

San Adrián de Sasave and Sculpture in Altoaragón

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The church of San Adrián de Sasave (Plates 1, 2), half-buried beneath the tumble of sand, stone and rock that is carried by the waters of the Calcil and Lupan streams in their rush from the heights of the Aragonese Pyrenees, is all that remains of what once must have been an extensive monastic complex.¹ The monastery of Sasave (or Sasau) was located at the confluence of the two streams, where they join to form the River Lubierre at the head of the fertile valley that is today referred to as the Valley of Borau, named for a town a few kilometers south of the monastic site. Abandoned fragment that it is, the construction and decorative features of San Adrián attest to its noble past. The building and its decoration can best be understood in context of the repertoire of Romanesque forms that developed in an area where historical events contributed to a need for new and expanded building activity during the eleventh and twelfth centuries. This period was marked by the establishment of a virtual Kingdom of Aragon under Ramiro I (1035 – 1064?) and by the foundation in the third quarter of the eleventh century of a new bishopric in Jaca, about 25 kilometers from Sasave.² And while the ancient capital of Huesca was under Moslem domination, royal court and episcopal see found a safe haven in Jaca. The protected valleys of Altoaragón in the north of the kingdom were relatively free from Moslem threats and indeed, some scholars have cited Sasave as the monastery where the bishops of Huesca sought their early refuge.³ Be that as it may, what is particularly noteworthy for our purposes is that the architecture and decoration of San Adrián can be related to major Romanesque monuments in the region. And, unlike the case of the other churches with which San Adrián can be compared, a document that dates the completion of its construction program has always been accepted as authentic. Thus, a study of San Adrián de Sasave might well confirm or refute the chronologies of the churches to which it would seem most strongly related, particularly Santa María at Iguacel and the Cathedral of Jaca.

San Adrián is a single-naved structure with a hemispherical vault covering a semicircular apse. The original timber-roofed ceiling was raised after the church was filled with river stones in an apparent attempt to provide for a sufficiently high interior space to make the building usable.⁴ The upper extension of the walls is crude rubble construction, easily distinguished from the fine ashlar masonry of the original church. The church is modest in scale, its length about two-and-a-half times its width, a common proportion for churches in the region.⁵ The main entrance is through a western portal, while a south doorway must have led originally to conventual buildings, perhaps a cloister. A north doorway leads to a tower, only the square base of which survives. The apse is pierced by three windows and is decorated on the

¹ The two principle studies of the church are Josefa María Valenzuela Muñoz, 'San Adrián de Sasabe,' *Argensola*, XV (1964 – 65), 71 – 91 and Antonio Durán Gudiol, *Arte altoaragonés de los siglos X y XI* (Sabiñanigo: 1973), 200 – 202. The church is also mentioned in Angel Canellas-Lopez and Angel San Vicente, *Aragon roman*, La nuit des temps, XXXV (La Pierre-qui-vire: 1971), 39 – 40, and Marcel Durliat, 'Les origines de la sculpture romane à Jaca,' *Comptes rendus de l'Académie des Inscriptions et Belles-Lettres* (Paris: 1978), p. 398, and Juan Francisco Esteban Lorente, Fernando Galtier Martí, and Manuel García Guatas, *El nacimiento del arte romanico en Aragón. Arquitectura* (Zaragoza: 1982), 153, 227. The church of San Adrián was excavated by the Jefatura Provincial de Servicio Forestal de Huesca in a series of campaigns in 1957, 1960 and 1961. Ironically, the church seems to have been protected by a cocoon of stones that encased it. Today, despite efforts to divert the waters of the Lubierre, San Adrián's foundations are filled with mud and water, and rocks and boulders are again pushed against its fabric. I am grateful for the help of Mr. Neil Stratford and Professor Sonia C. Simon with whom I visited San Adrián de Sasave and discussed the church and its sculpture. Professor Antonio Durán Gudiol was generous in showing me crucial documents in the Archives of the Cathedral of Huesca and in discussing these documents with me.

² Antonio Durán Gudiol, *La iglesia de Aragón durante los reinados de Sancho Ramírez y Pedro I (1062? – 1104)*, Publicaciones de Instituto

Español de Estudios Eclesiásticos en Roma, Monografías num. 6 (Rome: 1962), 12–13, 137–140, 161–167; Federico Balaguer, 'Los límites del obispado de Aragón y el concilio de Jaca de 1063', *Estudios de Edad Media de la Corona de Aragón*, IV (1951), 69–138; Antonio Durán Gudiol, *De la Marca superior de Al-Andalus al reino de Aragón, Sobrarbe y Ribagorza* (Huesca: 1975), 137–140.

³ Durán Gudiol, *La iglesia de Aragón*, 15–16; Valenzuela, 'San Adrián de Sasabe', 77–79; Durán Gudiol, *Arte altoaragonés*, 200.

⁴ Valenzuela, 'San Adrián de Sasabe', 81.

⁵ For a plan of San Adrián, see Valenzuela, 'San Adrián de Sasabe', 73 or Durán Gudiol, *Arte altoaragonés*, fig. 168.

⁶ Although Durán Gudiol has suggested that the portal of San Adrián has lost the corbels that would originally have defined its upper section, it is not clear on what evidence such a claim is based. *Arte altoaragonés*, 202.

⁷ Canellas-Lopez and San Vicente, *Aragon roman*, plate 54.

⁸ The south portal of the Cathedral would seem to have originally been a salient block, as can be seen in a plan by Iniguez published in Manuel Gómez-Moreno, *El arte románico español* (Madrid: 1934), 68 and in a proposed reconstruction by Serafín Moralejo Alvarez, 'La sculpture romane de la Cathédrale de Jaca. Etat des questions', *Les Cahiers de Saint-Michel de Cuxa*, 10 (1979), 99–105 and fig. 7.

⁹ José Gudiol Ricart and Juan Antonio Gaya Nuño, *Arquitectura y escultura románicas*, *Ars hispaniae*, V (Madrid: 1948), fig. 81.

¹⁰ Gudiol Ricart and Gaya Nuño, *Arquitectura y escultura*, fig. 247.

interior by an undecorated moulding strip above the window level that forms a continuous band that articulates the walls of the nave.

San Adrián's exterior apse decoration expresses a structural integrity that emphasizes the robust character of its architecture, even as the logic of its design conveys a sense of crisp clarity (Plate 3). The apse is articulated by three windows and by three arched corbel tables separated by pilaster strips that serve to support the ends of each arcature. The individual corbels of the arcature appear to be almost wedge shaped as a result of a broadly chamfered surface, in some cases decorated with sculpture carved in relief (Plates 4, 5, 6, 7). The carved corbels include a head, a cross held by a hand, a series of floral motifs and a spoked wheel, reminiscent of a chrismon. The voussoirs of the small arches are laid so that the length of the stones follows the curve of the arch, an arrangement that can also be seen in the arches that enframe the apse windows. The non-radial placement of stones emphasizes the curvilinear form of the apse, which is further emphasized by the placement of the corbels as short blocks within a regular course of much larger stones with which they alternate. The insistent pattern of long and short blocks is thus topped by the more gentle swing of arches.

The corbel table and pilaster strips also serve to accentuate the solidity of the structure of the apse. While the pilaster strips appear to buttress the apse, the corbel table indicates a thickening of the wall where the haunch of the hemispherical vault exerts its greatest thrust. The thickness of the wall is further suggested by the double embrasure of the apse windows and by the fact that the splayed window openings seem to be inset within the wall structure creating a stepped profile (Plate 8.)

The voussoirs of the round arch of the south doorway are surrounded by a projecting billet moulding that falls on the same long impost blocks as do the voussoirs of the doorway itself (Plate 9). The imposts project the same distance from the wall surface as the billet moulding and also project into the space of the doorway creating the effect of a framed arch and of a notched opening. The same general outline can be seen on the west portal where the silhouette is, however, less pronounced (Plates 1, 2).

The west portal, in the form of a salient block projecting from the west facade, is topped by a chamfered impost (Plate 1). Its arched doorway is composed of three levels of archivolt (Plate 2). A raised billet moulding frames the outer archivolt of flat voussoirs, and both moulding and archivolt rest on a raised chamfered impost. The middle archivolt is composed of a rolled band or torus surrounded by smaller rolled mouldings, all of which rest on impost blocks that are themselves supported by columns topped by carved capitals. The inner archivolt is again flat and is supported by decorated impost blocks that mark the transition to the actual jambs of the portal. The impost blocks of the jambs align with those of the columns and with those that support the springers and billet moulding of the outer archivolt. This impost continues around the corner of the projecting portal creating the sense of the portal as a self-contained and architecturally distinct form, although it is clear from the coursing that the portal and facade were built together. The type of projecting portal topped by a chamfered impost or by a corbel table,⁶ with two flat archivolt surrounding rolled archivolt, the whole framed by a billet moulding, and with impost blocks of capitals and jambs that align and continue on the wall surface, is a traditional one in the region, appearing for example at Iguacel (Plate 10) and Loarre,⁷ and perhaps derives from Jaca Cathedral itself.⁸ Variants of the type can be seen in buildings related to Jaca, for example at Covet (Lérida)⁹ and Artaiz (Navarra).¹⁰

The sculpture of San Adrián's west portal can itself be compared with sculpture at Jaca Cathedral. The carved capital on the north side of the portal

at Sasave is derived from a Corinthian type (Plates 11, 12).¹¹ A band of fan-shaped palmettes rises from the astragal of the capital, while a row of leaves unfurl behind and above the palmettes, seeming to envelop a spherical form that itself rises on a straight stalk. The third tier of decoration is composed of leaves and, at the corners of the capital, of striated conical projections. Striated volutes mark the corners of the uppermost register of decoration, while centered at the top of each face is a series of concentric bands of striations forming a kind of basket or cushion. Gaillard saw the form as a truncated version of the projections on the corners of the capital and labelled both features as virtual signatures of the Jaca Cathedral workshop.¹² And, while it is true that both details appear at a wide range of churches related to Jaca, there can be no question that our capital should be compared with sculpture at the Cathedral itself. For example, two rows of foliate decoration rising from a palmette band and topped by striated volutes are arranged on a capital of the interior of the Cathedral.¹³ If the arrangement of forms is similar to the Sasave capital, one notes, however, that in addition to the spherical forms rising on stalks, the Jaca capital includes a row of pine cones and lacks the striated projections. These projections, referred to by Gaillard as *gros pitons*, are included on a similar interior capital, even as a second row of palmettes is added and the spheres are removed.¹⁴ The Jaca sculpture that bears the closest connection to the San Adrián capital is the capital of the engaged column of the exterior of the south apse of the Cathedral (Plate 13). Particularly similar are the flat, but fleshy foliage and the way the leaves appear to actually cut into the spherical decorations. The *gros pitons* are missing on the Jaca apse capital and, due to damage in the upper portion of the capital, it is not possible to ascertain whether or not the cushion or basket-like forms originally decorated this capital.

The carved impost blocks of the west facade of San Adrián (Plates 11, 12, 14, 15) are decorated with palmettes characterised by flat and fleshy petals that are similar to those on the capital on the north side of the church's portal. The petals are framed by spiralling tendrils, often tied together. The impost can also be compared with sculpture in the area, particularly and not surprisingly at Jaca Cathedral, for example, to the imposts of capitals on the west portal¹⁵ and on the interior of the church.¹⁶ At both Jaca and Sasave, tendrils curl above and below palmettes that they frame. The carving at Sasave is not as deep as at Jaca, and at Sasave the fan-like pattern of the palmettes is more insistent, while the more plastic quality of the individual leaves is more clear at Jaca. In general, the tendrils are more crisply carved at the Cathedral and seem more flacid at San Adrián. However, a row of palmettes decorating the base of an interior Jaca Cathedral capital,¹⁷ recently identified by Serafín Moralejo Alvarez as representing a scene of the Annunciation to the Virgin,¹⁸ recalls the palmettes of San Adrián, both in their fan-like form and their rather flacid tendrils. Thus, a specific relationship can be established between the west portal of San Adrián de Sasave and the sculpture of Jaca Cathedral in terms of portal type, its decorative forms, and the way in which these forms are carved.

The architectural forms of the east end of San Adrián, with its arched corbel tables and pilaster strips (Plate 3), bear little comparison to the Cathedral or monuments directly related to it. However, that is not to say that similar forms cannot be found in the area, for example, at the church of Santos Julian and Basilisa at Bagüés where similar arched corbel tables and pilaster strips can be seen.¹⁹ One notices, for example, that the stones of the arches are placed to follow the curve of the arch and that the arches themselves fall on wedge-shaped corbels that conform to a regular masonry course. These architectural features have been cited in the literature as evidence of the

¹¹ The capital on the south side of the portal survives in a very poor state of preservation and is thus not included in this study.

¹² Georges Gaillard, *Les débuts de la sculpture romane espagnole: Léon-Jaca-Compostelle* (Paris: 1938), 97, 109–110.

¹³ Gaillard, *Les débuts*, pl. XXXIX, 3.

¹⁴ Gaillard, *Les débuts*, pl. XL, 6.

¹⁵ Gudiol Ricart and Gaya Nuño, *Arquitectura y escultura*, fig. 197.

¹⁶ Gaillard, *Les débuts*, pl. XL, 6; Gudiol Rucart and Gaya Nuño, *Arquitectura y escultura*, figs. 209, 211, 212.

¹⁷ Gaillard, *Les débuts*, pl. XLIII, 22, 22 bis.

¹⁸ Serafín Moralejo Alvarez, 'Aportaciones a la interpretación del programa iconográfico de la catedral de Jaca,' *Homenaje a don José María Lacarra de Miguel en su Jubilación del Profesorado. Estudios Medievales*, I (Zaragoza: 1977), 190–198.

¹⁹ Gonzalo M. Borrás Gualis and Manuel García Guatas, *La pintura románica en Aragón* (Zaragoza: 1978), pl. 16–21.

²⁰ Borrás Gualis and García Guatas, *La pintura románica*, 56; Canellas Lopez and San Vicente, *Aragon roman*, 37.

²¹ Canellas-Lopez and San Vicente, *Aragon roman*, pl. 36.

²² Canellas-Lopez and San Vicente, *Aragon roman*, pl. 52.

dispersion of so-called First Romanesque forms into western provinces of Spain from Catalonia, where there was a long tradition and continued development of these forms.²⁰ It is interesting to note that at Bagüés the Catalan forms have been combined with specific Jacetan motifs. And at Sasave, while the architectural forms are specifically not related to Jaca, the actual sculpture on the apse, that is the corbel sculpture, can be compared with the sculpture from the Cathedral and the Church of Santa María at Iguacel. The head which decorates one corbel at Sasave (Plate 4), with its clear forms defining a full coiffure or hat, recalls heads on capitals of the Cathedral. At Sasave the lines that indicate the brow are down turned, echoing the shape of the hairline, and continue to form the nose. The mouth indicated by a simple, gently curving line and the slightly puffy lower lip give the figure a rather sober expression. The details of brow and mouth and the simplified form of the head itself can be compared with heads on an interior capital of the Cathedral (Plate 16), where the hair is, however, much more specifically defined and the eyes and other facial features seem more detailed. At Iguacel, faces decorating an exterior window capital of the apse (Plate 17) have cap-like coiffures and simplified facial features similar to the Sasave figure, while the arrangement of the eyes set within indentations forming brow and nose give the figures slightly quixotic expressions, reminiscent of Sasave. The face on an interior capital at Iguacel (Plate 18) should also be examined in comparison with the figure at San Adrián, particularly in terms of the unarticulated hair, the puffy-lipped expression and the general acorn-shaped outline of the head.

A single daisy decorates another corbel at San Adrián, while another is decorated with a group of four daisies pressed together (Plate 6). Both in type and in manner of carving they can be compared to the eight flowers that decorate the chrismon on the tympanum of the west portal at Jaca,²¹ where the carving is, however, more crisp. Similar flowers also decorate metopes and under-cornice plaques of the south apse of the Cathedral (Plate 13). A geometricized florette inscribed within a circle, a design clearly generated by the use of a compass, decorates another Sasave apse corbel (Plate 7) and, at least in type, can be compared to metopes and plaques of the Cathedral's south apse (Plate 13), as well as to plaques at Iguacel.²²

Thus, while the sculptural decoration of both east and west ends of San Adrián is related to sculpture at Jaca Cathedral, the architectural decoration of the apse, that is, the arched corbel tables and the pilaster strips, is specifically not related to forms used in the circle of Jaca. It is, of course, always possible that two different building programs might be indicated, but such an hypothesis is not supported by an examination of the church of San Adrián, since there is no indication of a change in program either in plan or in masonry coursing. Further, a specific sculptural detail employed on both east and west ends of the church establishes the fact that both are coeval and undoubtedly the product of a single campaign. This detail appears on the apse corbel with the geometric flowers (Plate 7) and can be described as a 'V' with the tops of the two terminals rolled inward to form a scroll shape. Precisely the same detail can be seen decorating impost blocks of the west portal (Plate 15), and while the type is undoubtedly derived from vegetal motifs appearing on many examples of sculpture at Jaca, at San Adrián the sense of rich and deep carving and of organic form that marks the examples from the Cathedral is missing.

If the sculpture of east apse and west portal confirms that the church of San Adrián is the product of a single building program, documentary evidence suggests a *terminus ante quem* for that program. A document dated between 1100 and 1104, preserved in the Archives of the Cathedral of Huesca, that recognizes the execution of the church at the time of its dedication has been

accepted as authentic by all authorities who cite it.²³ This date is suggestive not only for what it tells about San Adrián, but because it is one of the few uncontested dates that can be attached to monuments in the region and particularly to monuments related to the Cathedral of Jaca. No chronology of the building and sculptural program of the Cathedral has found general acceptance among art historians.²⁴ While early investigations relied on documents, traditionally dated to 1063, there were a variety of interpretations of these documents²⁵ and, in fact, more recent scholarship has claimed that specific internal characteristics of some of the documents are not in accord with those of authentic documents of the period and that there is evidence in the documents to suggest mid-twelfth-century forgery.²⁶ Further, evidence for an early chronology of Jaca Cathedral has been found in the dedication inscribed on the portal of Santa María at Iguacel, which includes the date of 1072. It has been argued that if the sculpture of Iguacel should be seen as a later reflection of the higher quality works at the Cathedral, the Cathedral program would have to have been well advanced by 1072.²⁷ Scholarly consensus on these issues has not been easy to reach, for while many recent publications would have suggested that general opinion favoured the acceptance of a later dating for the Cathedral, the most recent discussion of the Cathedral's chronology revives arguments supporting the early chronology.²⁸

Thus, the existence of a dated document for the church of San Adrián and the recognition that the sculpture of San Adrián should be compared with that of Jaca Cathedral is significant. It should be pointed out, however, that even in an optimistic scenario where the clue of San Adrián helps solve the mystery of Jaca, there would seem to be some conflicting evidence. The capitals of the apse and interior of the Cathedral, with which we have compared San Adrián's sculpture, are those that Gaillard would see among some of the earliest work of the Cathedral;²⁹ and yet it can also be shown that some details, such as the row of palmettes on the Annunciation capital,³⁰ which we have shown is very close to the decoration on the impost blocks of the portal of San Adrián, should be seen as indicating a change in program at the Cathedral. The palmette band appears to be a separate block of stone that has been added to the capital, and one notes that other capitals also appear to have sculptured pieces added to them (Plates 19, 20).³¹ One can only surmise that the actual building was higher than perhaps was originally planned and thus larger capitals were needed,³² or that the sculpture was placed in a different situation, perhaps a higher one, than that for which it was originally intended. Even if it is clear that these additions must have been executed while the building was still under construction, it is also possible to distinguish them from the capitals themselves, a fact which suggests a later, or at least, a different workshop. Further, it should be pointed out that the sculpture of these added pieces bears direct comparison with sculpture at Iguacel. For example, on blocks added to the tops of two interior capitals (Plates 19, 20) are forms that look like the *gros pitons* of other of the Cathedral capitals, except that they have been flattened and do not project from the block. A similar motif can be seen at Iguacel, on the sculpture of the jambs for example (Plate 21), where the emphasis on maintaining the flatness of the block is accentuated, as it is at Jaca. It would seem likely then that the sculpture at Iguacel should be seen as contemporary with a change in program at Jaca, that is, that Iguacel was decorated while Jaca was already under construction. And since we have seen striking relationships between Iguacel and Sasave and between Jaca and Sasave, might we not conclude that that change in program at Jaca occurred while San Adrián at Sasave was under construction, that is in the years preceding its dedication sometime

²³ Canellas-Lopez and San Vicente, *Aragon roman*, 39; Valenzuela, 'San Adrián de Sasabe,' 78; Durán Gudiol, *Arte altoaragonés*, 201–202. In 1962 Durán Gudiol (*La iglesia de Aragón*, 82–83, 120, 196–199) published the document as a twelfth-century copy, made around the year 1116, and as an adulteration, although he seems to have accepted as accurate the information it contained about the church and its dedication. Three years later he published the document as an original of the twelfth century, in Antonio Durán Gudiol, *Colección diplomática de la catedral de Huesca*, I (Zaragoza: 1965), 114–116. During the summer of 1984 I had the opportunity to examine the document with Professor Durán Gudiol and he expressed a conviction that the document was original. The document refers to the facts of the church's dedication and execution as follows:

In Dei nomine. Hec est carta quam ego Stephanus gratia Dei Oscensis episcopus canonorum nostrorum consilio necnon excellentissime memorie regis Petri principum quoque suorum consensu facio ecclesie Sasauensi in die dedicationis eiusdem ecclesie dedicate in honorem sancte Dei genitricis Marie atque sanctorum martirum Adriani et Natalie sub presentia prefati gloriosi regis Petri illustrissimi etiam fratris sui Anfursi suorumque maiorum sive utriusque sexus plebis infinite . . .

Professor Durán Gudiol was also convinced that the wording of the document was sufficiently specific to conclude that the church was built by the time it was consecrated. The dating of the document between 1100 and 1104 is verified by the mention of Bishop Esteban and King Pedro I. Esteban was elected Bishop at the very end of 1099 and Pedro died in 1104.

²⁴ For a discussion of the problems of Jaca Cathedral's chronology, see Serafín Moralejo Alvarez, 'Une sculpture du style de Bernard Gilduin à Jaca,' *Bulletin monumental*, XXXI (1973), 7–10.

²⁵ Gaillard, *Les débuts*, 88, 91; Gómez-Moreno, *El arte románico*, 66; Walter Muir Whitehill, *Spanish Romanesque Architecture of the Eleventh Century* (Oxford: 1941), 235–236.

²⁶ Durán Gudiol, *La iglesia de*

Aragón, 137–140, 161–167; Balaguer, 'Los límites del obispado de Aragón,' 92–113; Antonio Ubieto Arteta, 'La catedral románica de Jaca: problemas de cronología,' *Pirineos*, XVII–XVIII (1961–1962), 125–126, 137; Antonio Ubieto Arteta, 'El románico de la catedral jaquesa y su cronología,' *Príncipe de Viana*, XXV (1964), 187–190.

²⁷ Canellas-Lopez and San Vicente, *Aragon roman*, 157, 185.

²⁸ Katherine Watson, 'The Corbels in the Dome of Loarre,' *Journal of the Warburg and Courtauld Institutes*, XLI (1978), 297–301.

²⁹ Gaillard, *Les débuts*, 91, 95–96.

³⁰ Gaillard, *Les débuts*, pl. XLIII, 22, 22bis.

³¹ Gaillard, *Les débuts*, pl. XLIII, 21; pl. XLV, 26.

³² Gómez-Moreno, *El arte románico*, 67; Gaillard, *Les débuts*, 99–100. For indications of a change of architectural program, see Gaillard, *Les débuts*, 88–91, and Whitehill, *Spanish Romanesque Architecture*, 238.

³³ Gaillard, *Les débuts*, 88–91.

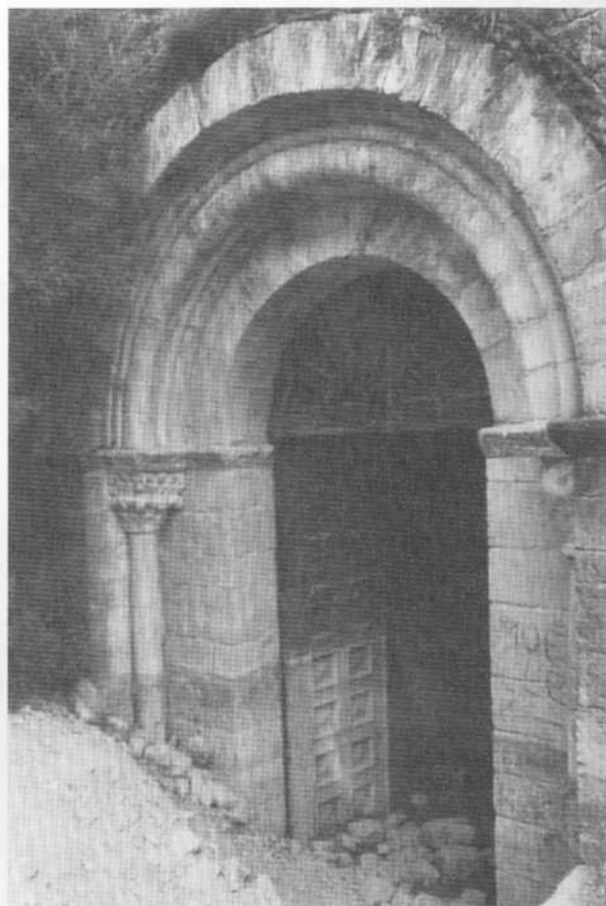
³⁴ Arthur Kingsley Porter, 'La tumba de doña Sancha y el arte románico en Aragón,' *Boletín de la Real Academia de la Historia*, LXXXIX (1926), 126; Gaillard, *Les débuts*, 88; Whitehill, *Spanish Romanesque Architecture*, 236–238.

between 1100 and 1104. This suggestion might well explain why some scholars have attempted to see the sculpture of Iguacel as a reflection of what was already at Jaca, while others have attempted to see it as coeval with the Cathedral's decorative program. Perhaps it is both, that is, it represents a moment of change in the program of the Cathedral. We could thus also account for why some sculpture at San Adrián, for example the capital of the west portal, relates so closely to sculpture at Jaca Cathedral, while other sculpture, such as the corbels of the apse, relates more directly to sculpture at Iguacel. And we are in a better position to understand Gaillard's struggle to explain the continuity of the Jaca program, even as he claimed that the Cathedral was slow in being finished and that there was evidence of interruptions, of various campaigns and of diverse ateliers that succeeded each other.³³ In the context of the issues of chronology raised here, the existence of a donation to the Cathedral *ad laborem* in 1094 should be cited as evidence that the Cathedral was still in construction at that time.³⁴

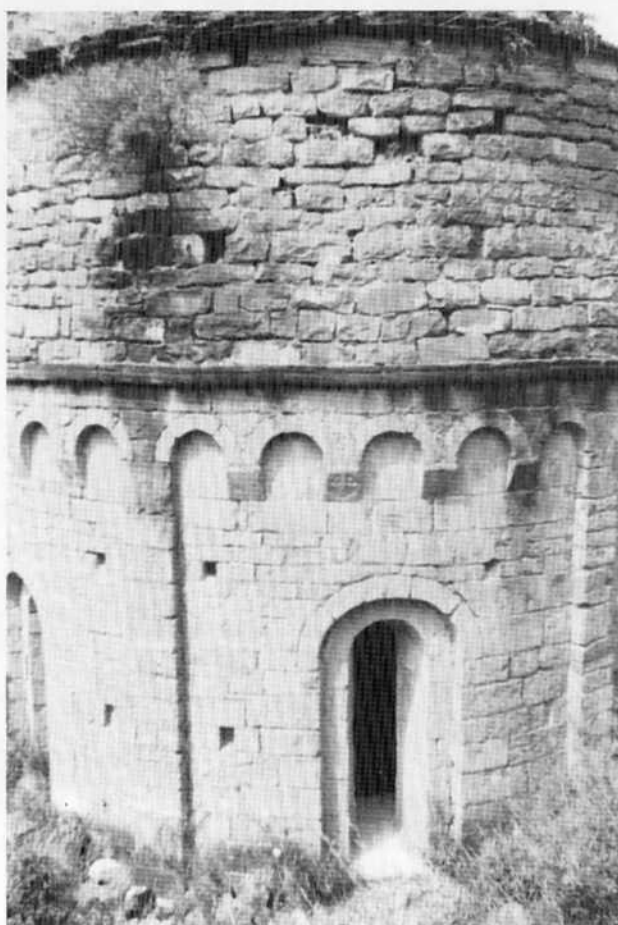
Our examination of San Adrián de Sasave suggests that in some details, particularly portal type and sculptural decoration, the church is strongly related to Jaca Cathedral; however, San Adrián should not be seen as merely a reflection of the Cathedral's influential role in the development of artistic forms in the region. Rather, the architectural decoration of the apse of San Adrián attests to its builders' willingness to consider a broader sphere of influence. Even as this discussion adds evidence for a later dating of Jaca Cathedral, that is by seeing the apse and interior capitals as the product of a program under construction around 1100, our analysis also underscores the fact that art historians have perhaps been too eager to isolate too specifically either sculptors' styles or architectural forms. What we must recognize is that the church of San Adrián de Sasave is part of an efflorescence of artistic production that enriched the high valleys of Aragón at a time when many new buildings with rich sculptural programs were needed.



Pl. 1 San Adrián de Sasave,
west portal



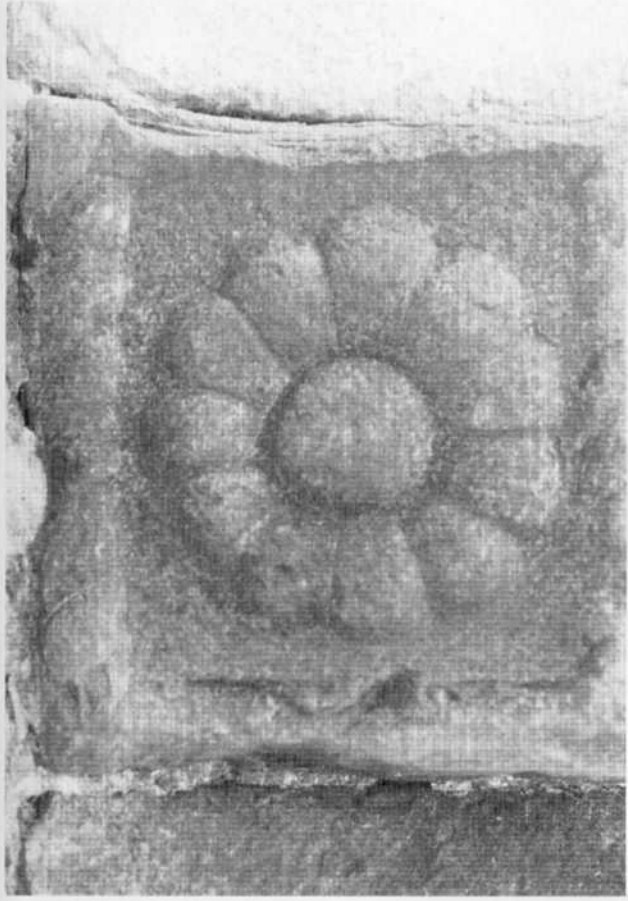
Pl. 2 San Adrián de Sasave,
west portal



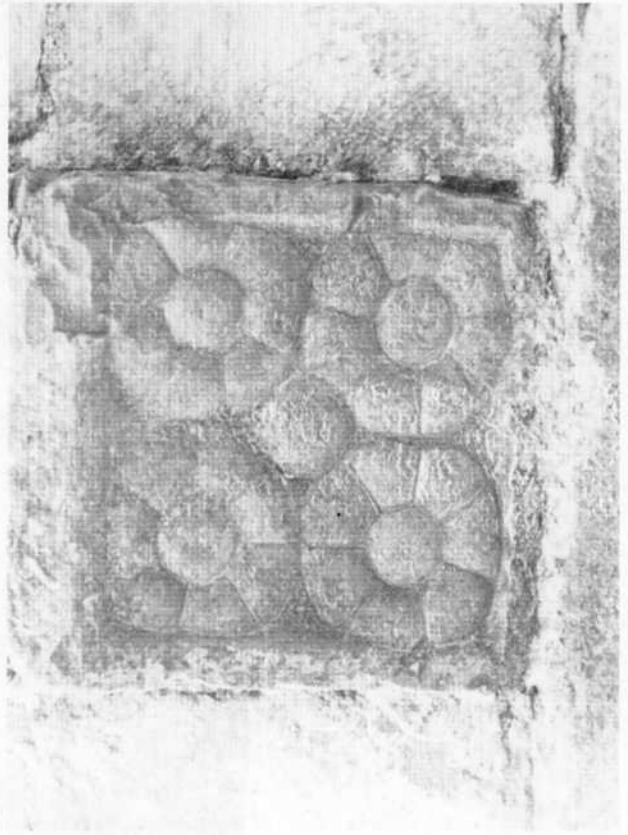
Pl. 3 San Adrián de Sasave
apse, exterior



Pl. 4 San Adrián de Sasave,
apse, exterior, corbel



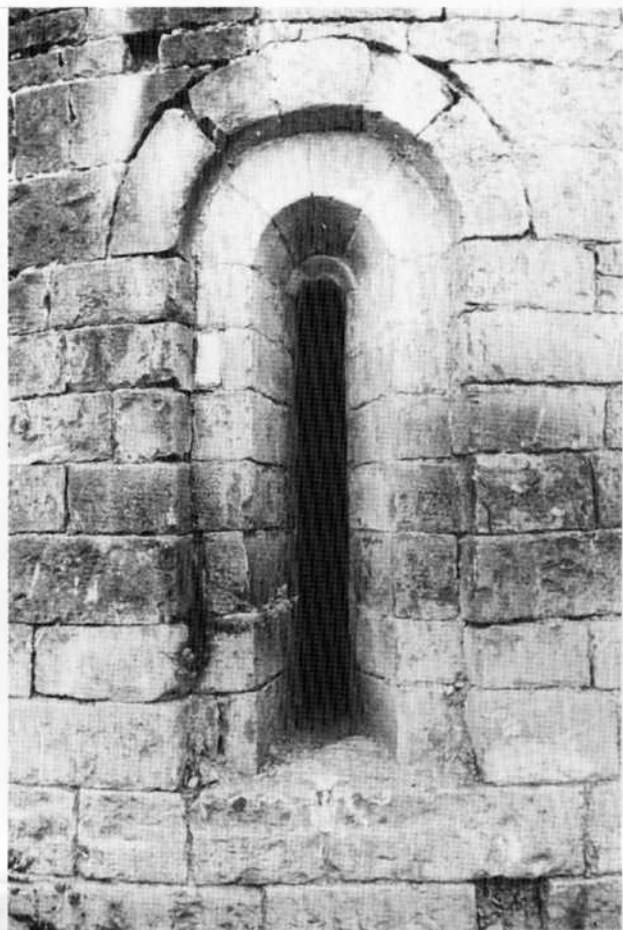
Pl. 5 San Adrián de Sasave
apse, exterior, corbel



Pl. 6 San Adrián de Sasave,
apse, exterior, corbel



Pl. 7 San Adrián de Sasave
apse, exterior, corbel



Pl. 8 San Adrián de Sasave,
apse, exterior, window



Pl. 9 San Adrián de Sasave
south portal, detail



Pl. 10 Santa María de Iguacel
west portal



Pl. 11 San Adrián de Sasave
west portal, capital



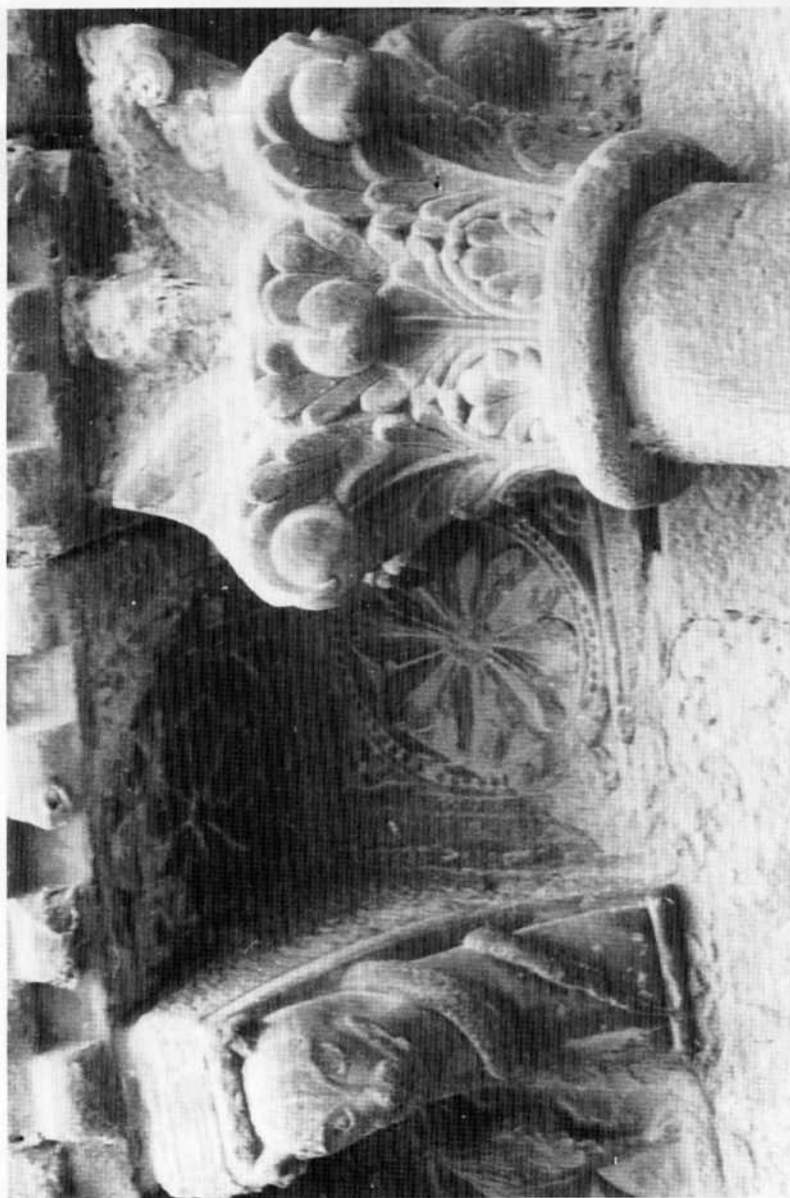
Pl. 12 San Adrián de Sasave
west portal, capital



Pl. 14 San Adrián de Sasave
west portal, impost



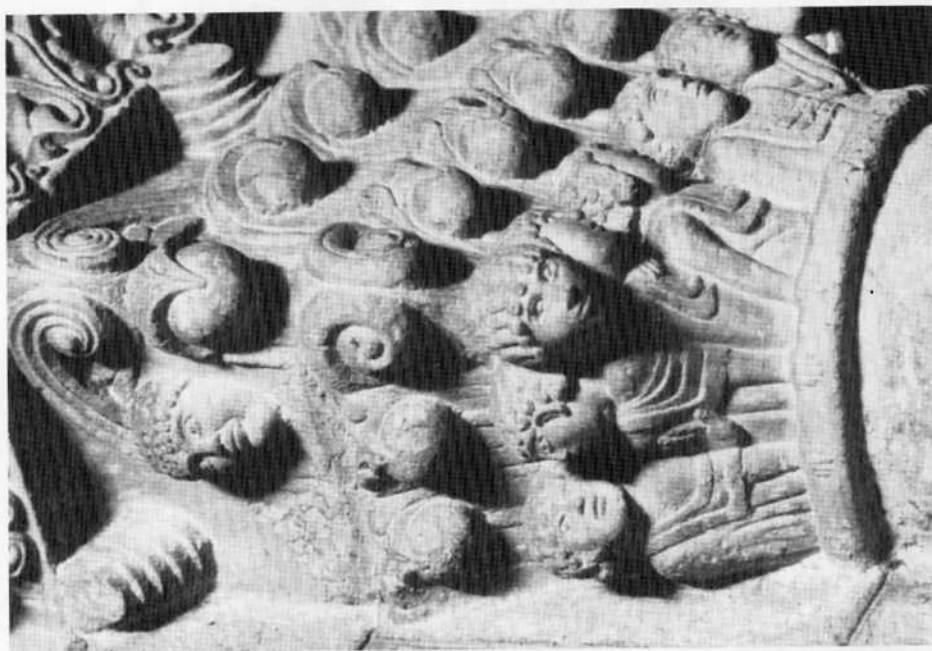
Pl. 15 San Adrián de Sasave
west portal, impost



Pl. 13 Jaca Cathedral
south apse, cornice, detail



Pl. 17 Santa María de Iguacel
apse, exterior, capital



Pl. 16 Jaca Cathedral
interior, capital



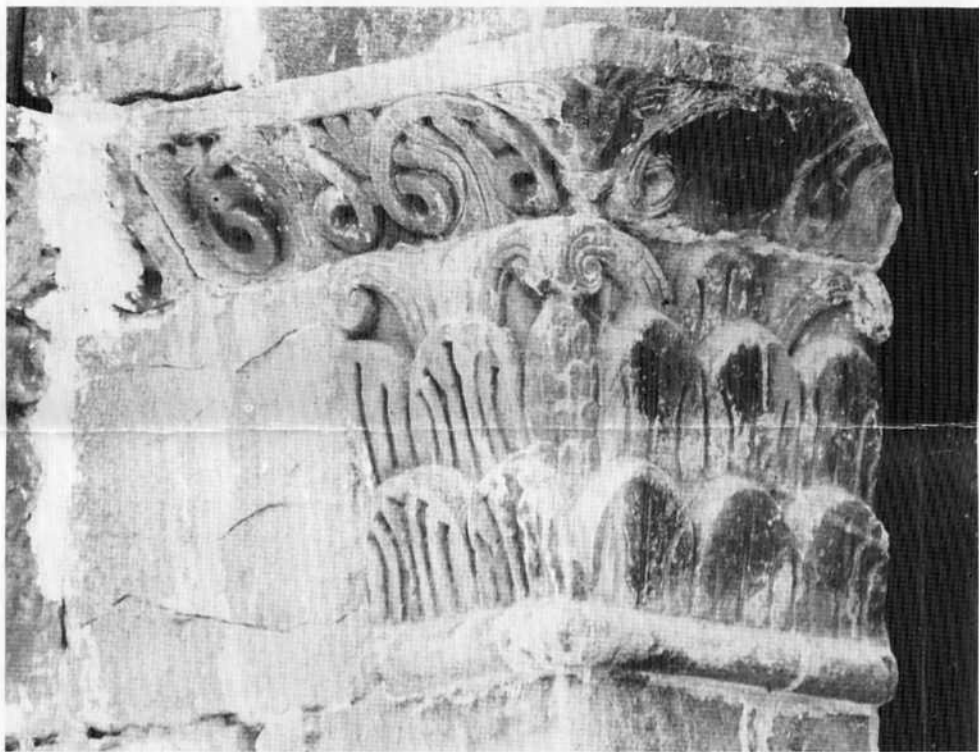
Pl. 18 Santa María de Iguacel
apse, interior, capital, detail



Pl. 19 Jaca Cathedral
interior, capital



Pl. 20 Jaca Cathedral
interior capital



Pl. 21 Santa María de Iguacel,
west portal, jamb, detail