

Altarpiece and Figure of Saint John the Baptist

The altarpiece is dated from the 18th century and comes from the vanished parish of Bujalcayado (Guadalajara). The image represents Saint John the Baptist as a child, and belongs to the end of the 17th century. Until the middle of the 20th it was an object of worship in the nearby hermitage of Saint John the Baptist.

Pulpit

A 16th century work of polychromed stucco, combining Moorish and Renaissance influences, comes from the vanished parish of Villacadima (Guadalajara).

Virgin of the Rosary



Renaissance wooden piece, recently acquired. It replaces a more modest work venerated in the sacristy.

Baptismal Font

It does not present any decoration. Saturnino López Novoa (1830-1905), founder of the Little Sisters of the Forsaken Elderly, was baptized here.

MASS SCHEDULE (Horario de cultos)

	Summer	Winter
Sundays and Feast Days	12:30 pm; 17:30 pm	12:30 pm
Daily	20:00pm	19:00pm

Summer hours apply from May 1st to September 30th

Location: Travesaña Alta Street, number 7, Sigüenza 19250, province of Guadalajara, Spain

Pastor: Gerardo López Alonso **Parish Telephone:** 949390804

Webpage: www.san-vicente-siguenza.es

SAINT VINCENT CATHOLIC CHURCH, SIGÜENZA

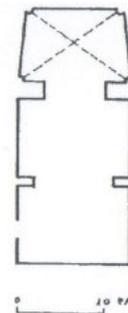


APPELLATION

The church is dedicated to Saint Vincent Martyr, deacon of Bishop Valero, who was born in Huesca and died tortured for his faith in the year 304 A.C. According to existent tradition, Sigüenza was retaken by Christian troops on the 22nd of January of 1124, on the feast of Saint Vincent. This was why Saint Vincent, one of the earliest churches, was erected in honor of the saint.

Records indicate that the temple was built in the times of Cerebruno, the third bishop of the city of Sigüenza, who ruled between the years 1156 to 1166, after the re-conquest (the liberation of the city from the Muslim occupiers). The new church received some of the clergy of a preexistent church called of the Holy Cross. These clergymen were incorporated to those of Saint Vincent, constituting a council.

DESCRIPTION



As it has come down to us, the church is of Romanesque style, with notable similarities to the nearby church of Santiago el Zebedeo (Saint James, the Zebedee), being a more reduced version of the latter. Saint Vincent's building is complicated by a series of curious structural asymmetries.

The main door that opens to the street of Saint Vincent is actually out of place with respect to the grand archway in which it is sheltered. The archway's function is structural, serving to offset the pressure of one of the two transverse arches the building has.

Traducción del folleto cortesía de Adelaida Tower

The façade suffered an unfortunate restoration at the beginning of the 20th century that replaced a great deal of its original components for plain copies, eliminating many reliefs. What has been preserved consists of an embrasure arch with archivolts decorated with geometrical patterns and columns on the laterals. Only some of the capitals of these columns were conserved in that early restoration. Pilasters that used to flank the entryway were made smooth. Above the door, supported by a bracket, there is an image of the seated Virgin and Child, under a Gothic canopy.

The interior of the church has a single nave divided in three parts by two imposing transverse arches. The first section, called presbytery, is rectangular and is covered by a rib vault. The apse is straight, and presents three arched chapels that do not reach the floor. These chapels or hollow spaces may have had different functions: the central one may have been for the altarpiece; the two others may have been a sacristy and the access to the tower. The capitals repeat vegetal patterns reminiscent of Corinthian capitals.

The rest of the temple has undergone many alterations throughout the ages, having been restored once more at the end of the 20th century to give it back some of its original characteristics.

HISTORY

As we have already noted, in the middle of the 12th century, the council of Saint Vincent received some the clergy of the vanished church of the Holy Cross. There were not great changes in this situation until the 16th century, when parishes were unified to establish the church of Saint Peter (San Pedro) under the cathedral's council. Saint Vincent then existed as a simple hermitage, with cult and services on the feast day of its patron and little more. Toward the middle of the 18th century begins a restoration process of the old vanished parishes. Curiously, Saint Vincent served as cemetery during some episodes of the Spanish War of Succession (1701-1713), when the city had to bury the dead in the urban enclosure since interring outside of the walls was dangerous. More recently, in 1936,

it was the only church of the city that did not suffered material damages during the war, although the pastor was assassinated.

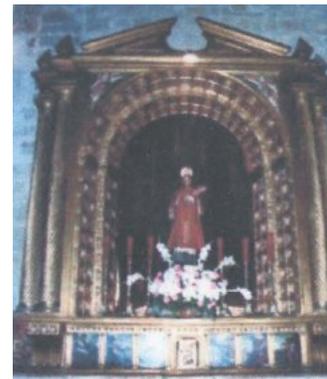
SOME NOTABLE PIECES

Romanesque-Gothic Christ



Image of the crucified Christ, slightly larger than life; it represents the dead Christ with three nails and a finely pleated loincloth. The figure has been magnificently finished, and is dated to the 13th century. Its presence in the church is recorded at the end of the 17th century when it was known as Christ of Mercy, changing the appellation a century later to Christ of Sorrows.

Mannerist Altarpiece



Crafted in polychromed wood, it bears the arms of the bishops Juan Manuel I (1574-1579) and Lorenzo I Suárez de Figueroa y Fernández de Córdoba (1579-1605). On the lower border there are several oil-on-wood paintings with images of the evangelists, the Annunciation, and a representation of the Holy Trinity. The altarpiece encloses the figure of Saint Vincent Martyr, a wooden sculpture of the 19th century.