

# Royal Monastery of Santes Creus

Visit





## Historical summary

The history of the monastery of Santes Creus has its origins in the donation, on 4 December 1150 by the nobleman Guillem Ramon de Montcada, of lands in Cerdanyola del Vallès to the Grande-Selve abbey in Roussillon for a group of Cistercian monks to found a monastery. This led to the establishment of the monastery of Valldaura. With the passage of time the community decided to look for a territory more suited to the needs of a Cistercian monastery. Count Ramon Berenguer IV interceded so as to obtain new lands in Ancosa, in the district of Anoia, but the lack of water meant they had to continue their search. On 2 June 1160 Guerau Alamany de Cervelló and Guillem de Montagut offered the community the lands of Santes Creus located on the left bank of the river Gaiá. The settlement would become a permanent one because the area fulfilled all the requirements of a Cistercian community. Over the first centuries broad links were established between the monastery of Santes Creus and renowned noble families, and these relations aided the monastery to increase its wealth and territory. The finest years of economic, social and political splendour came with the monastery's links to the Crown. The abbot Bernat Calbó enjoyed a fruitful friendship with king Jaume I and later, abbot Gener would enjoy the favour of Pere the Great, although it would be under the rule of the abbots Bonanat de Vila-seca and Pere Alegre that the monastery of Santes Creus enjoyed the patronage and protection of king Jaume the Just and queen Blanca d'Anjou. Both were entombed in one of the magnificent funerary monuments in the crossing of the church, and in the other, an artistic and architectural jewel, lies king Pere the Great. In the 15th century the monastery's material and spiritual life started to decline. With the election of abbot Pedro de Mendoza came a period of recovery in all spheres. He was the only abbot of Santes Creus to preside the Diputació del General de Catalunya, which he did during the three-year period 1497-1500. The Peninsular War (1808-1814) and the Liberal Triennium (1820-1823) further impoverished the monastery, which now housed some forty monks in very precarious conditions. The Spanish government's expropriations of Church property in the 19th century affected the community and in 1835 the monks finally left the monastery. With Mendizábal's expropriation law the sale of ecclesiastical goods and properties was decreed. In 1921 the monastic complex was declared a National Monument and some years later the Patronat de Santes Creus was established to promote the reconstruction and restoration of the monastery. In 1947 another organisation was established, the Arxiu Bibliogràfic de Santes Creus (Santes Creus Bibliographical Archive), to promote the study of the monument and preserve its history. The monastery is one of the heritage buildings that pertain to the government of Catalonia. It is administered by the Museu d'Història de Catalunya and is located in the municipality of Aiguamúrcia.



1



## Cloister

14th century

Work on the cloister began in 1313 under the patronage of king Jaume the Just and queen Blanca d'Anjou. The work on the cloister received a boost with the arrival in 1331 of the master of works and sculptor Reinard des Fonoll. He directed the construction works for some years and took part in the carving of the capitals. In 1341 abbot Francesc Miró (1335-1347) declared to work on the cloister to be finished and consecrated it.

It is Gothic in style, richly decorated, and therefore far removed from the Cistercian concepts of simplicity and austerity. The galleries are covered by ribbed vaults and the windows, with pointed arches, are filled with splendid tracery. A description or explanation of the imagery of the capitals would be too long and complex, suffice it to say that the artistic quality of the work is very high and a large number of motifs are represented including fantastic or mythological beings, animals, Biblical scenes, heraldic elements, and a whole range of different personages.

The cloister became a final resting place for noble families as a consequence of the monastery's links with wide sectors of the Catalan nobility.

Plane

1 a



## Southern gallery

This Gothic cloister is exceptional for the richness of its sculpture. On the capitals on either side of the entrance to the lavabo, you may be surprised to find carvings of exotic animals such as an elephant or a monkey, and others showing fantastic creatures such as a gryphons—with the head and wings of an eagle and the body of a lion—and two dragons with their tails intertwined. There is also a sculptural group presided by a “green man”. This figure is shown as a face from whose mouth leafy branches emerge. The green man has been interpreted as representing the birth of nature, that is to say, the cycle of the plants, with animals on one side and the gathering of produce on the other.

As you stroll along the southern gallery you will find, amongst other things, images of animals—a bat, a cockerel, a crane, a goose—and mythological beings such as a mermaid, half woman, half fish.

The funerary urns, or ossaries, in this gallery are those of leading nobles. In the first niche, close to the Royal Gate, lies Ramon Alamany de Cervelló, one of the nobles who accompanied king Jaume I on his conquest of Mallorca, and who died in the campaign. On the lid is carved the recumbent figure of a knight in armour. The next ossary is that of his wife Gerarda or Gueraua de Cervelló. The third niche contains the tomb of Guillem de Claramunt, who also died in Mallorca, and his wife Guillema. In the fourth niche is the tomb of Bernat de Salbà and members of his family. In this case the recumbent figure on the lid is dressed in a Cistercian habit. Next, in the fifth niche, there is a small funerary urn containing the remains of Berenguer de Llorac, lord of Solivella. The sarcophagus in the last niche pertained to the Montbrió family, and is decorated with their coats of arms and other reliefs. It is probably the tomb of the knight Bernat de Montbrió.

Plane

1 b



## Eastern gallery

The capitals in the gallery arcade are decorated with remarkable carvings in a good state of preservation. Here you can find a knight wearing mail and bearing his shield and sword; nearby, a musician playing bagpipes. Opposite the door leading into the dormitory can be found one of the monastery's best-known carved figures: a mason or sculptor with his tools in his hands. Some historians consider this to be a self-portrait of the master-mason Reinard des Fonoll.

Before reaching the locutorium, on this eastern wall, can be seen vestiges of the corbels that supported the ossary of Guillem de Salmella. Between the locutorium and the dormitory is the urn with the remains of the Castellet family. There is a small sarcophagus belonging to the Aguiló family between the chapter house and the chapel of the Assumption with the remains of Pere and Gerard d'Aguiló. On the same wall, on the other side of the chapel, is an ossary of the Pinós family, containing the remains of Galceran de Pinós, a person who is linked with one of the most widespread of Catalonia's folk legends. The last tomb in this gallery stands within a niche and belonged to the Montcada family. Amongst the outstanding members of this family entombed in Santes Creus—there were other tombs within the monastery—are Ramon de Montcada, lord of Tortosa, and Guillem de Montcada, viscount of Bearn, both of whom died in the conquest of Mallorca.

Plane

1 c



## Northern gallery

There are six niches on the wall of the church containing the ossaries of the following families of Catalan nobility: in the first, another sarcophagus pertaining to the Cervelló family; in the second, a tomb belonging to the Cervera family, also with links to Santes Creus; in the third, the tomb of the lords of Queralt, notable amongst whom was Pere de Queralt, counsellor and courtier of Pere el Gran; in the fourth, a tomb of the Puigverd family, specifically that of Berenguer de Puigverd; in the fifth, a sarcophagus containing the remains of Guillema de Montcada, known as the “Unbeaten Amazon” and the protagonist of a legend about her involvement in the fight against the Moors to free her husband; the last niche contains the tomb of Pere and Ponç of Cervera.

Some of the capitals of the gallery arcade are decorated with vegetable motifs, such as vine leaves, leaves of ivy, holm-oak, oak and nettles. Most of them, however, show fantastic or mythological beings such as harpies —with a woman’s head and a bird’s body— and “green men”. There are also winged monsters with long beards and human faces with curly or combed beards. There are representations of animals such as pigs eating acorns, monkeys (shown dressed and wearing a cap or head-scarf), an owl, and a bird of prey.

Plane

1 d



## Western gallery

In the wall of the western gallery there are two niches: the one closer to the church contains the tomb of the Montoliu family, while the other contains the tomb of the lords of Tarragona.

The carvings on the capitals of the arcade are outstanding for the diversity of subject-matter and their artistic quality. There are heraldic devices, such as the arms of queen Blanca and king Jaume II, as well as some abbots; animals (a pelican, dogs, monkeys in a variety of garments and attitudes, and lions, showing either the whole beast or simply the large face; there are male and female human figures, such as an archer and a warrior; fantastic faces—some winged, some wearing a cap or handkerchief on their head, some with beards, some with fangs; mythological beings, such as a centaur; and above all, a whole variety of creatures resulting from a mixture of real or imaginary beings. It is particularly worth noticing the sculptural sequence on a Biblical theme on the column on the corner of the south and west galleries. The scenes show the story of Genesis from the creation of Adam and Eve to the expulsion from Paradise.

Plane



2



## The lavabo

12th-13th centuries

A hexagonal structure covered by a six-ribbed vault. The arches are very heavily built in comparison with those of the cloister and the capitals contain sculptural decorations consisting entirely of vegetable motifs such as the leaves of water lilies. Its architectural composition and decorative austerity show it to be in the purest Cistercian style and to date from the first stage of the monastery's construction.

After work, and before entering the refectory for meals, the monks would wash their hands in the circular font located in the centre of the lavabo.

Plane

3



## Parlour

12th-13th centuries

The parlour, or locutorium, connects the main cloister with the rear cloister. It had two main purposes being the place where the prior would meet with the community to allocate work in the fields and vegetable gardens, or tasks arising from communal life, as well as being the only place within the monastery where the monks could have brief conversations with each other (the measured and prudent use of words being recommended).

The parlour is rectangular and is covered by a perfect barrel vault springing from a very simple impost. There are also two long stone benches along the walls that were formerly covered with wood.

Plane



4



## Rear cloister

13th-17th centuries

Some historical and architectural doubts still remain with regard to its construction. The floor plan is trapezoid with a colonnade of pointed arches, reflecting an earlier style. The openings in the form of windows or large oculi indicate the former existence of an upper floor. The cloister garth is adorned with a central fountain and eight tall cypress trees. The gardening project was carried out by the architect Jeroni Martorell during the period of the Mancomunitat, or Commonwealth of Catalonia. Its architecture and contents make it a place for quiet contemplation and thought and convey peacefulness and serenity.

Plane

5



## Scriptorium

12th-13th centuries

Drafting documents and copying richly illuminated manuscripts were typical tasks performed in the mediaeval monastery. Nevertheless, saint Bernard of Clairvaux laid down restrictive rules to govern this activity. These stipulated a reduction in the number of colours used, ornamentation only for initial letters and the suppression of figurative elements.

The construction is rectangular in shape and covered by six bays of ribbed vaulting that spring from two large central columns. This structure is reminiscent of magnificent stone palm trees. The austerity of the decoration, the simplicity of the architectural elements and the thickness of the walls indicate a style that was still undefined, known as Transitional Romanesque. It ceased to be used as a scriptorium in the 17th century and was then used as a cellar. At the present time it is one of the rooms in which the audiovisual El món del Cister is shown and it may only be visited for this purpose.

Plane



6



## Prison

13th-19th centuries

Similar in function to punishment cells or a place for penitence. The Rule of Saint Benedict provided for physical punishment when no other form of lesson or sanction could correct improper behaviour such as when a monk was guilty of repeatedly failing to observe the Rule. Graffiti on the ceiling and a mural painting of the crucifixion of Jesus on the wall of the second floor are surviving evidence of this.

Access to the prison is gained through a small doorway and couple of steps. Once inside the high ceiling and humidity are surprising. It is a small space which, in the past, was organised on two levels.

Plane

7



## Kitchen

17th-19th centuries

The largest part of the construction, located on the south side of the rear cloister, is open to the elements and few physical remains have survived to identify it. Noteworthy are the wide brick arch that stretches from one side of the room to the other, and the carved lintels of some of the windows. Other elements that have survived, distributed around the kitchen, are some enormous stone sinks, a large work table, some millstones, a stone cooking range and a hand mill. A serving hatch enabled plates to be passed back and forth between the refectory and the kitchen.

The use of water was an essential question and one that was perfectly solved in Cistercian monasteries. The kitchen gardens needed to be watered and the mills driven but water also needed to be channelled to the wash basins and latrines and, of course, the kitchen.

Plane





8



## Refectory

17th-18th centuries

Originally it formed part of the Royal Palace, a residence built in this part of the monastery, and it was used as a reception room or dining hall. With the passage of years it would cease to be used as such and, some centuries having passed, it was refurbished and turned into the refectory. The original ridged roof, supported by a series of diaphragm arches, was replaced with a higher, flat, plastered ceiling decorated with mouldings. A ceramic frieze was also added to the refectory walls and a serving hatch was made in the wall.

The main foodstuffs were legumes, vegetables and fruit grown in the monastery's kitchen gardens and orchards. These were accompanied by a ration of bread and a little wine. Fresh and salted fish were eaten as were eggs and home-produced cheeses and so forth. In winter hot meals were served, in summer there were more salads. In principle, meat was not permitted, although exceptions were made if somebody was ill and needed it.

Plane



9



## Royal Palace

13th-16th centuries

Construction commenced on the initiative of king Pere the Great, but completion of the building, recorded in 1310, and its embellishment were carried out under the auspices of Jaume the Just and Blanca d'Anjou. Finally, during the time of Pere the Ceremonious, a whole series of refurbishments and extensions were undertaken, under the rule of various abbots, to convert the building into the abbot's residence.

Its structure is the usual one for medieval palaces of the period, in the style of Catalan civil Gothic, that is to say, having an open courtyard, an entrance staircase, and an upper gallery with rooms distributed around it. The gallery is an arcade supported by slender columns with a colourfully decorated panelled ceiling. The staircase's stone balustrade is decorated at both ends with figurative representations of animals and the porphyry column which is incorporated into this composition, a luxurious and exotic element, shows the contrast between monastic austerity and royal exuberance.

Plane



10



## Early constructions

12th-17th centuries

A number of remains, consisting of various stone arches and evidence of the existence of former walls, probably belonging to the monastic buildings first needed to establish the settlement of the original monks from Valldaura. Among the remains is a commemorative stone dedicated to brother Guillem Mestres, a monk at Santes Creus who, after the seizure of church property in 1835, was named vicar of the parish of Santa Llúcia. He became the custodian and defender of the monument's integrity and is remembered as its first restorer.

Plane



11



## Chapel of the Holy Trinity

12th century

Built to provide a place for prayers and religious services during the first years of the monastery of Santes Creus, with the passage of time it became the chapel for the new infirmary. It is a small chapel, rectangular in shape and lacking an apse. It has a slightly pointed barrel vault ceiling. The openings in the east and west of the two semicircular-arched windows, as well as the chapel's east-west orientation maximise natural lighting. The Chapel of the Holy Trinity is similar in form to many churches built at the end of the 12th century. The east end contains a 15th-century carving in wood of the crucifixion of Christ.

Plane



12



## Infirmary

17th-18th centuries

A Baroque-period construction built from rather poor materials such as small stones and small, and very irregularly-shaped rocks. Bricks are employed in the series of arches on the second floor, an addition resulting from refurbishments made in the 18th century. The ground floor contained a store for clothing and laundry facilities; the second floor became the new infirmary.

This side of the rear cloister and the infirmary were the parts of the monastery to most suffer the devastating effects of the seizure of church property. The infirmary was reconstructed in 1935. At the present time it may not be visited.

Plane

13



## Retired monks' quarters

17th century

Located between the north gallery of the cloister and the infirmary, all that remains of it is an exceptional Catalan flat arch, or escarser, that has defied the passage of time and the destruction that occurred as a result of the Third Carlist War (1872- 1876). The retired monks' quarters and other buildings located on the eastern side—the earliest ones—were in quite good condition at the time of the expropriation of Church property, but by 1874 they had become ruinous as a result of the removal of beams and stone to fortify the nearby village of Vila-rodona; the fear of a possible Carlist attack and the urgent need to fortify the village being the justification for this unfortunate episode.

Plane

14



## Tower of the Hours

16th century

If you look up in the direction of the church you will see the Tower of the Hours. Abbot Jeroni Contijoch (1560–1593) ordered it to be built in 1575 to house the clock and bells. It is quadrangular in plan and on one of the walls you can see a bulge that corresponds to the spiral staircase inside. On each side there is a rectangular window with slightly moulded frames and three shields on each of the lintels; in the middle one can be seen the heraldic device of abbot Jeroni while the other two each contain a Greek cross.

Plane



15



## Cemetery

12th–19th centuries

The cemetery reflects the austerity, humility and simplicity that characterised the Cistercian monastic reform, and the functionality or sense of economy of their actions. Death was regarded as a time of transit and a solemn moment for the community. When he died, a monk would be divested of his garments, his body would be washed and he would be dressed in a clean habit. The remains were taken to the church, where a vigil was held, then the funeral rights and the monk would be buried in the cemetery without a coffin. Only here has the spirit of the Cistercian order survived. A large stone cross is the only symbol needed to look over them all.

Plane

## East end of the church

12th–13th centuries

The east end of the church consists of a flat wall containing a large rose window and three windows with pointed arches. These openings give light to the interior of the church, but they also have a symbolic meaning: the mystery of the Holy Trinity: God, one being, represented by the rose window; and the Trinity —Father, Son and Holy Spirit— by the three windows. The rose window dates from about 1193, consists of six lobes and a chequered centre. It was restored in 1992 and still contains a good deal of the original stained glass, now considered to be amongst the oldest Cistercian glass to have survived.

Plane





17



## Dormitory

12th–13th centuries

This spacious room —46 metres long by 11 wide— is built over the chapter house, parlour and scriptorium. Work on it began in 1191 and it was finished by 1225. The ridged roof is supported by eleven masonry diaphragm arches, and is of outstanding architectural value. The diaphragm arches, which are slightly pointed, are supported by the thickness of the walls and spring from pyramidal brackets with vegetable decorations. The result is a chamber that is devoid of columns, and hence very spacious. This type of structure was used elsewhere by the Cistercian order (for example in the dormitory of Poblet), by the mendicant orders (as in the church of Sant Francesc in Montblanc) and is also found in many examples of civil architecture.

The monks slept communally, dressed in their habits on beds of straw. In the course of time individual cells became acceptable and the first beds with straw mattresses were used.

Plane



18



## Chapter house

12th century

Around this room, seated on the stone benches around the walls, all the monks would gather with the abbot for the daily reading of a chapter from the Rule of Saint Benedict.

It is one of the most important monastic rooms and one of the most architecturally successful. It is rectangular in plan with a ceiling of rib vaults. The ribs of the vaults spring from the four central columns in a way very reminiscent of a palm tree; the column would be the trunk and the ribs, the palm branches. Austerity, simplicity and balance are words that come to mind when we gaze upon it.

Plane

19



## Chapel of the Assumption

16th century

This was once the monastery's *armarium*, the place where the books from which the monks read in the cloister were kept. Abbot Jaume Valls (1534–1560) converted it into the Chapel of the Assumption in 1558. The work was funded from a bequest from Magdalena Valls de Salbà, the abbot's sister, who is interred under the slab in the floor. It is a small room, but contains a sculptural group portraying the *Dormition of Mary*.

Plane

20



## Monks' door

12th century

This is the door the monks used to enter the church and swiftly fill the stalls in the choir. Over the door there is a sculptural group showing the Last Judgement, dating from around the turn of the 13th to 14th century. On the wall of the eastern gallery there is a portrayal of the Virgin and Child dating from the 14th century and known as the Mare de Déu del Claustre (Our Lady of the Cloister). On this wall, adjacent to the lectern door, can also be seen the vaulted niche containing the tomb of Guillem and Ramon de Montcada, who died in the battle of Portopí during the conquest of Mallorca. In the north gallery, known as the study gallery, the monks would sit and read or study on the stone bench along the wall of the church.

Plane



21



## Church

12th–14th centuries

The abbey church has a square east end, true to Saint Bernard's plan. There are three east chapels, a large, rectangular central one and two smaller ones at each side. They contain various retables made during the 18th century. The most artistically noteworthy of these is the central retable, a work by Josep Tramulles which was sculpted and decorated between 1647 and 1679. This Baroque retable substitutes the earlier Gothic one by Lluís Borrassà. Originally the east end was presided by the splendid rose window above and three pointed windows below. The evident symbolism of the composition and the light that entered through the windows were sufficient to suffuse the church with the spirit of the community. In the rose window and in the windows on the north side of the transept there is stained glass made in the early 13th century and considered to be one of the few such examples of Cistercian glass to remain in Europe.

Plane



22



## Tomb of Jaume the Just (+1327) and Blanca d'Anjou (+1310)

14th century

The double tomb of king Jaume and his queen Blanca was commissioned in 1312 from the Barcelonese master mason Bertran de Riquer and the sculptor Pere de Prenafeta, of Lleida. The intention was to build a tomb that would be similar in appearance and scale to that of king Pere the Great, on the other side of the crossing, containing the sepulchre within a Gothic-style baldequin.

The funerary monument consists of a slate chest within a quadrangular carved stone urn surrounded by pointed trefoil arches and pinnacles. The tomb is topped by a canopy in the form of a ridged roof inspired by the model established by Louis IX of France at the Royal Pantheon of Saint-Denis in Paris. On it are the carved recumbent figures of the deceased. This represents the introduction of a type of tomb notable for its inclusion of the recumbent figures of monarchs on sepulchral canopies. The statue of the queen was carved by Francesc de Montflorit, whereas there is more doubt as to the authorship of that of Jaume the Just.

Plane



23



## Tomb of Pere the Great (+1285)

13th–14th centuries

The construction of king Pere's tomb began in 1291, with the participation of the sculptor Bartomeu de Girona, the mason Guillem d'Orenga and the painters Gil, Pere Sanç and Andreu de la Torre. The king's remains rest in a large porphyry urn or sarcophagus which dates—according to some historians—from ancient times, specifically from the time of Constantine. This magnificent example is topped by a jasper slab and a heavy stone volume carved with images and a Gothic blind arcade of trefoil arches. In addition to the tomb's artistic and architectural importance, it is historically significant because it is a royal sepulchre that has never been disturbed. Just beside Pere the Great's tomb there is the simple tombstone of admiral Roger de Llúria. The standard of the Llúria family, diagonal white and blue bars, became over the years the ensign of the Catalan navy.

Plane



## Nave

12th–13th centuries

Construction of the abbey church began in 1174 under abbot Pere of Santes Creus and was consecrated in 1211 —with a dedication to the Virgin Mary, as was customary in the Cistercian order— by abbot Bernat d'Àger. By 1225 the first three bays had been built; nonetheless, it was not definitively finished until 1411.

The ground plan of the church is in the form of a Latin cross with three aisles separated by solid columns that support, with the help of the building's thick walls, a rib-vaulted ceiling with wide, slightly-pointed transverse arches, that spring from the columns of the central aisle by way of a very original and austere architectural solution: a sort of channelled roll or corbel. The monumental aspect of the construction contrasts with the lack of sculptural decoration. The large Gothic window in the west end, made around 1300 with richly-coloured stained glass, is the only decorative licence taken with the church's amazing austerity.



25



## Lay-brothers' gallery

14th–16th centuries

This was the gallery of the cloister used by the lay brothers —the monks who were not ordained priests— to enter the church. Along it there would originally have been the rooms used by these members of the community, demolished probably when the monastery was fortified.

If you look up towards the church you will see what is one of the best-known views of the monastery: the imposing lantern tower over the crossing of the church together with the Tower of the Hours.

Plane



26



## Priory

14th–19th centuries

In the 1990s the priory building was refurbished and the ground floor, the original cellar, was converted to house the audiovisual *El món del Cister*. This superb multimedia presentation explains, through its informative script, the origin of the Cistercian monastic reform, the defining characteristics of this order, the monks' activities in their daily lives and the features that distinguished the architecture of their monasteries.

Plane

27



## Royal Doorway

14th century

This doorway consists of a semi-circular arch made up of wide voussoirs, surrounded by archivolts and with a dripstone terminating in finials. On either side of the door are what may be the vestiges of a hypothetical unfinished porch. The Royal Doorway was built on the initiative of the royal house. That is why one of the voussoirs is carved with the four-barred arms of Jaume the Just and two others with the fleur de lys of Blanca d'Anjou.

The square in front of it, which bears the name of Jaume the Just, was created by the demolition of the lay-brothers' cellar and refectory in 1378. Its present appearance dates from 1957, when it was paved and the pond with water jets was constructed.

Plane



28



## West end of the church

12th–14th centuries

Three different phases of construction can be distinguished in the west end of the church: first, the Romanesque central doorway and the two side windows with their semi-circular arches; then the Gothic stained-glass window that lights the central isle; and finally the crenellations constructed when Pere the Ceremonious, ordered the monastery to be fortified around 1376. The doorway is decorated with archivolts and the capitals are decorated with vegetable and animal motifs. The short stretches of blind arcade have been interpreted as the remains of a possible narthex, or porch, in front of the entrance to the church.

Plane



29



## Plaça de Sant Bernat Calbó

13th–19th centuries

This elongated plaza, bounded on all sides by buildings closed by the Portal de l'Assumpta (Assumption Gate), was the semi-claustral part of the monastery. In the 18th century a fountain dedicated to abbot Saint Bernat Calbó was constructed right in the middle of the plaza, crowned by a statue of the saint. The buildings on either side of the plaza accommodated the retired monks quarters, the hostel, a hospital for the poor, the monastery's treasury, etc. The Hospital for the Poor of Saint Peter and Saint Paul was converted in the 16th century into the abbot's residence. Within it there is a small renaissance-style cloister, and part of the building now serves as the town hall. The buildings in the plaza are aesthetically unified by their scratchwork facades.

Plane

General plane

Cloister



