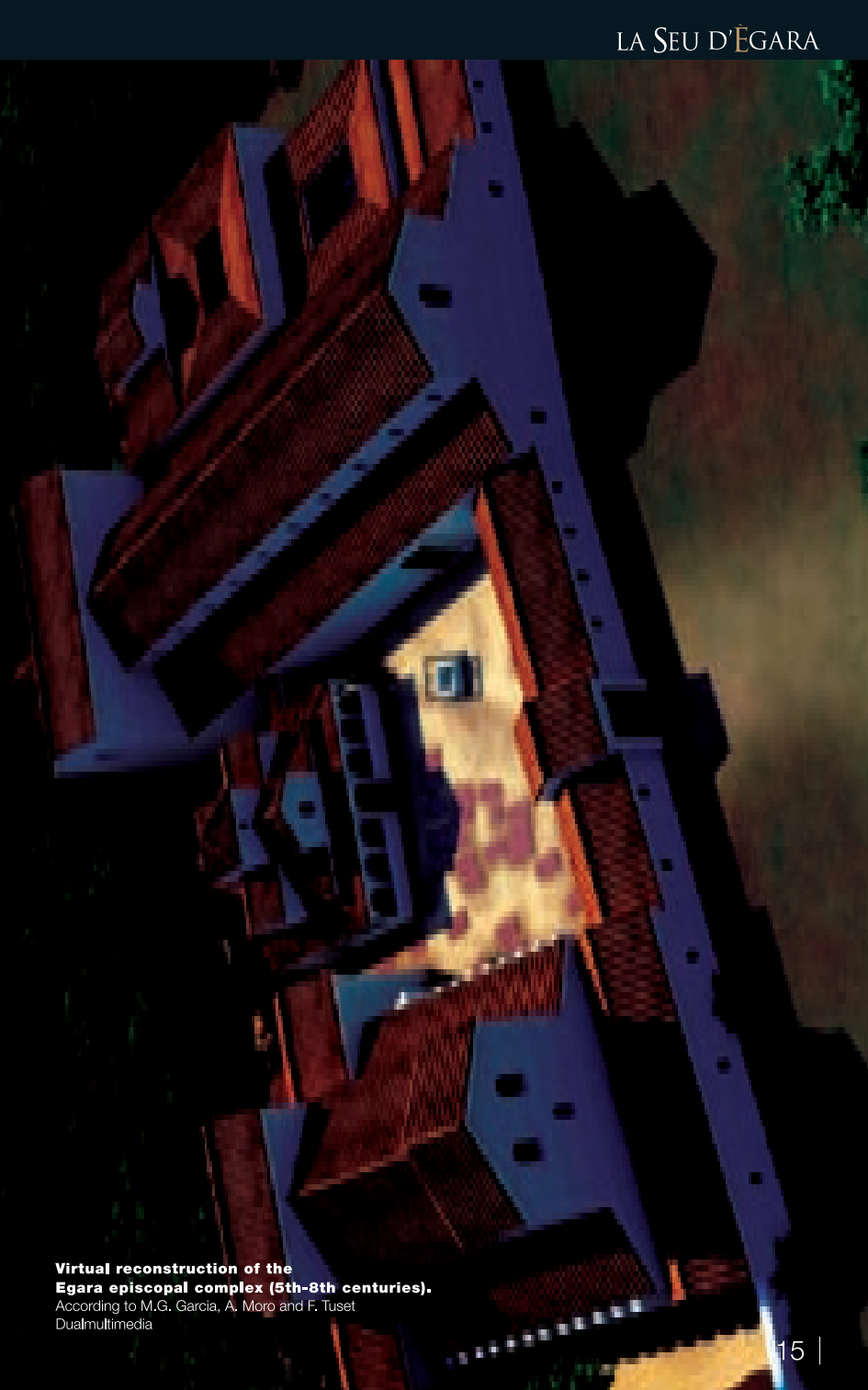
Francesc Riart, based on M.G. Garcia, A. Moro and F. Tuset

With the creation of the diocese of Ègara from the year 450, the large episcopal complex was designed with construction being finished around the middle of the 6th century. These buildings are arranged around a large central courtyard with a water well and cemetery area. They consist of the Santa Maria (St Mary) cathedral with three naves and columns and the baptistery at the foot of the building; the funerary church of Sant Miquel (St Michael); the three-nave parish church of Sant Pere (St Peter), with a cemetery area to the south facade, and the bishop's living area. The main access to the episcopal complex was through a funerary hall that closed off the west side.

With the Muslim invasions from the year 714, the buildings fell into disrepair and, despite being restored in the 9th century by the Carolingians during the Spanish March, the palace was not re-built. Nevertheless, religious activity continued, as shown by the existence of a new kind of burial, with anthropomorphic graves.



Ègara episcopal complex (5th-8th centuries).
According to M.G. García, A. Moro and F. Tuset



**Virtual reconstruction of the
Egara episcopal complex (5th-8th centuries).**

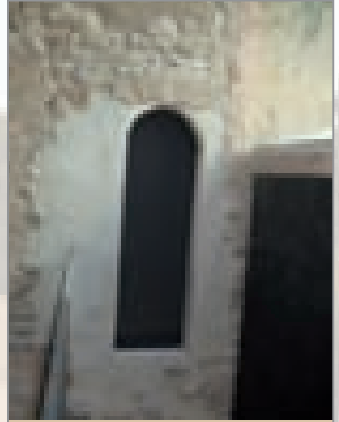
According to M.G. García, A. Moro and F. Tuset
Dualmultimedia



Apse of the Santa Maria church.
MdT



Baptism pool.
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Baptistery window.
MdT



West wall of the baptistery.
MdT



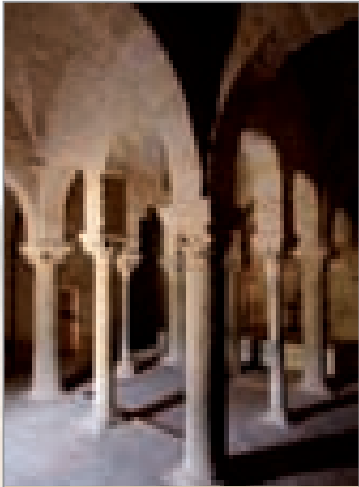
Detail from the paintings from the apse of the Santa Maria church.
BadiaCasanova. Terrassa City Council



Sketch from the paintings of the apse of the Santa Maria church.
TRACER, Restauración y Conservación
IPCE (Spanish Cultural Heritage Institute)



Funeral building of the Sant Miquel church.
MdT



Inside the Sant Miquel church.
BadiaCasanova. MdT



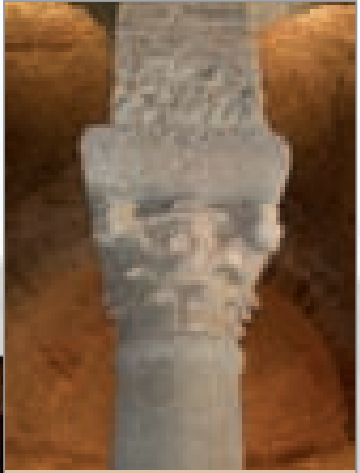
**Detail from paintings from the apse
of the Sant Miquel church.**
ARCOR. Restauració Pintura SL



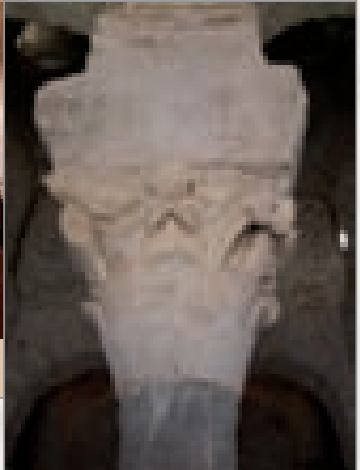
Paintings from the apse of the Sant Miquel church.
BadiaCasanova. MdT



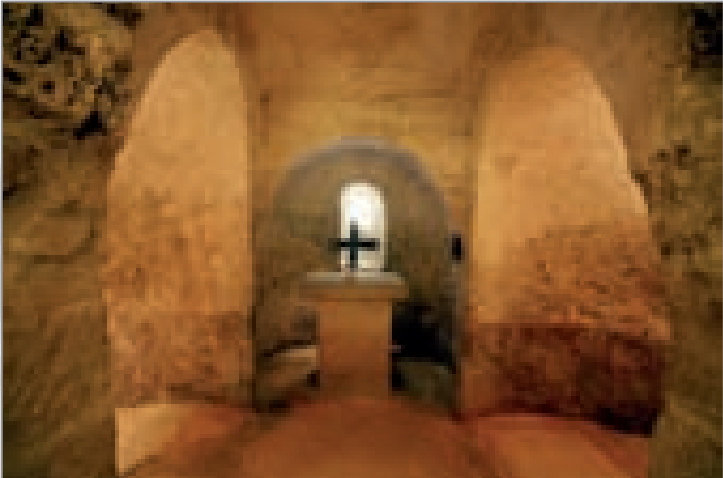
Column and dome of the Sant Miquel church.
BadiaCasanova. MdT



Capital.
MdT



Capital.
MdT



Inside the Sant Miquel church. Crypt.
BadiaCasanova. MdT



Tombs in the northern passage of the funeral building of the Sant Miquel church.
BadiaCasanova. MdT

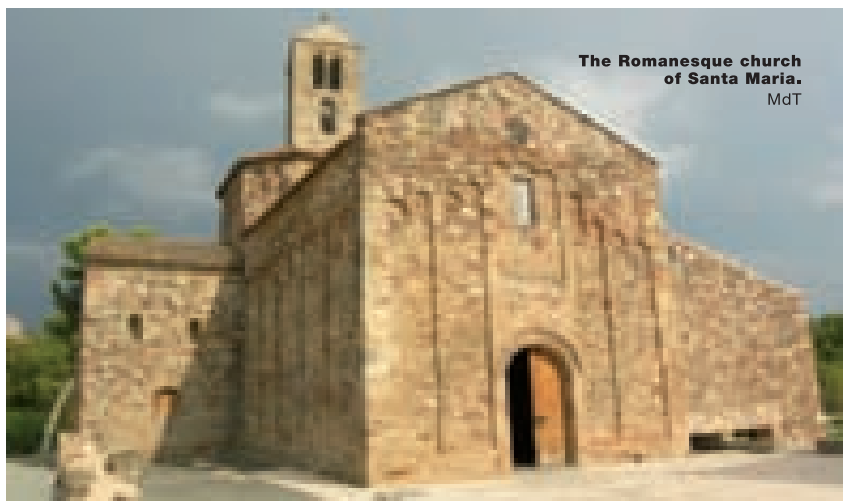


Apse of the Sant Pere church.
Badia Casanova. Terrassa City Council



Inside the Sant Pere church.
BadiaCasanova. Terrassa City Council

4 Romanesque style



The consecration of the Romanesque Santa Maria church on the 1st of January 1112 and the construction of the Romanesque nave of the parish church of Sant Pere during the 12th century, testify to the further transformation of the religious complex, with both parish use (Sant Pere) and monastic use (Santa Maria).

In the Santa Maria church, the new transept and nave were attached to the old apse and a central dome was constructed in the nave to support the bell tower. The exterior decoration of the building follows the Lombard style with girdles and blind arches. To the south of the church, a cloister was built together with related buildings as well as the Augustinian priory and other buildings used for the sacred area.

The Sant Pere church has a single nave added to the episcopal wing, with a short transept. The façade of the main door is decorated with a cornice where sculpted faces and buttresses with allegorical, fantastic animals and plant motifs can be seen.

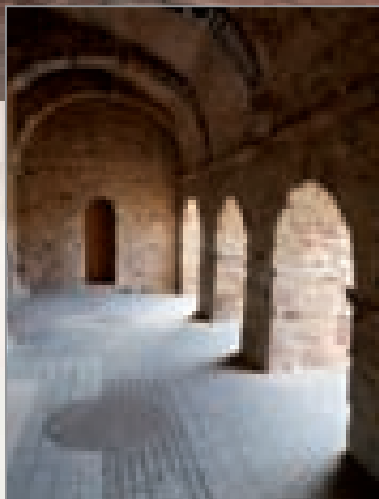
The wall paintings in the niche of the south transept of the Santa Maria church - dedicated to the martyrdom of Thomas Becket, Archbishop of Canterbury - are Romanesque in style.



Mediaeval period (9th-13th centuries)
According to M.G. Garcia, A. Moro and F. Tuset

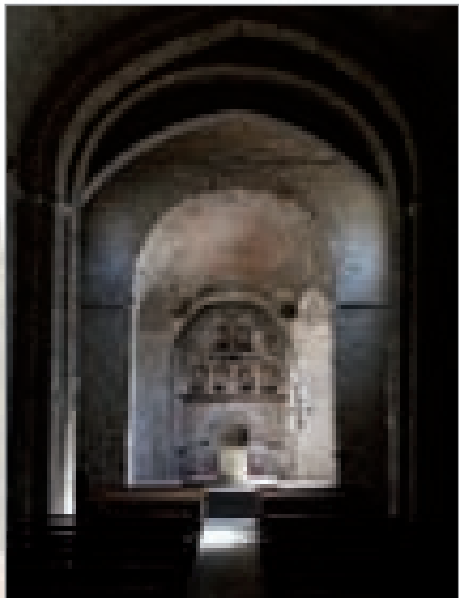
**Bell tower of the
Santa Maria church.**

MdT

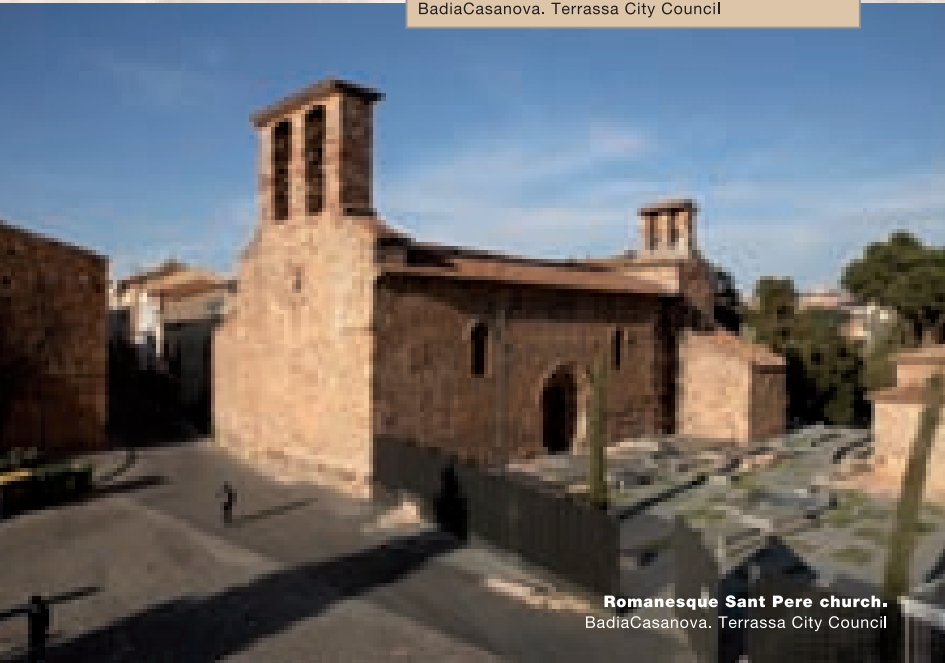


Cloister of the Santa Maria church.

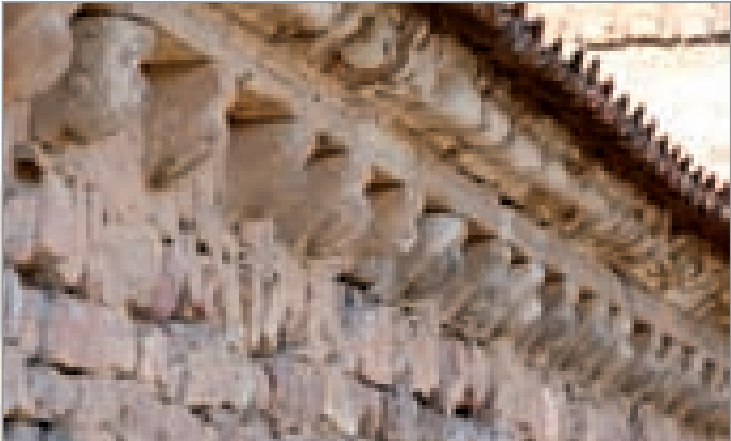
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Inside the Sant Pere church.
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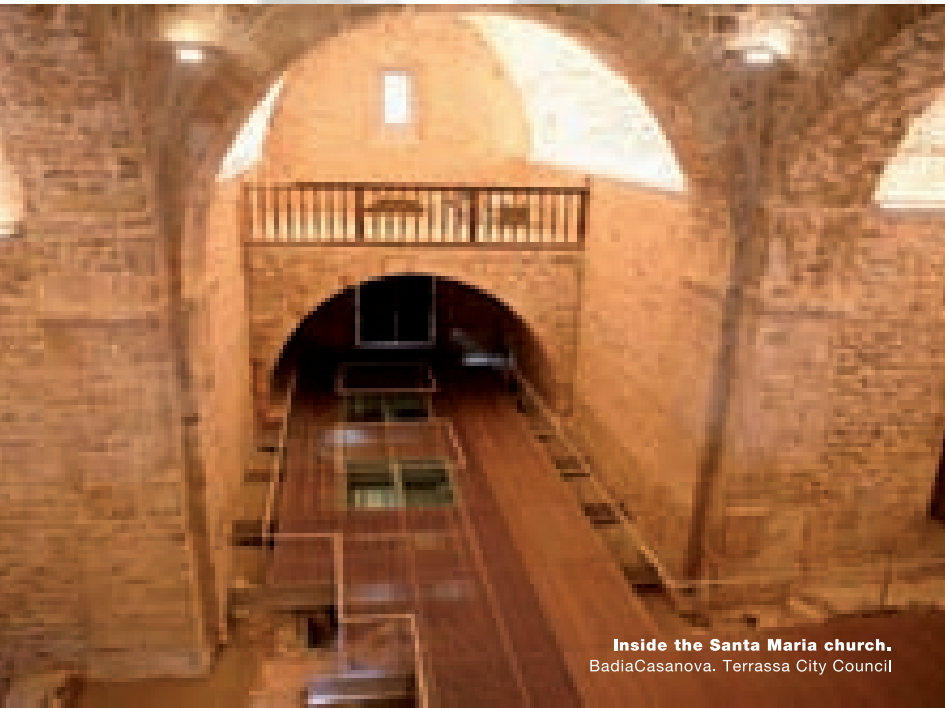
Romanesque Sant Pere church.
BadiaCasanova. Terrassa City Council



Sant Pere church. Sculpted cornice.
BadiaCasanova. Terrassa City Council



Sant Pere church. Door and window.
BadiaCasanova. Terrassa City Council



Inside the Santa Maria church.
BadiaCasanova. Terrassa City Council



**Wall painting dedicated to
the martyr St Thomas Becket
(12th-13th centuries).**

BadiaCasanova. Terrassa City Council



**Processional cross
(12th-13th centuries).**
Teresa Llordés



Tombstone of Pere de Toudell, 1248.
Teresa Llordés



Capital of the Santa Maria church bell-tower.
MdT

5 Gothic style

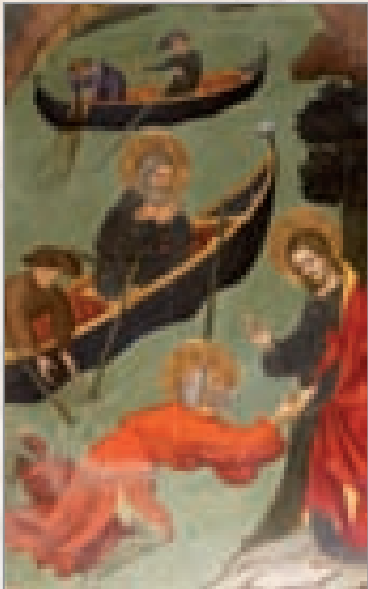


Wall paintings from the early Gothic period are preserved from the apse of the Santa Maria church (today pulled from the walls). Also, those from the northern wall of the Sant Pere church as well as a wooden sculpture of the Virgin Mary. What really stand out, however, are the main altar by Lluís Borrassà (1411) from the Sant Pere church, the altarpiece by Jaume Cirera and Guillem Talam from the Sant Miquel church, and the St Cosmas and St Damian alterpiece by Jaume Huguet, commissioned in 1460.



Altarpiece from the high altar of Sant Pere church. St Peter seated in his cathedra as the first pope. Lluís Borrassà, 1411.

Teresa Llordés. MdT



Altarpiece from the high altar of Sant Pere church. Vocation of St Peter. Lluís Borrassà, 1411.

Teresa Llordés. MdT



Altarpiece from the high altar of Sant Pere church. Calvary. Lluís Borrassà, 1411.

Teresa Llordés. MdT



Altarpiece from the high altar of Sant Pere church. Crucifixion of St Peter. Lluís Borrassà, 1411.

Teresa Llordés. MdT



**Altarpiece from Sant Miquel church.
Jaume Cirera and Guillem Talarn, 1450.**

Carles Aymerich. MdT



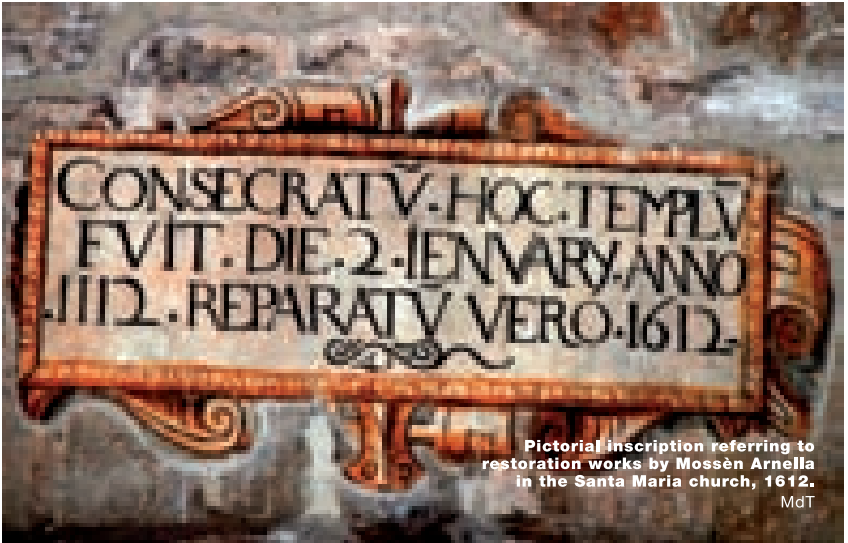
Altarpiece of St Abdon and St Sennen and medical saints Cosmos and Damien.
Jaume Huguet, 1460-1461.

Carles Aymerich, MdT



Virgin Mary from Santa Maria church (14th century).
BadiaCasanova. Ajuntament de Terrassa

6 The modern period



From the modern period, we have the main altarpiece from the Santa Maria church and the Virgin of the Rosary, originally found in the north transept of the church. Also of note is the architecture of the baroque altarpiece and the St Valentine chapel adjoining the north of the Sant Pere church as well as other sculptures and altarpieces that have now disappeared.

From the 20th century are the chapel of the Virgin Mary of Montserrat and the Sant Pere church chapel of the Sacrament, by Ricard Marlet as well as the St Nebridius font with mosaics by Santiago Padrós from 1950.



Main altarpiece from the Santa Maria church.
The Epiphany.
Baptista Parma and Joan Basi, 1611-1612.
Teresa Llordés. MdT



Main altarpiece from the Santa Maria church.
St Ruf.
Baptista Parma and Joan Basi, 1611-1612.
Teresa Llordés. MdT



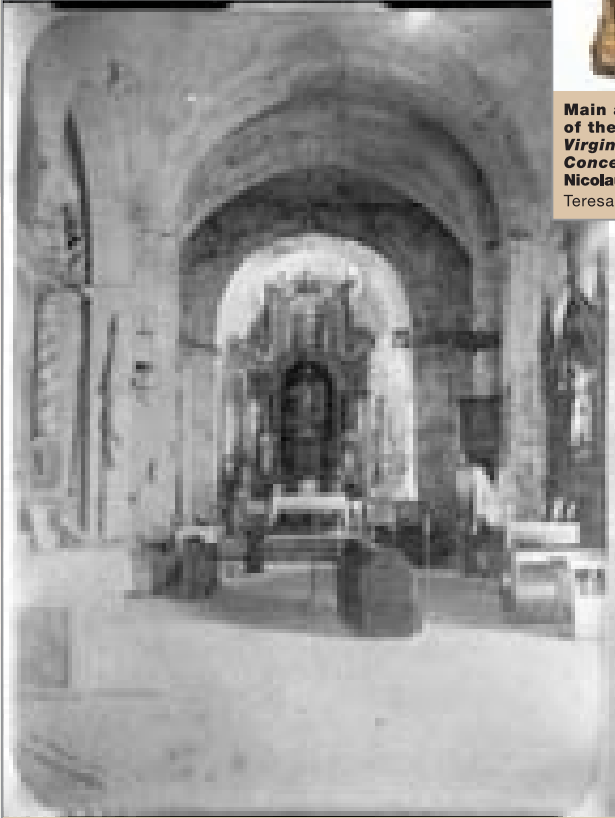
Altarpiece of the Virgin of the Rosary. Presentation of the baby Jesus in the temple (end of 16th century).

Teresa Llordés. MdT

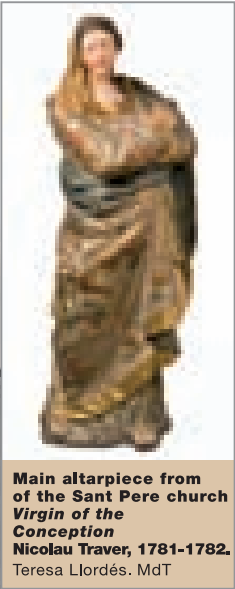


Altarpiece of the Virgin of the Rosary. Pentecost (end of the 16th century).

Teresa Llordés. MdT



Main altarpiece from the Sant Pere church
Nicolau Traver, 1781-1782.
Adrià Torija. MdT



Main altarpiece from
of the Sant Pere church
Virgin of the
Conception
Nicolau Traver, 1781-1782.
Teresa Llordés. MdT



Baroque altarpiece. St Valentine chapel.

Teresa Llordés



Chapel of the Sacrament
Decoration by Ricard Marlet, 1948.
Teresa Llordés

7 The site today



The restoration work for the site began at the end of the 19th century around the Sant Pere church. At the start of the 20th century, it was extended to the whole area by Josep Puig i Cadafalch.

Recently, following the restoration of the complex under the Director Plan of 1998, museum elements were introduced indicating all the archaeological, architectural and artistic aspects of the site, but in particular its most important stage: the episcopal see of Ègara between the 5th and 8th centuries.



Aerial view of the Sant Pere churches, c 1990.
TAVISA-J. Todó. *Enciclopèdia Catalana*.



**Aerial view of the
Sant Pere churches.**
Aerofotoline. MdT



Inside the Santa Maria church.
BadiaCasanova



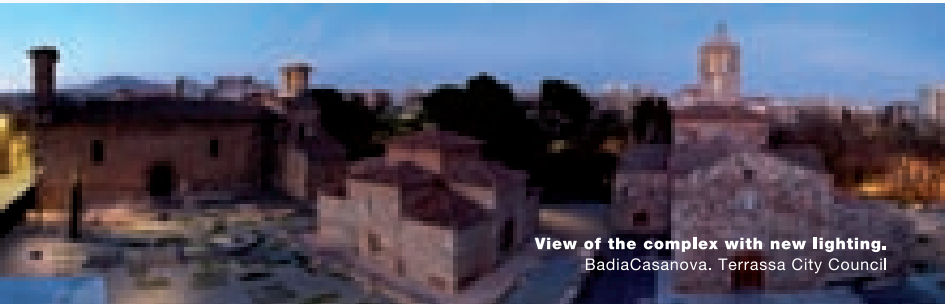
Inside the rectory.
MdT



Site with new paving.
MdT



Site with new paving.
MdT



View of the complex with new lighting.
BadiaCasanova. Terrassa City Council



Site with new paving.
MdT

Parc de Vallparadís

- **Iberian and Roman Period**
(5th century BC to 3rd century AD)
- **First Christian structures**
(4th century)
- **Ègara Episcopal buildings**
(5th - 8th centuries)
- **Medieval period**
(9th - 13th centuries)
- **Later periods**
(14th - 21st centuries)

Carrer de la Rectoria

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Plaça del Rector Homs

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