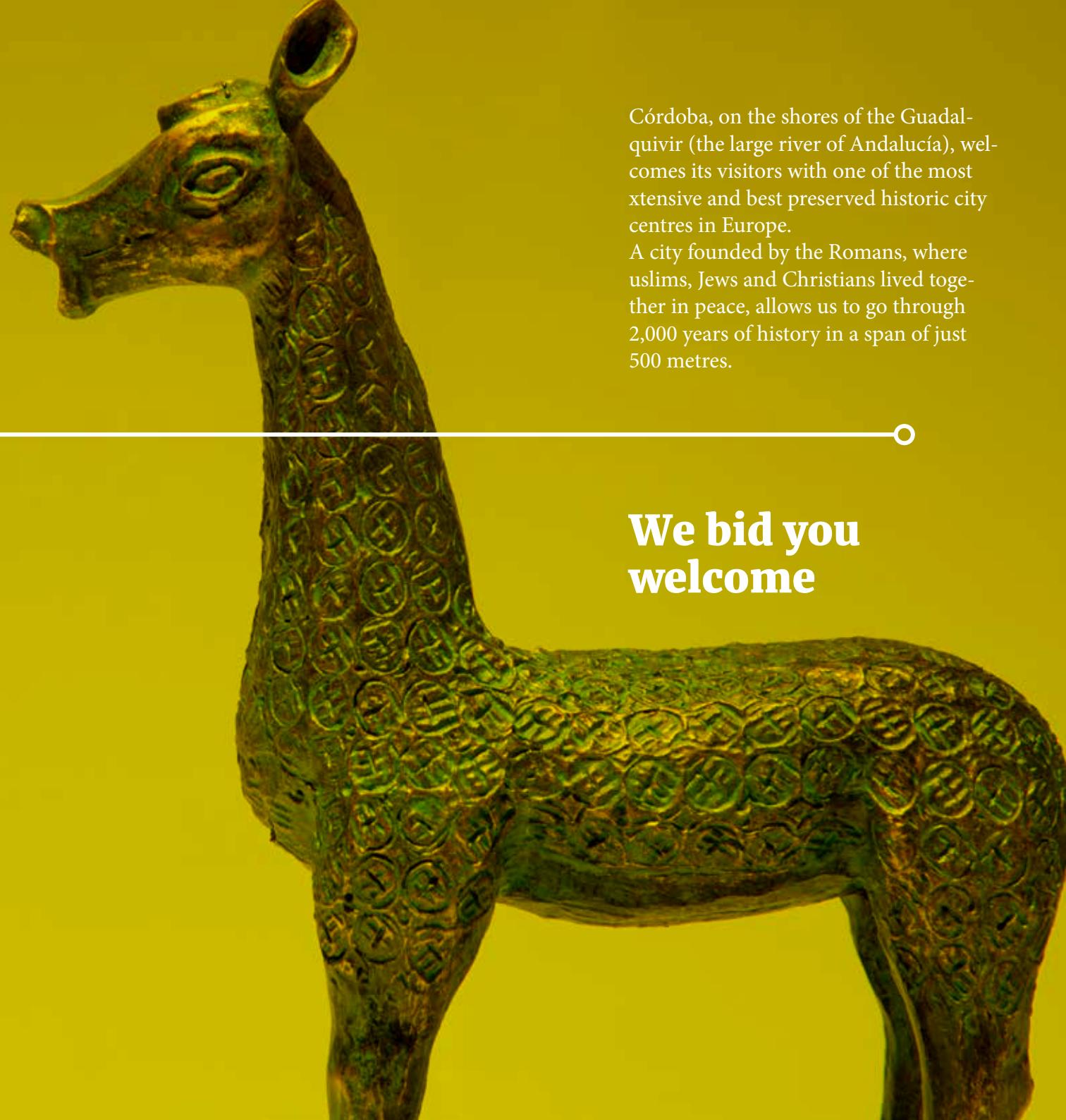




**Tourist
Guide to
Córdoba**

A bronze sculpture of a horse's head and neck. The horse has a serene expression with large, almond-shaped eyes and a small, slightly open mouth. Its mane is intricately detailed with a repeating circular or scroll-like pattern. The sculpture is set against a plain, light-colored background.

Córdoba, on the shores of the Guadalquivir (the large river of Andalucía), welcomes its visitors with one of the most extensive and best preserved historic city centres in Europe.

A city founded by the Romans, where Muslims, Jews and Christians lived together in peace, allows us to go through 2,000 years of history in a span of just 500 metres.

**We bid you
welcome**

The Throughout time, the city of Córdoba has become a real melting pot, where different religions and cultures have interacted and come together... giving rise to a living testimony to all of them, which is reflected both in the heritage as well as the culture, traditions and cuisine.

Today, it is a modern, well-connected city with a plethora of services, populated by about 327,362 inhabitants, which makes it the third largest city in the region of Andalusia (in the south of Spain), after Seville and Málaga.

Protected to the north by the mountain range of Sierra Morena, Córdoba is located in an exceptional natural environment, right in the valley of the Guadalquivir, controlled to the south by the Guadalquivir River and the Cordovan countryside.

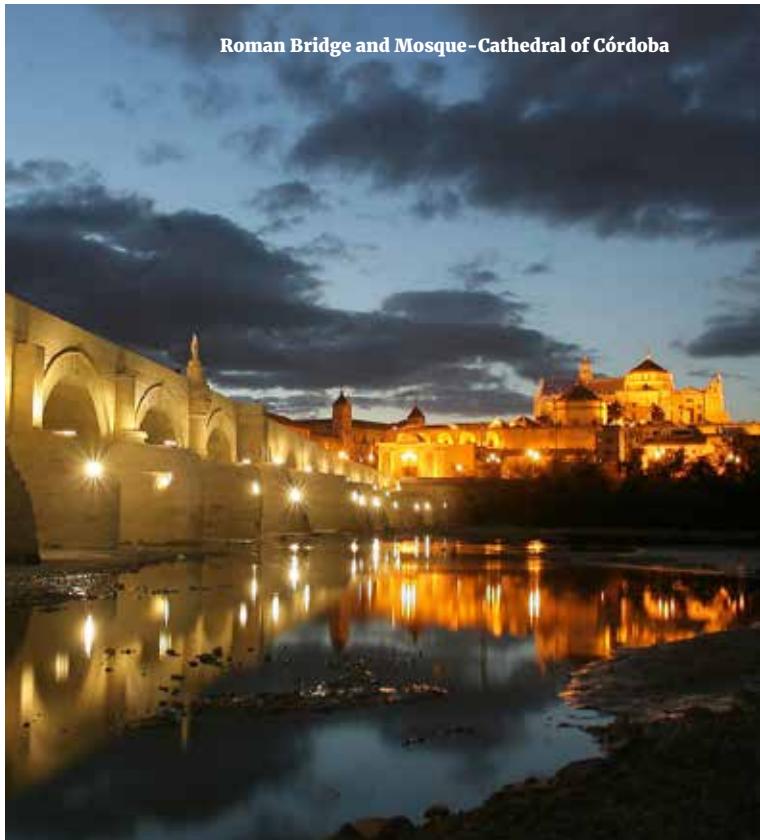
The Phoenicians and Greeks were attracted here by the wealth of this area. However, the current city originates from the 2nd century B.C. thanks to the Roman praetor Marcus Claudius Marcellus. In the year 43 B.C., Corduba became the capital in the province of Hispania Ulterior and then the capital of the province of Hispania Ulterior Baetica. In that time period, Corduba became one of the most developed cities in the Roman Empire, with splendid urban development and material, along with the flourishing of thought and knowledge with figures such as Seneca and his nephew, Lucano.

After the Roman and Visigothic period, it was during the era of Muslim domination when Córdoba achieved its highest splendour. The name Al-Ándalus, as the name of the territories

of the Iberian Peninsula under Islamic power, appears for the first time on a coin preserved in the National Archaeological Museum and is dated to the year 716.

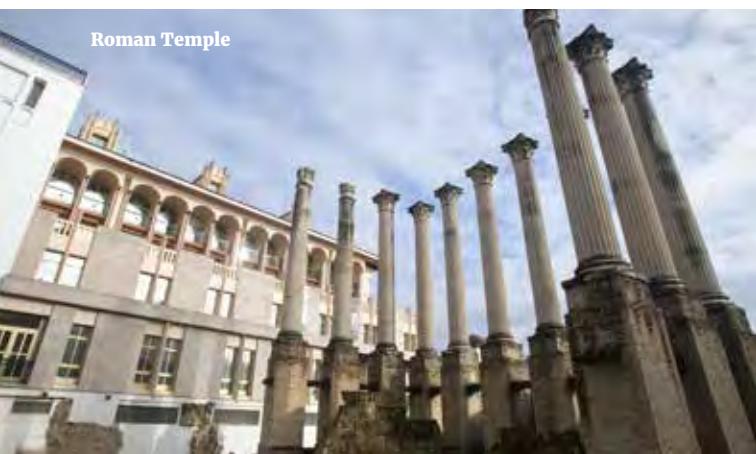
It is in this year when Qurtuba became the capital in territories ruled by Damascus, which allowed the city to take off in all aspects. During the rule of Abd al-Rahman I, al-Ándalus separated from the Islamic Abbasid Empire and became an independent Emirate starting in the year 756, then becoming the Caliphate of Córdoba or the Caliphate of the West under Abd al-Rahman III in 929 A.D.

Roman Bridge and Mosque-Cathedral of Córdoba



During this period, the city became the most advanced financial, commercial, social, knowledge-based and cultural centre in the Western world and became the most developed, cultured and populated metropolis in the Early Middle Ages in Europe, with a million inhabitants in the 10th century.

Roman Temple



For five centuries, from the 8th to the 13th century, Córdoba forged a singular culture, the Andalusian culture, known for interculturality, tolerance and pluralistic thought, nourished by Christians, Jews and Muslims.

Córdoba turned into a hub of wisdom and new ideas to the rest of Europe as the capital of al-Ándalus, as well as a driving force of a large amount of ancient knowledge which would be ultimately salvaged during the Renaissance.

The decline of the city began when the city ceased to be the capital of al-Ándalus. Afterwards, the conquest of the city by King Ferdinand III of Castile in 1236 marked the end of Andalusian Qurtaba.

Alcázar of the Christian Monarchs



In the following centuries, Córdoba held a pre-eminent role in the history of Spain as the place where the Catholic Monarchs settled during the conquest of the Nasrid kingdom of Granada, or as the enclave where Christopher Columbus' maritime company began, which would result in the discovery of America and the creation of the Spanish Empire.

Córdoba can boast its three entries on the World Heritage List of UNESCO, which in 1984 recognized the importance of the Mosque of Córdoba, a title which in 1994 extended to the entire historic city centre surrounding it. Furthermore, the Festival of the Courtyards was included in 2012 on the Representative List of the Intangible Cultural Heritage of Humanity of UNESCO. In 2015, the archaeological site of Madinat al-Zahra, the palace city from the caliph period, was included on the Tentative List and hopes to be included on the definitive List soon.

Tourist Guide to Córdoba

Essential Córdoba





Essential Córdoba

- 1. Mezquita-Catedral de Córdoba
- 2. Alcázar of the Christian Monarchs
- 3. Royal Stables
- 4. Synagogue
- 5. Roman Bridge
- 6. Calahorra Tower
- 7. Plaza del Potro
- 8. Museum Julio Romero de Torres
- 9. Plaza de La Corredora
- 10. Courtyards Festival Visitor Centre
- 11. Roman Temple
- 12. Archaeological Museum of Córdoba
- 13. Palacio de Viana
- 14. Medina Azahara

1. Mosque-Cathedral of Córdoba

The Mosque of Córdoba, a hallmark of the city's identity around the world, was declared to be Heritage of Humanity by UNESCO on 1 November 1984. Its history sums up the full evolution of the Umayyad style in Spain, as well as Gothic, Renaissance and Baroque styles of the Christian era. The current building is the result of at least five big interventions, including the last one, carried out by Christendom.

The large Mosque has two different areas, a porticoed patio and a prayer hall. The inner area is made up of a forest of more than 800 marble, jasper and granite columns supporting around 400 bicolour horseshoe arches.

It was built in 785 by the Umayyad emir Abd al-Rahman I over the plot of the Visigothic Basilica of San Vicente. Part of the remains of the primitive basilica, excavated in the first half of the last century, have recently been integrated into the Mosque-Cathedral.

The new mosque was built reusing capitals, shafts and Roman and Visigothic ashlar coming both from the old Christian temple as well as other prior buildings. In this first phase, Umayyad aesthetic elements combined with Hispano-Roman and Visigothic ones, becoming the roots of Andalusian art.

The building had eleven naves perpendicular to the qibla (the direction to which Muslims pray), where in the centre the mihrab is located. However, the qibla of the Aljama Mosque does not face Mecca, like other mosques. The most accepted theory is that it follows the direction of the main street (cardo) of the old Roman Córdoba.

The first significant expansion was carried out around 840 A.D. by the emir Abd al-Rahman II. At the time, the Mosque expanded towards the South with different arches where the bases of the columns disappeared and the first Islamic capitals were created.

The second expansion was carried out starting in the year 951 when, by order of the first Caliph of Córdoba, Abd al-Rahman III, the praying



Forest of columns in the Mosque-Cathedral

façade was renovated and the patio was expanded, where a new minaret was built. The majority of this Andalusian minaret is preserved within the current bell tower.

His son Al-Hakam II expanded the oratory towards the South. This expansion, carried out between the years 962 and 966, reflects the highest artistic level of the Caliphate of Córdoba.

The introduction of skylights in the beginning and end of the central nave helped create the most exquisite part of the unit, where the mihrab stands out, an architectural jewel of marble and stucco decorated with beautiful colourful mosaics over a gold background, carried out in situ by a committee of Byzantine artists.

The last expansion would come about three decades later, when the first minister of Hisam II, Almanzor, ordered the surface area of the previous Mosque to be doubled. Its expansion, the most extensive of them all, affects both the oratory and the courtyard. However, it is the most austere and subdued, which symbolizes the decline of the Caliphate of Córdoba in its final era. The last expansion would come about three decades later, when the first minister of Hisam II, Almanzor, ordered the surface area of the previous Mosque to be doubled. Its expansion, the most extensive of them all, affects both the oratory and the courtyard. However, it is the most austere and subdued, which symbolizes the decline of the Caliphate of Córdoba in its final era.

After the Christian conquest of the city in 1236 the building was christianised and, in 1523, the Caliphate of Córdoba ordered the construction of the Cathedral right in the middle of the **Mosque**.

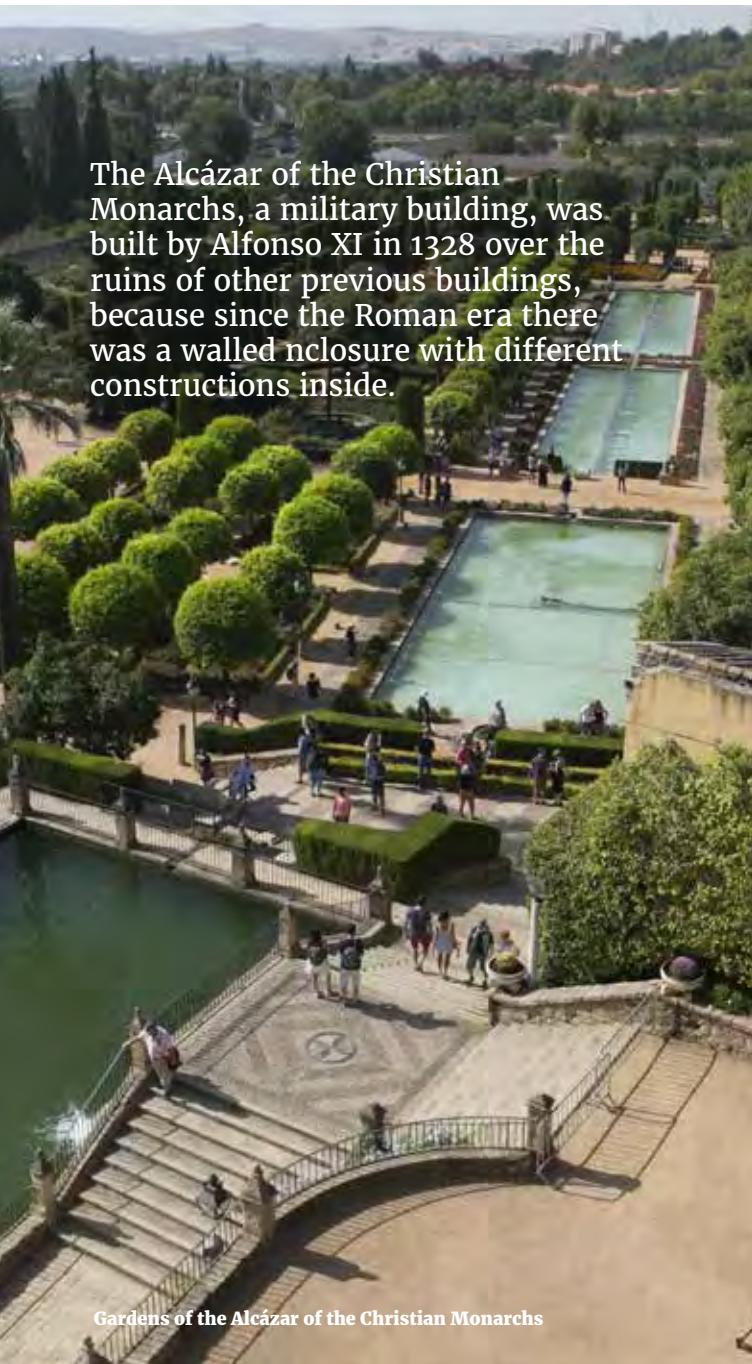
The building and decorating of the new **Cathedral of Santa María de Córdoba**, begun under the direction of Hernán Ruiz the Elder, would last for three centuries. The result is a building that includes styles from the final Gothic, Plateresque, Renaissance and Baroque periods.

Noteworthy elements are the red marble Altar, the Main Altarpiece, the seating of the Choir (covered by a vault inspired by the Sistine Chapel) and the Treasury of the Cathedral, housing an impressive monstrance of the Corpus Christi. Special mention is owed to the Chapel of El Sagrario, decorated with marvellous frescos.

As of 2010, you can enjoy a night-time visit to the **Mosque-Cathedral** of Córdoba which, with the title of El Alma de Córdoba, uses advanced illumination technologies, sound and projections to learn about the millennial temple in all its aspects.



Transept of the Cathedral of Córdoba



The Alcázar of the Christian Monarchs, a military building, was built by Alfonso XI in 1328 over the ruins of other previous buildings, because since the Roman era there was a walled enclosure with different constructions inside.

2. Gardens of the Alcázar of the Christian Monarchs

Gardens of the **Alcázar** of the Christian Monarchs The **Alcázar** is a modest unit, with gardens and courtyards of the Mudejar tradition, which shows a fortress inside of which we can find the building and the gardens.

From the main gallery, we enter the Hall of Mosaics, on the walls of which we can see the Roman mosaics discovered under the **Plaza de la Corredora** in 1959.



Ocean Mosaic in the Alcázar

The Roman collection of the **Alcázar** is completed by a sarcophagus from the 3rd century A.D. which represents the gateway into the beyond, revealing some Roman beliefs on death. From

this room, you can access the Royal Baths and the Moorish or Mudéjar Courtyard, surrounded by arches and decorated with many fountains. Through this courtyard, you get to the gardens, the old Orchard of the **Alcázar**, measuring 55,000 squared metres filled with palm trees, cypress trees, orange and lemon trees, surrounded by refreshing fountains and ponds.

Starting in 1482, the Alcázar was used as the headquarters of the troops of the Catholic Monarchs, who moved the court to Córdoba and, from here, they organized the conquest of the Kingdom of Granada, the last Islamic stronghold in Spain. Here the last Nasrid king of Granada, Boabdil, was kept a prisoner.

After the departure of the Catholic Monarchs, the building was put into the control of the Inquisition Tribunal, which held its headquarters here until it was abolished in 1834. The Inquisition relentlessly persecuted Jewish converts suspected of practicing their rituals in private,

with the objective of settling the foundations of a strong and centralised Catholic state, without minorities or dissidence.

Afterwards, the **Alcázar** was used as a prison and housed military facilities.

3. Royal Stables

Córdoba's link with horses goes back to the 16th century. In 1570, Philip II founded the **Royal Stables in Córdoba**, where he created the Spanish thoroughbred horse, also called the Andalusian horse.

The main stable stands out, with a covering of groined vaults supported by sandstone columns which also border the stables or boxes, as well as the riding arena, built with a metallic structure and skylights, attributed to the workshop of Gustave Eiffel.

In 1866, the Spanish Military took charge of continuing the tradition of horse breeding, the use of which continued until 1995. Currently, the Córdoba Ecuestre association manages the facilities, where it performs a show called *Pasión y Duende del Caballo Andaluz* (Passion and Charm of the Andalusian Horse).



Royal Stables

4. Synagogue

Córdoba has a unique medieval synagogue maintained in Andalusia and the purest of the medieval synagogues that still exist in Spain, as its basic structure has never been affected by any adaptations.

The **Synagogue** of Córdoba was built in the Mudéjar Style in the year 1315 (5075 of the Jewish



Synagogue

calendar), as shown by an inscription that alludes to the founder of the synagogue, Isaac Môheb, and the date of its construction.

After the expulsion of the Jews in 1492 it was no longer used as a synagogue. In 1884, the priest Mariano Párraga discovered the plasterwork that covered its walls.

The lower part of the walls has lost its primitive embellishments, but on the upper part you can still see a rich decor composed of arabesques which make up stars with four, six and eight points, mixed with plant motifs in the Moorish style.

You can also see fragments of inscriptions, originally painted in red over a blue background, which refer to passages from the Psalter.

You can access the Synagogue from a small praying courtyard. At the right of the lobby, a stairway allowed the women to go up to a higher gallery, where they followed the religious services.

5. Roman Bridge

In the 1st century B.C., the first bridge was built here, surely made of wood. Its construction in arches took place in the 1st century A.D. coinciding with the road reworking of the Roman Empire.

However, the bridge that can be crossed today does not have any visible element from that time, as it has gone through multiple restorations throughout the centuries.

The first significant one was ordered by the caliph Al-Hakam II in 971 and the last of them was carried out between 2006 and 2007. That said, none of these restorations changed the original appearance of the bridge.

In the middle of the bridge, we can see the Triumph of San Rafael. This is the first triumphal monument that arose in the city, a work by Bernabé Gómez del Río, and it was erected around 1651 as thanks for the end of the outbreak of disease that had plagued the city years before.

At the northern head of the bridge, you can see the **Puerta del Puente**, one of the main entryways into the city, which originates from Roman times. Its current set-up dates from the 16th century and refers to the visit by King Philip II to the city.

6. Calahorra Tower

Calahorra Tower was created in order to be a fortified enclave watching over the Roman Bridge since the 10th century in order to defend the city.

The current building is the result of the renovations carried out in the 14th century in order to give it new defensive elements. The low barrier or wall surrounding it is from the 16th century. It had multiple uses, as a prison in the 18th century and as a girls' school in the 19th century.



Calahorra Tower

7. Plaza del Potro

Plaza del Potro is located in the neighbourhood of Aixerquía, which was developed after the Christian conquest of the city. It owes its name to the Renaissance fountain that shows the image of a foal (potro, in Spanish).

On one side, the Potro Inn has been well preserved, as the building which from the 15th century to the middle of the 20th century was used to lodge travellers and it now houses the **Centro Flamenco Fosforito**, a multiuse area dedicated to



Plaza del Potro

Inside it has 14 rooms divided into three levels plus a terrace, which houses the **Museum of Three Cultures**. The museum shows visitors a summary of the history of Al-Andalus, paying close attention to the peaceful coexistence and mutual pollination between the three cultures (Christian, Islamic and Jewish) which lived together in medieval Córdoba.

the popularization of flamenco and the flamenco singer Antonio Fernández Fosforito.

In the plaza, you can also find the **Museum of Fine Arts** and the **Museum Julio Romero de Torres**, which occupy the old Hospital de la Caridad. The **Museum of Fine Arts** possesses some interesting collections including Baroque works and works from the 19th century.

8. Museum Julio Romero de Torres

The **Museum Julio Romero de Torres** is dedicated to the work of the most famous Cordovan painter. Located in the same building as the Museum of Fine Arts, in front of the Potro Inn, it was created in the year 1931, one year after the death of the painter Julio Romero de Torres. Dedicated to his work, it allows us to go on a tour of his life, from his childhood to his most splendid and well-known works: The Little Coal Girl, Oranges and Lemons, Deep Flamenco Song or Poem to Córdoba. The museum has been renovated three times, the last time in 2012.

9. Plaza de la Corredera

This extensive porticoed space is a unique example of a Castilian plaza in Andalusia and it can form a trilogy with the Plaza Mayor of Madrid and Salamanca.

It was built by the chief magistrate Francisco Ronquillo Briceño based on the foundations of Baroque urban planning at the end of the 17th century on a big wall-less promenade of the old Arabic neighbourhood.

Originally, it was a place of celebration for big public events: bullfights (where it takes its name from), games of canes, military victories and autos de fe. The Holy Office of the Inquisition organized autos de fe in **La Corredera** to atone for the sins of the heretics: Jews, Moors (Muslim converts), witches, protestants and even masons and sympathizers with the ideas of the Enlightenment and the French Revolution, even in the 18th century.

From the previous period, only the Home of Doña Ana Jacinto de Angulo survived, a very

stubborn noble lady who refused to sell her house, which is why the building, from the 16th century, stands out in its appearance from the rest of the plaza.

What today is the Sánchez Peña market was previously the home of the chief magistrate and a prison, until the 19th century, when the Cordovan businessman José Sánchez Peña set up a modern steam industry there to manufacture hats.

Between 1896 and 1959, the plaza was literally occupied by a food market. The construction works for a new market, this time underground (which doesn't exist anymore), resulted in the discovery of a Roman house with lovely mosaics, currently on display in the **Alcázar of the Christian Monarchs** and in the **Archaeological Museum**.

Plaza de la Corredera



10. Courtyards Festival Visitors Centre

The Trueque Cuatro Courtyards Festival Visitors Centre is an emblematic house-courtyard and was created to disseminate and raise awareness on the festival's designation as Intangible Heritage to Humanity by UNESCO in 2012. This recognition focuses on the human values associated with the festival, with the opening of the courtyards of private homes selflessly for two weeks in the month of May, as well as the way of life concerning courtyards. The visitors centre includes a tour that reflects the way of life of the courtyards' neighbours, how their attendants endeavour to maintain them and, ultimately, the identifying traits of certain spots that have become one of the benchmarks of Córdoba.



11. Roman Temple

The remains of the temple were discovered in the 50's. It was built in the first half of the 1st century A.D. to worship Emperor Claudius, deified and considered to be a protector of the city.

Originally, it was raised over a large terrace and had six white marble Corinthian columns in front of the portico, where the altar was located plus ten on the sides.

The big dimensions of the temple are impressive, as they reached a floor of 32 by 16 metres and over 15 in height, which made it one of the biggest in the city.

This temple was part of a big architectural complex for the imperial cult, the Provincial Forum, along with the circus, which would be found below the current **Orive Palace**.

12. Archaeological Museum of Córdoba

This is one of the most important archaeological museums in Spain, which since 1960 has been located in the Renaissance palace of the Páez de Castillejo. It has an exhibition area made up of six rooms and three courtyards, on the lower floor, where they present collections from Pre-history, Proto-history, Hispano-Roman history and Hispano-Visigothic history; and two more on the upper floor, where the medieval collections are located. In 2011, a new building was inaugurated, which welcomes visitors with an exhibition of archaeological pieces,

to Córdoba, a meeting of cultures. This exhibition takes you on a journey through the history of Córdoba using a chronological and thematic itinerary, from Prehistory to the Middle Ages. The exhibit shows representational pieces of the environment of the province, with noteworthy spaces to present the Roman era and its Islamic past. Of particular note are the collection of prehistoric ceramics, the sets of Iberian and Roman sculptures, the Andalusian collections, the money collection, and objects of daily use and life in the city.

On the basement floor, you can visit the remains of the Roman Theatre of Corduba. Built in the 1st century, the Roman theatre was abandoned in the 4th century and subjected to systematic pillaging, which only allowed the infrastructures of the building to be preserved.

The size of the theatre (it was the biggest in all of Hispania) give you an idea of the importance of the city. The cavea had a radius of approximately 125 metres and the stands had the capacity to hold between 10,000 and 15,000 spectators.

12. Palacio de Viana

The Viana Palace, formerly known as Don Gome's Fences Palace, due to one of its first owners, is a valuable example of a manor house of the Cordovan nobility, linked from the 15th to 19th century to the Lordship and later Marquisate of Villaseca.

In 1980, the 3rd Marquise of Viana, a childless widow, sold the house to the Caja Provincial de Ahorros de Córdoba (Provincial Savings Bank of Córdoba). Currently, it belongs to the CajaSur Foundation.

Viana offers the possibility to visit a real noble house and discover an evolution of architectural styles, decorative arts and aristocracy related

environments.

Inside, the numerous palace rooms house a wide range of collections (paintings, dinner sets, mosaics, tapestries, decorative tiles, firearms, and so on). There is also an outstanding collection of embossed leatherwork and a fascinating 16th-18th century library. The sheer quality of the exhibits makes this one of the most worthwhile visits a visitor to Cordoba can make.

13. Medina Azahara

In the year 929 A.D., the emir Abd al-Rahman III proclaimed himself to be caliph and ordered the construction of **Madinat al-Zahra** ("The Shining City") as part of the political, ecological and ideological programme launched after the establishment of the caliphate. This is one of the main European archaeological sites of the medieval era.

Around the year 940, its construction began 8 kilometres to the West of the old Arabic neighbourhood, at the foothills of Sierra Morena. It was built by bridging the different levels of the terrain. The first level corresponds to the residential area of the caliph, followed by the official area (House of the Viziers, guard room, the Reception Hall of Abd al-Rahman, administrative offices, gardens...) to eventually accommodate the city itself (dwellings, craftsmen...) and the Aljama Mosque.

As the personal residence and headquarters of government, the palace area held the dwellings of the most important dignitaries and the set of administrative bodies of the State, which were moved from Córdoba.



Madinat al-Zahra

During the reigns of Abd al-Rahman III and al-Hakam II, the city became the capital of Al-Andalus and ambassadors from Mediterranean countries and currently Central Europe paraded down its halls.

The most noteworthy offices in the palace city are the House of the Viziers and, especially, the "Salón Rico" or the Reception Hall of Abd al-Rahman III, used to welcome ambassadors and formal visits. In both buildings, you can see the sumptuousness of the building in the remains of spires, plinths and marble of excellent quality.

Only 70 years passed until the destruction of the city at the hands of the Berbers in the year 1009, coinciding with the fall of the Umayyad Caliphate and the establishment of the Taifas.

Lost until in the 19th century when its remains were identified with **Madinat al-Zahra**, the city fell victim to centuries of pillaging and looting, and its ruins were used for years as a quarry for the construction of new buildings.

The visit begins in the museum of the archaeological area, a work by the architects Fuensanta Nieto and Enrique Soberano who in 2010 received the Aga Khan prize in Architecture. In the museum, the audiovisual virtual recreation of **Madinat al-Zahra** projected onto the auditorium stands out, as well as the permanent exhibition area, with original pieces and multiple explanatory resources which help you to understand the place.

Once finished with walking through the museum, visitors can go up to see the site.



Tourist Guide to Córdoba

Roman Córdoba



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Roman Córdoba

- Roman Bridge
- Alcázar of the Christian Monarchs
- Puerta de Almodóvar
- Funerary Monument of Puerta Gallegos
- Remains of roman aqueduct (Bus Station)
- Archaeological Site of Cercadilla
- Seneca and Nero
- Roman Villa of Santa Rosa
- Roman Domus
- Roman Temple
- Plaza Séneca
- Archaeological Museum of Córdoba

1. Roman Bridge

Point 5 in Essential Córdoba (pg. 21)

2. Alcázar of the Christian Monarchs

Point 2 of Essential Córdoba (pg. 17)

3. Puerta de Almodóvar

Puerta de Almodóvar was one of the seven entryways to the city in Islamic times and is one of the entries to the Jewish neighbourhood of Córdoba. It is a unique surviving example of the biggest medieval doors opened on the defensive wall of the city, which suffered systematic destruction at the end of the 19th century.

Along with the Puerta de Almodóvar, we can find the statue erected in homage to Lucius Annaeus Seneca, the Cordovan philosopher, financed by the bullfighter Manuel Benítez The Cordovan and inaugurated in 1965, on the anniversary of the death of the philosopher, who came to be an advisor to the emperor Nero.

The Umayyad wall is preserved which runs throughout the street of Calle Cairuán, although it went through a significant restoration in the 60's, when the moat and inner passage were added.

At the end of the passage, you can see a statue dedicated to the philosopher and Andalusian

doctor Averroes, whose writings influenced Christian thought in the Middle Ages and the Renaissance. Traditionally, the Jewish cemetery was located on the old Courtyard of the King, between the **Puerta de Almodóvar** and the current avenue of Avenida Doctor Fleming.

4. Funerary Monument of Puerta Gallegos

The citizens of Corduba, in particular the noble families and freedmen, were accustomed to burying their dead in big monuments located in the main entryways to the city, which allowed the families to show their nobility to whoever entered and exited the capital. On Paseo de la Victoria, in one of the old entryways to the Roman city, are the remains of two circular Roman monuments, one of which has been rebuilt. On the inside, it houses a visitor's centre which gives a general idea of funerary uses and customs in the Roman world.

The funerary monuments are located on the road to the old amphitheatre of the city, whose remains were found after the Rectorate of the University of Córdoba.

5. Remains of roman aqueduct (Bus Station)

Thanks to the remains of the aqueduct integrated into the Bus Station, you can learn about the design of the water supply network in Roman times. The remains of the aqueduct keep the fundamental design elements devised by Roman engineers almost intact.

This hydraulic work was then reused, in the time of Al-Hakam II, to supply water to the Al-

Bus Station



Seneca and Nero



jama Mosque and it supplied some of the fountains of the Cathedral Chapter up until the 20th century.

Furthermore, at the Bus Station you can visit one of the few examples of an Islamic home that has survived, as well as the remains of a small suburb mosque.

6. Archaeological Site of Cercadilla

The Palace of Maximianus Herculeus (Palatium Maximiani), in the **archaeological site of Cercadilla**, is the testament of the great scope and documented importance in old Corduba.

It was built to house the emperor Maximianus Herculeus at the end of the 3rd century A.D. during his peacekeeping campaign through the South of Hispania and the North of Africa.

The complex is made up of a group of different offices or buildings, organised around a large semi-circular plaza. In the Visigothic era, a large part of the complex was reused as a Christian place of worship and in Islamic times, it was part of the north-western suburbs.

7. Séneca and Nerón

On Avenida Llanos del Pretorio, you can find an interesting sculpture collection that represents the relationship between Nero and his preceptor Lucius Annaeus Seneca. This is a bronze copy created from the original sculpture, titled the Education of Nero and created in 1904 by the sculptor Eduardo Barrón González, which for decades presided over the main entrance to the Local Government of Córdoba and finally returned to the Prado Museum, the owner of the piece. The sculpture won the Gold Metal in the National Exposition of 1904.

8. Roman Villa of Santa Rosa

The North of the city holds various Roman villas, as is shown by the luxurious patrician house found in the neighbourhood of Santa Rosa, between the streets of Calle Algarrobo and Calle Cronista Rey Díaz.

This is a villa from the 2nd century, the best preserved from Roman times found at this time. The home holds some mosaics that are impressive in their beauty, their artistic value and their good state of preservation, which embellish the floors of the various quarters of the villa.

Likewise, the courtyard or peristyle has been preserved, also paved with mosaics and decorated with twelve marble columns. Furthermore, remains of a pool, a foundation, a nymphaeum and multiple pipes have appeared.

The remains found have been incorporated into the buildings of dwellings that were built on the two plots that occupy the Roman villa in order to keep them in situ. The peristyle is visible from the street through a gate.

9. Roman 'Domus'

El Hotel Hospes Palacio del Bailío conserva en su subsuelo los restos de una domus romana del siglo I hallados durante las obras de acondicionamiento del palacio como hotel.

Los restos que se conservan, visibles desde uno de los patios del palacio a través de su pavimento transparente, son la estructura de dos habitáculos, los mosaicos, el estuco que revestía los muros y las columnas que sostenían el acceso al patio.

La calidad de los materiales y detalles decorativos de esta *domus* romana nos indican que se trata de una casa construida una de las zonas principales de la ciudad romana, en el entorno del foro de la colonia patricia de Córdoba.

10. Roman Temple

Point 11 of Essential Córdoba (pg. 27)



Roman Temple

11. Plaza Séneca

In **Plaza Séneca**, you can see an example of Roman sculpture, very popular at the Time. Made in white marble and placed over a pedestal of modern workmanship, it is commonly known as The Headless due to its lack of a head. The clothing that the person wears is the same kind that tended to be used by Roman magistrates. This type of statue was mass produced and the bust of the person who they were intended to represent was placed over them.

12. Archaeological Museum of Córdoba

Point 12 of Essential Córdoba (pg. 27)

A wide-angle photograph of the interior of the Great Mosque of Córdoba. The image captures the grand, multi-tiered arches that define the space. A large, ornate dome is visible at the top center, featuring a complex geometric pattern. The walls and ceiling are covered in intricate tilework and stucco decorations, primarily in shades of blue and white. The overall atmosphere is one of architectural magnificence and historical significance.

Tourist Guide to Córdoba

Islamic Córdoba

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Islamic Córdoba

- 1 San Antonio Watermill
- 2 Calahorra Tower
- 3 Roman Bridge
- 4 Aljama Mosque Wash Basins
- 5 Calleja del Pañuelo (Alley of the Handkerchief)
- 6 Calleja de las Flores (Alley of the Flowers)
- 7 Arabic Baths of Santa María
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1. San Antonio Watermill

From the **Roman Bridge**, waters below, you can see some watermills originating from the 12th century. These are the Enmedio watermill, the Jesús María watermill, the Don Tello watermill and the Pápaloo Tierno watermill as well as the San Antonio watermill. The San Antonio watermill was dedicated to the milling of grain and, in the 60's, it was used as a shipyard to build the boats that crossed the Guadalquivir from the wharf next to the Martos watermill.

Restored in 2008, the San Antonio Watermill is an excellent look over the Sotos de la Albolafla, a place designated as a Natural Monument due to its importance as a nesting and sighting location for birds.



2. Calahorra Tower

Point 6 of Essential Córdoba (pg. 22)

3. Roman Bridge

Point 5 of Essential Córdoba (pg. 21)

4. Aljama Mosque Wash Basins

Hotel Conquistador, in front of the **Mosque-Cathedral**, preserves in it a part of the wash basin ordered to be built by Almanzor as an annex to the Aljama Mosque in the year 999. These are the quarters dedicated to ablution or ritual bathing as required for worshippers before entering into the **Mosque** to pray.

Their discovery during the construction of the hotel was an amazing find, since before then there was no physical proof of their existence. The wash basin, unique in all of Europe, is on a rectangular floor and is built over big stone blocks, with a complex hydraulic infrastructure, visible thanks to the glass floor which was placed in one of the halls of the hotel.

5. Calleja del Pañuelo

Calleja Pedro Ximénez, commonly known as the Handkerchief due to that being its width at its narrowest point, extends on its final stretch creating a tiny plaza. In it, among the jasminine and orange trees, there is a semi-detached fountain with an imitation ceramic sink with an Arabic parapet which blankets this place in tranquillity with the sound of the water. This is a perfect example of Islamic azuc or azuque, narrow streets without an exit that are placed within the blocks to provide access to different dwellings located inside.



6. Calleja de las Flores

Due to its views of the tower of the **Mosque-Cathedral**, it is the most famous example of Islamic azucaque and, without a doubt, the most photographed. However, it remained closed until the middle of the last century, when the alley was adorned with the arches that we now see today, as well as the construction of a fountain.

7. Arabic Baths of Santa María

The **Arabic Baths of Santa María**, located on Calle Velázquez Bosco (or Calle de las Comedias), are one of the few public baths preserved, which were very popular and abundant in caliph Córdoba and they even survived after the Christian conquest.

After the Christian conquest of Córdoba, King Ferdinand III ordered them to be given to one of the families of the city. The monument includes a reservoir and three vaulted rooms belonging to the frigidarium (cold baths), tepidarium (warm baths) and caldarium (hot baths).

8. Calleja de la Hoguera

Located between the streets of Calle Céspedes and Calle Deanes, Calleja de la Hoguera is a unique example of Islamic urban planning; in this case, as a result of the union between two azucaques, with a kind of inner plaza that could have originally been the courtyard of some home.

9. Mosque-Cathedral

Point 1 of Essential Córdoba (pg. 12)

10. Sabat

On the outer façade of the **Mosque**, on what is currently Calle Torrijos and next to the current Puerta de San Miguel, at the end of the 10th century, a “sabat” or raised passage was created which directly connected the temple to the royal residence, the **Andalusian Alcázar**, and which allowed the emirs and caliphs to attend religious services without going outside.

The sabat had two parts, one visible from the outside, consisting in a bridge supported over three arches which goes over the street and

another hidden part inside the Mosque, which provided access to the maqsurah, next to the mihrab.

The cement remains of the sabat, dated to the years 970-972, were discovered recently and their outlines are indicated by marks on the ground.



Albolafia Watermill

11. Albolafia Watermill

The **Albolafia Watermill** was built in the 7th century to channel water to the **Andalusian Alcázar**. It has a main network of 15 metres in diameter with buckets to collect the water, a support built on blocks to resist river floods and a canal to collect water which holds up a complex system of arches which is reminiscent of that used in the building of the Roman aqueducts.

Until the beginning of the 20th century, **The Albolafia watered the gardens of the Alcázar of the Christian Monarchs**, although it is told that Queen Isabel of Castile ordered the watermill to be disassembled during the Christian Monarchs' stay at the **Alcázar**, as the noise it created kept her from sleeping.

Since the 14th century, **the Albolafia** has been part of the emblem of the city of Córdoba, along with the **Roman Bridge** and the tower of the **Mosque-Cathedral**.

12. Alcázar of the Christian Monarchs

Point 2 of Essential Córdoba (pg. 17)

13. Baths of the Caliphate Alcázar

The **Baths of the Caliphate Alcázar** were part of the **Andalusian Alcázar** and, therefore, they were exclusively used by the royal family. They were discovered in 1903, although it wasn't until 2002 when they were recovered completely.

The complex is composed of two clearly distinguished cores. The eastern wing, dated to the 10th century, has the classical distribution of



Albolafia Watermill

Caliphate baths, with a portico, dressing room, cold rooms, warm and hot rooms; a boiler, oven and service passages. These elements are directly connected to the **Caliphate Alcázar**.

The western wing belongs to the post-caliphate baths, Set up throughout the 11th, 12th and 13th centuries, during the Taifas and Almoravid and Almohad dominated period.

14. Puerta de Almodóvar

Point 3 of Roman Córdoba (*pág. 36*)

15. Casa Andalusí Museum

This small museum occupies what once was the home of the painter Rafael Botí. In the building, dated to the 12th century, it recreates the domestic and cosy lifestyle of the inhabitants of Qurtuba. One of the most interesting aspects of the tour focuses on the complex process of paper manufacturing in caliphate Córdoba.

This house, semi-attached to the wall of the old Arabic neighbourhood, preserves the internal path that separated the dwellings from the wall, like what occurred with many houses on this street, one of the main axes of the Jewish district of Córdoba

16. Municipal Bazaar

In one of the patios of the old Casa de las Bulas, is the **Municipal Bazaar**, which accommodates a series of craftsmen who create and sell their products to the public. This is a current representation of what medieval bazaars were like in Qurtuba. In the stores of the current

bazaar, many artisan traditions inherited from Islamic Córdoba are kept alive such as pottery, silverwork or leatherwork to create delicate cordovan leather and Cuir de Cordoue.



17. Casa Mudéjar

The headquarters of the Casa Árabe since 2011, **Casa Mudéjar** is a magnificent example of a manor, which groups five houses linked by galleries, a passageway and staircases, with four courtyards and a tower. The original building dates to the 14th century, although the majority of the current constructions belong to the 15th and 16th centuries.

The term “Mudejar” refers to the Muslims who continued to profess their religion and its customs in territories which, with the progression of the Reconquista towards the south of Spain, came under Christian rule. Mudejar art, an artistic style that belongs to and is unique to the history of Spain, was a meeting point between Christianity and Islam.

18. Casa de la Cabezas, courtyards of legend

Next to the alley you can visit the **Museo Casa de las Cabezas** (House of the Heads Museum), with its four courtyards and medieval elements, which, according to tradition was the castle of Almanzor and the prison of Gonzalo Gustioz. The alley is, furthermore, the setting of the old legend of the Seven Lara Princes, according to which the seven heads of the nobles were displayed after being assassinated in Soria and sent to their father, Gonzalo Gustioz, prisoner of the ruler Almanzor, in Córdoba.

19. Martos Watermill

The **Martos Watermill** is located in the dam historically known as Parada de San Julián and in front of what was once the Puerta de Martos, where it gets its name from. In operation since the 9th century, it became a flour mill during the Islamic and the late Medieval periods, to become a “regolfo” mill (hydraulic system with water channels below the floor) and a fulling mill in the 16th century.

More recently, Cordovans used the watermill to bathe in the waters of the Guadalquivir. It also was used as a wharf to cross the river to the other side.



Martos waterill

Today it houses a small Museum of Water Managed by the Local Government of Córdoba.

20. Archaeological Museum of Córdoba

Point 12 of Essential Córdoba (pág. 27)

21. Living Library of al-Andalus

The building that houses the **Living Library of al-Andalus** was part of a big palace located at the top of Bailío Hill. The objective of this library is to raise awareness on the contribution of classic culture to universal culture through a large documentary collection regarding al-Andalus.

22. Remains of roman aqueduct (Bus Station)

Point 5 of Roman Córdoba (pág. 37)

23. Archaeological Site of Cercadilla

Point 6 of Roman Córdoba (pág. 38)

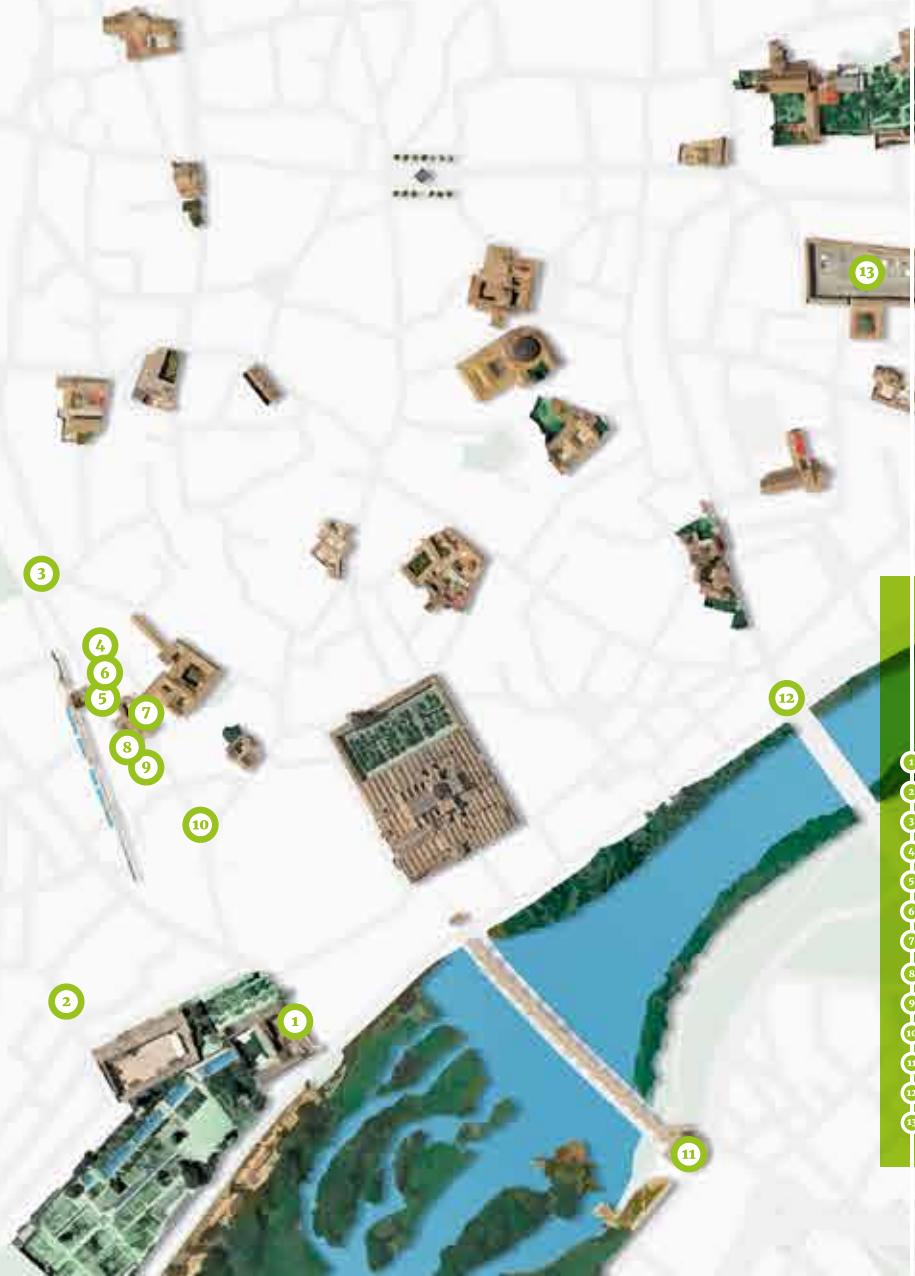
24. Medina Azahara

Point 13 of Essential (pág. 29)

Tourist Guide to Córdoba

Jewish Córdoba





Jewish Córdoba

- Alcázar of the Christian Monarchs
- Torre de Belén
- Puerta de Almodóvar
- Casa Andalusí
- Synagogue
- Sephardic House Museum
- Municipal Bazaar
- Plazuela de Tiberíades
- Plaza de Maimónides
- Plaza de Judá Leví
- Calahorra Tower
- Flea-market Cross
- Plaza de la Corredora

1. Alcázar of the Christian Monarchs

Point 2 of Essential Córdoba (pág. 17)

2. Torre de Belén

At the entrance to the neighbourhood of **Alcázar Viejo**, occupied by the Christians after the conquest of the city by the troops of Ferdinand III El Santo, is the **Torre de Belén**. This tower



Torre de Belén

belonged to the defensive wall of the old Arabic **Alcázar**, a compound used in part as the Castle of the Jews, a Jewish quarter that disappeared after its destruction during the worst anti-Semitic riot in medieval Córdoba, which occurred in 1391.

The riots had begun in Seville and they extended to cities such as Toledo and Córdoba, under the accusation that the Jews had caused the Black Plague which devastated Europe.

The **Torre de Belén** was preserved from the Castle of the Jews and the canvas of the adjoining wall. The tower, on a square floor, has three storeys and a lookout point. In the 15th century it ceased to be used for defensive purposes and the ground floor was reconverted in order to house the chapel of Our Lady of Bethlehem.

The northern canvas of the wall today borders one of the sides of the Market of the **Alcázar**, through a pedestrian street which carries the name of Hasday Ibn Shaprut. He was one of the most influential Jewish figures in the court of the caliph Abd al-Rahman III, for which he became a minister, personal doctor and Chief of Protocol.

3. Puerta de Almodóvar

Point 3 of Roman Córdoba (pág. 36)

4. Casa Andalusí

Point 15 of Islamic Córdoba (pág. 53)

5. Sinagoga

Point 4 of Essential Córdoba (pág. 20)

6. Sephardic House

In front of the **Synagogue**, a home from the 14th century holds the Sephardic Museum-House of Memory, a private centre dedicated to the interpretation and enhancement of Sephardic heritage.

The Sephardic House has a permanent exhibition organized around eight rooms that build an itinerary on the most noteworthy aspects of Sephardic tradition and its subsequent development in the diaspora.

Organized according to topic, you can visit rooms on Domestic Life, Women of al-Andalus, the Festive Cycles, the Jewish quarter of Córdoba and Sephardic Music, as well as a room on the Inquisition and one on the Synagogue.

It also has a specialized library regarding four sections: Sepharad, Al-Andalus, the Mediterranean and Migrations.



Sephardic House

7. Municipal Bazaar

Point 16 of Islamic Córdoba (pág. 53)

8. Plazuela de Tiberíades

In the **Plazuela de Tiberíades**, we can find the bronze sculpture of Mosé ben Maimón (Maimónides), inaugurated in 1985 to commemorate the 850th anniversary of the birth of the Sephardic wise man.

Maimónides was a doctor, philosopher and encoder of Jewish law. He fled from Córdoba due to pressure from the Almohads, he arrived in Cairo in 1171 where he established himself as a court physician of Saladin, and shortly he became the head of the Jewish community.

He was the most famous of all the Jews born after Moses, as states the Hebrew saying: "From Mosheh to Mosheh there was none like Mosheh", the first Mosheh alluding to the Moses leading the Exodus and the second, to Maimónides. The little plaza has the name of Tiberíades, a town in the north of Israel where the tomb of Maimónides is located.

9. Plaza de Maimónides

At the end of the street of Calle Judíos, the **Plaza de Maimónides** opens up, the heart of the Jewish quarter of Córdoba. The Jewish neighbourhood was part of the area designated as Heritage of Humanity by UNESCO in 1994.

From the urban planning point-of-view, the neighbourhood shows the typical Islamic layout with two cross-wise streets in the centre and a maze of small roads. The borders of the Jewish quarter run from **Puerta de Almodóvar** to the **Mosque-Cathedral** and the **Episcopal Palace**, to the South. The street of Calle Rey Heredia marked the border of the neighbourhood to the East, neighbouring the wall to the West. Around the plaza, many manors have been built, such as the Casa de las Bulas, a Renaissance building that holds the **Museo Taurino**, a museum focused on the history of Cordovan bullfighting and the current headquarters and archives of the Network of Jewish Quarters in Spain.

10. Plaza de Judá Leví

Plaza opened in the 50's dedicated to one of the most prestigious Hispano-Hebrew poets of the Golden Age of Spanish Judaism, Yehudah ben Samuel ha-Levi (1070-1141), a native of Tudela (Navarre, Spain). Compelled by a desire to learn, he spent some time of his life in Córdoba.

11. Calahorra Tower

Point 6 of Essential Córdoba (pág. 22)

12. Flea-market Cross

The **Flea-market Cross** recalls the raid on the Jewish quarter of Córdoba which happened in 1473 due to an incident that occurred during Holy Week. As it is told, when the Brotherhood of Charity procession arrived here, a woman threw out water from the home of a Jewish convert, which fell on the image of the Virgin, and



Calahorra Tower

the news spread that it was urine thrown in contempt of the Catholic faith.

The revolt lasted for four days, until finally the Christians offered forgiveness to the Jews for the crimes committed. The Brotherhood of Charity, understanding that it had spurred the conflict, agreed to place a cross in the Flea-market in memory of these events.

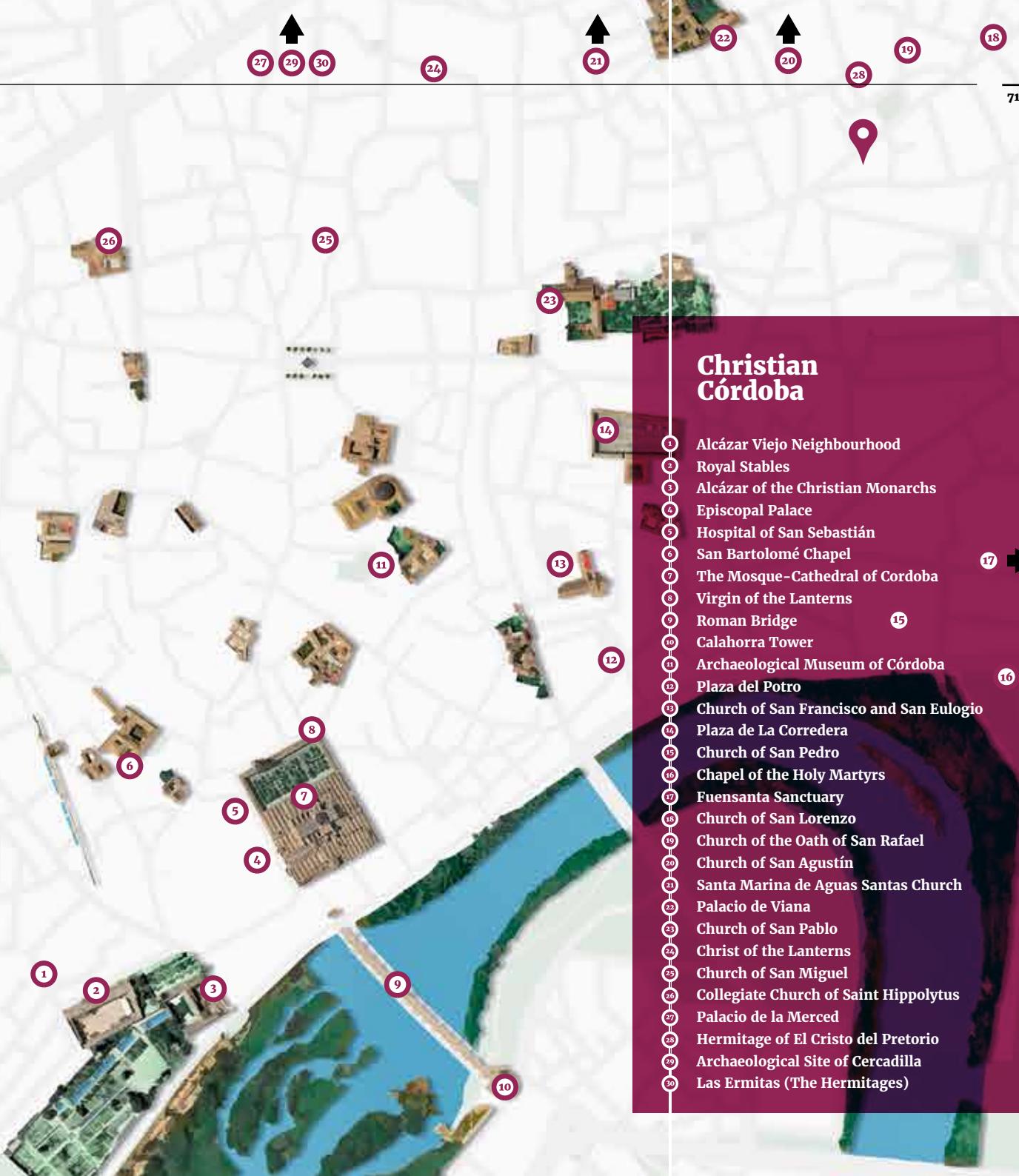
13. Plaza de La Corredera

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Tourist Guide to Córdoba

Christian Córdoba





Christian Córdoba

- 1 Alcázar Viejo Neighbourhood
- 2 Royal Stables
- 3 Alcázar of the Christian Monarchs
- 4 Episcopal Palace
- 5 Hospital of San Sebastián
- 6 San Bartolomé Chapel
- 7 The Mosque-Cathedral of Cordoba
- 8 Virgin of the Lanterns
- 9 Roman Bridge
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- 11 Archaeological Museum of Córdoba
- 12 Plaza del Potro
- 13 Church of San Francisco and San Eulogio
- 14 Plaza de La Corredora
- 15 Church of San Pedro
- 16 Chapel of the Holy Martyrs
- 17 Fuensanta Sanctuary
- 18 Church of San Lorenzo
- 19 Church of the Oath of San Rafael
- 20 Church of San Agustín
- 21 Santa Marina de Aguas Santas Church
- 22 Palacio de Viana
- 23 Church of San Pablo
- 24 Christ of the Lanterns
- 25 Church of San Miguel
- 26 Collegiate Church of Saint Hippolytus
- 27 Palacio de la Merced
- 28 Hermitage of El Cristo del Pretorio
- 29 Archaeological Site of Cercadilla
- 30 Las Ermitas (The Hermitages)

1. Alcázar Viejo Neighbourhood

This extensive area, once undeveloped, was repopulated by establishing crossbowmen with their families, who held special privileges in exchange for helping to defend the nearby **Alcázar of the Christian Monarchs**.

This new neighbourhood had a more structured urban design and dwellings within had a courtyard. In fact, the San Basilio neighbourhood continues to be one of the central points of the **Cordovan Courtyard Festival** celebrated every spring in the city.

Alcázar Viejo Neighbourhood



2. Royal Stables

Point 3 of Essential Córdoba (pág. 19)

3. Alcázar de los Reyes Cristianos

Point 2 of Essential Córdoba (pág. 17)

4. Episcopal Palace

The **Episcopal Palace** was constructed on top of the old Andalusian **Alcázar**, a fortified enclosure that had once been the palace of the Visigoth kings, it was the residence of the emirs and caliphs and the centre of political, religious and economic power in al-Andalus between the 8th and the beginning of the 11th centuries. It was a big building that occupied the entire southwestern angle of the old Arabic neighbourhood, including what today is the **Episcopal Palace**, the **Workshop of San Pelagio**, part of the **Alcázar of the Christian Monarchs** and the area known as the Saint of the Martyrs Field.

Of the Andalusian **Alcázar**, part of the wall remains, integrated into the **Episcopal Palace**, as are the turrets, which were incorporated into the Renaissance façade of the palace. In a small courtyard inside of the **Palacio de Congresos**, you can still see part of the original canvases of the building.

The first significant renovation of the palace took place in the 15th century, with a construction with a pointed Gothic style, although in 1745 it had a big fire.

In the middle of the 80's, part of this complex became the **Diocesan Museum** and since then it holds a big amount of artistic heritage from the Church of Córdoba, with a collection that includes paintings, tapestries and sculptures from the Middle Ages to today.

5. Hospital of San Sebastián

The current headquarters of the **Palacio de Congresos** on the street of Calle Torrijos was built in 1512 as the **Hospital of San Sebastián**, at the request of the Brotherhood of San Se-

bastián to the architect Hernán Ruiz *the Elder*. It needed a new place to carry out its work in taking care of insane and contagious persons, and additionally, in the 19th century, its function as a safe house for abandoned children, due to which it became known as the House of the Foundlings or the Cradle House.

In 1880, it was passed over to the Provincial Council, although it continued to operate as a maternal hospital until 1960, when it closed for two decades. The building has kept part of its original structure but with respect to its decor, it has a mix of Gothic, Mudejar and even Italian Renaissance decor. Its front stands out, in spite of the ware of the stone.

6. San Bartolomé Chapel

After the raid on the Cordovan Jewish quarter in 1391 and the subsequent loss in population, a new Christian parish was created presided over by the **San Bartolomé Chapel**.

This Christian chapel, an exquisite example of Mudejar architecture, is adjoined to the Faculty of Philosophy and Literature of the University of Córdoba, the old **Hospital of the Cardenal Salazar**.

Built between the 14th and 15th centuries, the complex still has a wainscot of original tiles and plasterwork, as well as remnants of mural painting.

It also has a courtyard parallel to the nave of the chapel with a façade leading to the street. On the façade, you can see a pointed arch and a portico with three arches.

7. Mosque-Cathedral

Point 1 of Essential Córdoba (pág. 12)



Virgin of the Lanterns

8. Virgin of the Lanterns

The **Virgin of the Lanterns** is the copy of a piece by Julio Romero de Torres painted in 1928 commissioned by the Local Government. It is located on the outside of the northern wall of the Orange Tree Courtyard and its name refers to the lanterns that illuminate it. The original piece is on display in the **Museum Julio Romero de Torres**.

9. Roman Bridge

Point 5 of Essential Córdoba (pág. 21)

10. Calahorra Tower

Point 6 of Essential Córdoba (pág. 22)

11. Archaeological Museum of Córdoba

Point 12 of Essential Córdoba (pág. 27)

12. Plaza del Potro

Point 7 of Essential Córdoba (pág. 23)

13. Church of San Francisco and San Eulogio

King Ferdinand III divided the city into fourteen parishes or districts, each of them presided over by a main parish church, which were known as Fernandine Churches.

The **Church of San Francisco and San Eulogio** belonged to the Franciscan convent of San Pedro el Real, founded in the 13th century and which disappeared with the ecclesiastical confiscation of the 19th century.

This church went through an extensive reformation in the 18th century which changed its medieval appearance for a Baroque one. Inside you can find abundant decor with plasterwork, as well as a major collection of Baroque paintings.

Outside, what is most noteworthy is the cloister

of the old convent, made up of two floors with pointed arches supported by columns with capitals. The existence of a courtyard, a space that precedes the church, recalls its previous function as a convent.

14. Plaza de La Corredera

Point 9 of Essential Córdoba (pág. 24)

15. Church of San Pedro

The **Parish Church of San Pedro** was built over the remains of a Mozarabic temple built in memory of the first martyrs of Córdoba: the saints Fausto, Jenaro and Marcial, murdered in Roman times. In fact, their tombs were found in the subsoil of the temple in 1575.

The front built by Hernán Ruiz II in the 16th century stands out, as well as two of the medieval entrances that show elements typical of Cordovan Mudéjar architecture.

Inside, it is worth noting the altarpiece of the Chapel of the Holy Martyrs, the largest altarpiece and the Chapel of the Baptism.

In 2005, Pope Benedict XVI dubbed it the Minor Basilica of San Pedro.

16. Chapel of the Holy Martyrs

On the riverside, you can see a small church. Built in 1880 over the lands of the pre-existing convent, which held the same name. Inside, you can admire a beautiful Paleo-Christian sarcophagus made of Carrara marble, dated to around 330 A.D. In 2005, the chapel opened

again for worship due to the 17th centenary of the deaths of the Cordovan Holy Martyrs, as according to tradition, here the martyrdom of the siblings San Acisclo and Santa Victoria took place, the patron saints of Córdoba.

17. Fuensanta Sanctuary

It was built in the second half of the 15th century, outside of the city, in the place where it is told that the Virgin appeared along with a spring with healing powers to a wool worker named Gonzalo García.

Starting in 1420, the devote started to go to the place of the appearance and the current church and shrine were created to protect the miraculous spring or well. The complex is of a primitive Gothic-Mudejar workmanship but with significant subsequent work in Baroque and Neogothic styles. The inside of the property houses an image of the Virgin of La Fuensanta and a large and interesting collection of offerings. The Virgin of La Fuensanta is venerated as the co-patroness of Córdoba since her canonical coronation in 1927.

Fuensanta Sanctuary



18. Church of San Lorenzo

This church, like a large part of the temples known as Fernandine Churches, was built on top of an old mosque, as shown in the foundation inscription preserved in the **Archaeological Museum** and the remains of the minaret preserved in the current tower.

Today it is one of the jewels of medieval Cordovan Architecture, with its portico with three arches, its tower and its imposing rosette. Of note on the inside are the apse, covered with Italian Gothic paintings, as well as the large Baroque altarpiece.

19. Church of the Oath of San Rafael

It was in 1578 when San Rafael (St. Raphael) appeared before Father Roelas and the archangel told him: "I swear to you by the Crucified Jesus Christ, that I am Rafael, whom God has placed to protect this city", which is known as The Oath.

In 1652, it was suggested that the house that Father Roelas inhabited be turned into a chapel. Around the year 1800, funds were collected among the Cordovans to increase the size of the Church of the Oath of San Rafael to its current state.

The originality of this church lies in the combination of a longitudinal and circular space. Furthermore, it has preserved the last façade of the Neoclassical style erected in Córdoba.

20. Church of San Agustín

The **Church of San Agustín** is all that is left standing from the convent of the same name, built after the Christian conquest of the city.

Like in many Fernandine Churches, the Baroque work that it went through in the 17th century covered the medieval work. In the 19th century, it was occupied by French troops, who used the church as a stable and granary, and then it was abandoned after the ecclesiastical confiscations of Mendizábal.

The restoration of the year 2009 brought the splendour back to this Baroque jewel, after years of damage. Of note are the mural paintings, as well as the sculpture works that can once again be seen after the renovation.

21. Santa Marina de Aguas Santas Church

The **Santa Marina Church** is one of the oldest of the Fernandine Churches, built over a Visigoth temple from the 7th century.

The temple has gone through multiple transformations over the centuries, although the restoration carried out in 1998 and 2005 gave it back its original appearance.

In front of the main façade, the Plaza del Conde de Priego extends out, watched over by the monument of the famous bullfighter, Manuel Rodríguez Sánchez "Manolete".

22. Palacio de Viana

23. Church of San Pablo

The Church of San Pablo el Real was founded by King Ferdinand III the Saint in the parish of San Andrés, a very unpopulated area in the times of the Reconquista.

The extent of the complex was very broad, although now it's down to practically just the church, and it was subjected to an intensive restoration at the end of the 19th century and the beginning of the 20th century.

After the church, in the Orive Garden (old Orchard of San Pablo), the **Chapter House** of the primitive convent was preserved, started in the 16th century by Hernán Ruiz II.

Even today you can still see the large crack in the building due to the Lisbon earthquake, in 1755, 500 kilometres away from Córdoba. Its restoration in 2008 turned this space in a multi-use location.

24. Christ of the Lanterns

One of the most characteristic monuments of Córdoba is the image of the **Christ of the Lanterns**, located on the stony **Plaza de Capuchinos**, called this since the 17th century when a convent of Santo Ángel Capuchin friars was built.

In the centre of the little plaza, the **Christ of the Lanterns** rises up, a Baroque crucifix lit at night by eight elegant lanterns, which give the enclosure a big sense of mysticism and solemnity.

In the same plaza, you can also find the Church of los Dolores, from the 18th century, which is part of the Hospital of San Jacinto.

The Virgen of Los Dolores (Virgin of Sorrows), a magnificent example of Baroque imagery, is an image particularly venerated by Cordovans.

25. Church of San Miguel

This is one of the parish churches built after the conquest of Córdoba by Ferdinand III the Saint in 1236 over the site of old mosques, called Fernandine Churches.

In the architecture of this temple, erected at the end of the 13th century and one of the best preserved, you can see the transition from the Romanesque to the pointed Gothic style.

26. Collegiate Church of Saint Hippolytus

Alfonso XI the Avenger founded the **Royal Collegiate Church of Saint Hippolytus** as a monastery in 1343 in thanks for his victory in the Battle of Salado in Cádiz and also, to use it as a Royal Pantheon and to hold the remains of his father, King Ferdinand IV the Summoned, who until then had been buried in the **Mosque-Cathedral** of Córdoba. Alfonso XI himself is also buried in this place.

Pope Clement VI raised the temple to the ranking of a collegiate church, so that religious services could be held in memory of the dead kings with all possible solemnity.

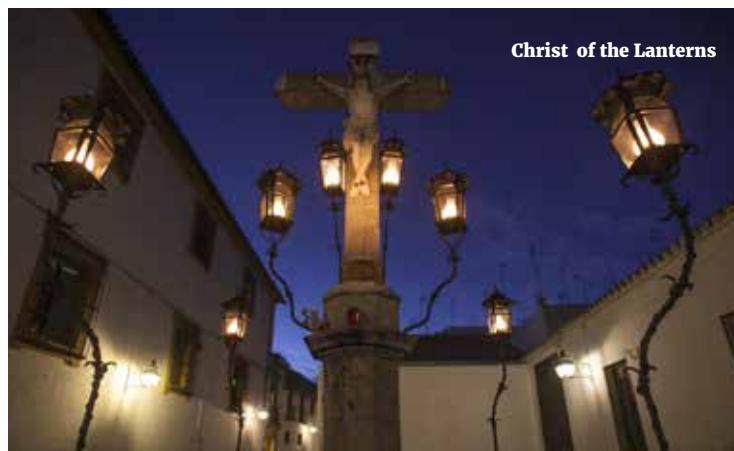
27. Palacio de la Merced

After the conquest of Córdoba, Ferdinand III the Saint donated the old chapel of Santa Eulalia to San Pedro Nolasco, founder of the Order of Our Lady of Mercy, to create this convent. The image of the Blessed Christ of Mercy inspired great devotion among the parishioners and was taken out in a procession to fight against the plague epidemics of 1602 and 1650, which cau-

sed many deaths in Córdoba. At the beginning of the 18th century, the convent was in ruins, so rebuilding of it was started.

The seafarer Christopher Columbus stayed at this convent at the time when the Catholic Monarchs were in Córdoba preparing for the conquest of the last Muslim stronghold in the peninsula, the Nasrid kingdom of Granada.

Columbus was able to show multiple advisors of the Monarchs his project to open a new route to the Indies through the Atlantic. During his stay in the city, Columbus had a son, Ferdinand, with the Cordovan woman Beatriz Enríquez de Arana.



Christ of the Lanterns

28. Hermitage of Pretorio

In this hermitage, which originally was next to the Convent of la Merced, the bullfighters stopped to pray before arriving at the now gone Tejares Bullring, a site which currently is occupied by a shopping centre on Avenida Ronda de los Tejares.

The shrine came into ruin and in 1870 there was a public fundraiser to rebuild it. The bull-fighter Rafael Molina Sánchez *Lagartijo* joined the cause organizing a bullfight to collect funds. Due to the tunnelling of the railway lines, the hermitage was moved to the avenue of Avenida de América.



Hermitage of Pretorio

29. Archaeological Site of Cercadilla

Point 6 of Roman Córdoba (pág. 38)

30. Las Ermitas

Outside of the city, about 15 kilometres away, on the Foothills of Sierra Morena, is the Desert of Our Lady of Bethlehem, a place where **Las Ermitas** are located. They were founded in the 18th century by brother Francisco de Jesús, in



Las Ermitas

spite of the fact that since medieval times it was already a place of hermit seclusion. Hermits disappeared from this place in 1958 and the Diocese gave the lands to the order of the Barefooted Carmelites.

The complex is made up of three cells, one small church, a path with cypress trees and a palm tree. The look-out point is watched over by the monument to the Sacred Heart of Jesus, a work from 1929. From this location, you can see marvellous views of Córdoba and part of the Plains of the Guadalquivir.

Tourist Guide to Córdoba

Festivals of Córdoba



Holy Week**May Crosses**

Córdoba in May

Without a doubt, the month par excellence in Córdoba is May, when the city shines and offers its best with a plethora of celebrations.

A prelude to Cordovan May, the Montilla-Moriles Wine Tasting, held in April, is the perfect opportunity to try the area's wines, along with the best tapas in Cordovan cuisine. More than twenty wineries participate in this promotional fair, organized by PDO Montilla-Moriles.

The May festival traditionally begins with the Battle of the Flowers, a symbolic battle between the public and a series of floats adorned with flowers, where the munitions are carnations.

In the beginning of the month, the May Crosses dress up the plazas of the city with crosses made of flowers, around which decorative objects and floral items, flowerpots and plants are placed. It has a folk origin, and today the associations, fellowships or clubs raise their crosses and set up bars where you can have a refreshment after dancing a Sevillana

Holy Week

Holy Week in Córdoba (declared to be a Festival of National Tourist Interest in Andalusia) goes beyond the religious aspect, becoming, after the needed winter confinement, a massive street demonstration.

Holy Week combines all kinds of factors: cultural, artistic, historic, musical, anthropological... in order to celebrate the mysteries of the passion, death and resurrection of Jesus Christ. A total of 37 fellowships march in procession during Holy Week, accompanied on occasion by hundreds of Nazarenes, and they fill the city with a very special atmosphere, marked by the smell of incense, the light of the candles and the music of the processional bands.

Every year since 1953, the Local Government has held a contest that about fifty crosses located around the city typically participate in. It is customary to explore them and, in particular, the prize winners.

After the Courtyards Festival, Cordovan May finishes off in style with the Festival of Our Lady of Health.

It originates from 1284, when King Sancho IV gave Córdoba the privilege to celebrate a livestock fair twice a year.

Later, on 25 May 1665, two labourers found in front of the Puerta de Sevilla the image of a small virgin in a well, whose waters they said returned health to all the ill who drank from it and this would give its definitive name to the festival.

The festival was held between 1820 and 1993 in the Gardens of Victory and since then it has a place on the fairgrounds of El Arenal, outside of Córdoba. In the ten days that the festival lasts, there are many fellowships, associations and groups who set up booths, where the public is welcome.

The Courtyards

The courtyards, the true distinguishing mark of Córdoba, are the successors of the city's Roman and, afterwards, Islamic past. It is one of the most beautiful and colourful traditions of Cordovan May. During the Courtyard Festival of Córdoba, which was entered into the representative list of Intangible Cultural Heritage of Humanity in 2012, Cordovans open the doors of their homes and show their courtyards with pride, courtyards meant for social harmony and relaxation heavily decorated with flowers and plants.

The Local Government of Córdoba has been organizing this contest since 1921, in which for two weeks about fifty courtyards spread throughout the historical centre participate, especially in the **Alcázar Viejo** neighbourhood, one of the neighbourhoods with the greatest tradition for it.

Apart from the beauty of the courtyards, the contest also assesses other aspects such as floral variety, respect for the old architecture or the use of water. Visits to the courtyards are livened up by a festival programme where flamenco

To find out more about this Tradition, you can visit the Courtyard Festival Visitors Centre at the address of Calle Trueque, number 4.



Patios de Córdoba

Flamenco

Flamenco, also designated as Intangible Cultural Heritage of Humanity by UNESCO, has a profound tradition in Córdoba, upheld by the Flamenco groups.

This tradition is rooted in the National Contest of Flamenco Art in Córdoba, three times per year, which started in 1956 with the wish to recover the traditional purity of the old “Cante Jondo” (deep flamenco singing). This contest has become the main benchmark of flamenco competitions and the only one of its kind that can grant the title of National Prize.

One of the winners of the National Prize of Flamenco Art, Antonio Fernández Díaz Fosforito, who was given the historical award of the Golden Key of Flamenco Singing, is the focus of the **Centro Flamenco Fosforito**, located in the old **Posada del Potro**. This is a multi-use space dedicated to the dissemination of flamenco, where they tend to plan flamenco activities and programming.

The White Night of Flamenco is one of the essential dates for flamenco in Córdoba. A candlelit night when flamenco floods the plazas of the historic city centre with a plethora of free shows to welcome in the summer.

The big summertime event around guitars is the Guitar Festival. Every month of July since 1980, Córdoba becomes the capital of not only flamenco guitars, but also classical and contemporary guitars. Events include a renowned training programme attended by students and aficionados of guitars from around the world.

Caballos

Córdoba and horses have been inextricably united since King Philip II created the **Royal Stables** in 1570, the home of the Andalusian horse or Spanish Thoroughbred.

The Córdoba Ecuestre association, dedicated to promotion and training of the horse around the world, organizes an equestrian show at the **Royal Stables** called Passion and Charm of the Andalusian Horse, which combines equestrian art and flamenco.

Every year at the **Royal Stables**, Córdoba Ecuestre also organizes the Córdoba Horse Festival (Cabalgata), the epicentre of the Spanish Thoroughbred Horse.

Also, the Asociación Andaluza de Doma de Campo works from Córdoba to preserve and promote the culture of dressage, a discipline used in the field with the livestock.

The equestrian tradition of Córdoba is clear in the quantity and quality of the herds spread around the province. Some of them can be visited, such as the Almuzara Herd or the Ramírez Herd.



Royal Stables Show

Cuisine



Cordovan cuisine is by itself one of the biggest tourist attractions of the city. The Cordovan recipe book is infused with the essence of the different civilizations that have passed through these lands and have known how to make the most of the products from the Sierra and the Campiña region.

Córdoba has a big culinary reputation thanks to the extensive offering and quality given by its taverns and restaurants based on a Mediterranean diet, acknowledged by UNESCO as Intangible Cultural Heritage since 2010.

Olive oil is the distinguishing mark of Cordovan cuisine and the foundational ingredient in the majority of its dishes. Introduced by the Romans, the use of olive oil was made mainstream under Muslim rule, in contrast to the use of

pork fat in the Christian kingdoms.

From Roman origins, we can find the “mazamorra”, a primitive version of salmorejo before the conquest of the Americas. The addition of to-

mato in the 18th century, when tomato became popular in Spain, turned salmorejo into the champion of the Cordovan recipe book. It is a cold tomato-based cream with olive oil, garlic and bread.

The union of sweet and savoury flavours is an Andalusian legacy which persists in the popular orange and cod salad. This influence can also be seen in the use of vegetables such as artichokes and aubergines, used in a thousand and one ways in Cordovan cuisine, like the famous aubergines with honey or artichokes “a la montillana” (cooked with wine, garlic and ham).

In terms of meat, the most noteworthy is oxtail, another very characteristic dish of Cordovan cuisine, the origins of which are connected with the rich bullfighting history of the city. And let's

not forget the indispensable "flamenquín", a rolled pork fillet filled with Serrano ham, breaded and fried.

Also typical in Córdoba is honey roasted lamb, a Mozarabic recipe brought back years ago by some of the city's restaurants as well as game dishes, with leading dishes such as venison, wild boar, partridge or wild rabbit.

With desserts, delicacies from the Andalusian past persist in folk recipes such as "alfajores" pastries, with honey and almonds; sweets created with dough

fried in olive oil, such as the "pastel cordobés", a pastry with spaghetti squash jam, which tends to come with a glass of sweet Pedro Ximénez wine.

All of these dishes come from the fantastic products of the province of Córdoba, protected by multiple designations of origin.

Four designations of origin protect the excellent quality of olive oil produced in Córdoba, the second largest worldwide manufacturer only behind Jaén: PDO Baena, PDO Priego de Córdoba, PDO Lucena and PDO Montoro-Adamuz.

The famous Iberian ham produced in the North of the province of Córdoba is taken from pigs raised in fields with acorns and it is regulated by PDO Los Pedroches.

And, to drink, PDO Montilla-Moriles offer a

wide range of wines that you can enjoy in the taverns of the city: young wine, white wine with or without ageing, fortified wines (fino, amontillado, oloroso and palo cortado), sweet liqueur wines (Pedro Ximénez and muscatel) and for-



tified liqueur wines (generoso liqueur wine, pale cream wine and cream wine). The vinegars created using these wines are also protected, in this case by PDO DOP Vinagre de Montilla-Moriles.

Information

Museums and Monuments

Alcázar of the Christian Monarchs

Caballerizas Reales, s/n

Tel.: 957 201 716

www.alcazardelosreyescristianos.cordoba.es

Baths of the Caliphate Alcázar

Campo Santo de los Mártires

Tel.: 608 158 893

banosdelalcazarcalifal.cordoba.es

Arabic Baths of Córdoba

C/ Almanzor, 18

Tel.: 957 295 855

bañosarabesdecordoba.com

Arabic Baths of Santa María

Velázquez Bosco, 8-10

Living Library of al-Andalus

Cuesta del Bailío, s/n

Tel.: 957 480 171

bibliotecavivadeal-andalus.es

Royal Stables

Caballerizas Reales, 1

Tel.: 957 497 843

www.caballerizasreales.com

San Bartolomé Chapel

Averroes, s/n. Facultad de Filosofía y Letras

Tel.: 95 787644

www.capillamudejar.es

Casa Andalusí

Judíos, 12

Tel.: 957 290 642

www.lacasaandalusi.com

House of the Heads (Courtyards of Legend)

Cabezas, 18

Tel.: 957 806 236

www.casadelascabezas.com

Casa Mudéjar

(Casa Árabe)

Samuel de los Santos Gener, 9

Tel.: 957 498 413

www.casaarabe.es

Casa Ramón García Guadamecías y Cordobanes

Pza. Agrupación de Cofradías, 2

Tel.: 957 050 131

www.artesobrepiel.com

Sephardic House

Judíos s/n., esq. Averroes
Tel.: 957 421 404
www.casadesefarad.es

**Trueque Cuatro Courtyard Festival
Visitors Centre**

Trueque, 5
Tel.: 902 201 774

Ermitas (Hermitages)

Carr. CP-079
Tel.: 957 266 607

Bus Station

Glorieta de las Tres Culturas s/n
Tel.: 957 404 383
www.estacionautobusescordoba.es

Aljama Mosque Wash Basins

Magistral González Francés, 15-17
Tel.: 957 481 102
Hotel Conquistador

Roman ‘Domus’

Ramírez de las Casas Deza, 10-12
Tel.: 957 49 89 93
www.hospes.com/es/cordoba-palacio_bailio

Madinat al-Zahra

Carretera de Palma del Río, km. 5,5.
Tel.: 957 104 933
www.juntadeandalucia.es/cultura/museos/CAMA

Medina Califal-Hammam Arabic Baths

Corregidor Luis de la Cerda, 51
Tel.: 902 333 334 / 957 48 47 46
www.hammamspain.com/cordoba

Mosque-Cathedral

Cardenal Herrero, 1
Tel.: 957 470 512
www.catedraldecordoba.es

Martos Watermill

Ronda de los Mártires, s/n
Tel.: 957 752 008
www.jardinbotanicodecordoba.com

San Antonio Watermill

Junto al Puente Romano
Tel.: 957 752 008
www.jardinbotanicodecordoba.com

Archaeological Museum of Córdoba

Plaza Jerónimo Páez, 7
Tel.: 957 355 517
www.juntadeandalucia.es/cultura/museos/MAECO

Museum of Fine Arts of Córdoba

Plaza del Potro, 1
Tel.: 957 103 659 / 957 103 643
www.juntadeandalucia.es/cultura/museos/MBACO

Diocesan Museum

Torrijos, 12
Tel.: 957 496 085

Museum Julio Romero de Torres

Plaza del Potro, 1
Tel.: 957 491 909
www.museojuilioromero.cordoba.es

Bullfighting Museum

Plaza Maimónides, s/n
Tel.: 957 201 056
www.museotaurinodecordoba.es

Living Museum of al-Andalus.

(Torre de la Calahorra)

Puente Romano, s/n

Tel.: 957 293 929

www.torrecalahorra.com

Viana Palace

Plaza de Don Gome, 2

Tel.: 957 496 741

www.palaciodeviana.com

Posada del Potro (Foal's Inn)

Centro Flamenco 'Fosforito'

Plaza del Potro, s/n

Tel: 957 476 829

www.centroflamencofosforito.cordoba.es

Gate of the Bridge

Plaza del Triunfo

Tel.: 957 201 774

Synagogue

Judíos, 20

Tel.: 957 202 928

Roman Temple

Claudio Marcelo, s/n

Tel.: 957 201 774

Archaeological Site of Cercadilla

Avenida Vía Augusta, s/n

Tel.: 902 201 774

Municipal Bazaar

Judíos, s/n

Tel.: 957 290 575

<http://artesaniadecordoba.com/>

How to Get There

Thanks to its excellent connections, the city of Córdoba is easily accessible from any point in the nation or internationally.

Córdoba is very well connected by road and the High-Speed Train (AVE).

Furthermore, the city is close to the airports of Seville, Jerez de la Frontera (Cádiz), Málaga and Granada; all of them in less than 3 hours.

From the Córdoba Bus Station, multiple regular coach lines link up daily with cities such as Madrid, Seville, Málaga and Granada.

Connection times with the main Spanish cities:

Madrid

3h and 45 minutes

by road

1h and 45 minutes

by AVE train.

Connection

with airport.

Sevilla

1h and 30 minutes

by road

45 minutes by

AVE train.

Connection

with airport.

Málaga

1h and 50 minutes

by road

55 minutes by

AVE train.

Connection

with airport.

Valencia

5h by road

3h and 10 minutes

by AVE train.

Granada

2h and 10 minutes by

road. Connection

with airport.

Climate

Córdoba is located in the Valley of the Guadalquivir, in the geographical centre of Andalusia. Protected from the winds of the North by the Sierra Morena, it enjoys a Mediterranean climate, with light winters and very hot summers. Due to its distance from the sea, sometimes there is frost in the winter. The average temperature in July and August reaches 28°C and peak temperatures reach 40°C. Spring and autumn are generally warm and during these months it receives the highest amount of precipitation in the year.

Telephone numbers of interest

Tourist Information by the Local Government of Córdoba

902 201 774

Tourist Information Points

- Visitors' Welcoming Centre (next to the Gate of the Roman Bridge)
- Plaza de las Tendillas (centre of the city)
- AVE-RENFE Station (entrance)

Transportation

Bus Station 902 42 22 42

AVE-Renfe Station 902 320 320

City Buses 957 764 676

Taxi 957 764 444

Emergencies

Emergencies 112

Police 091

Civil Guard 062

Fire Brigade 080

Links

www.turismodecordoba.org

www.cordobaturismo.es

www.andalucia.org

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Published by

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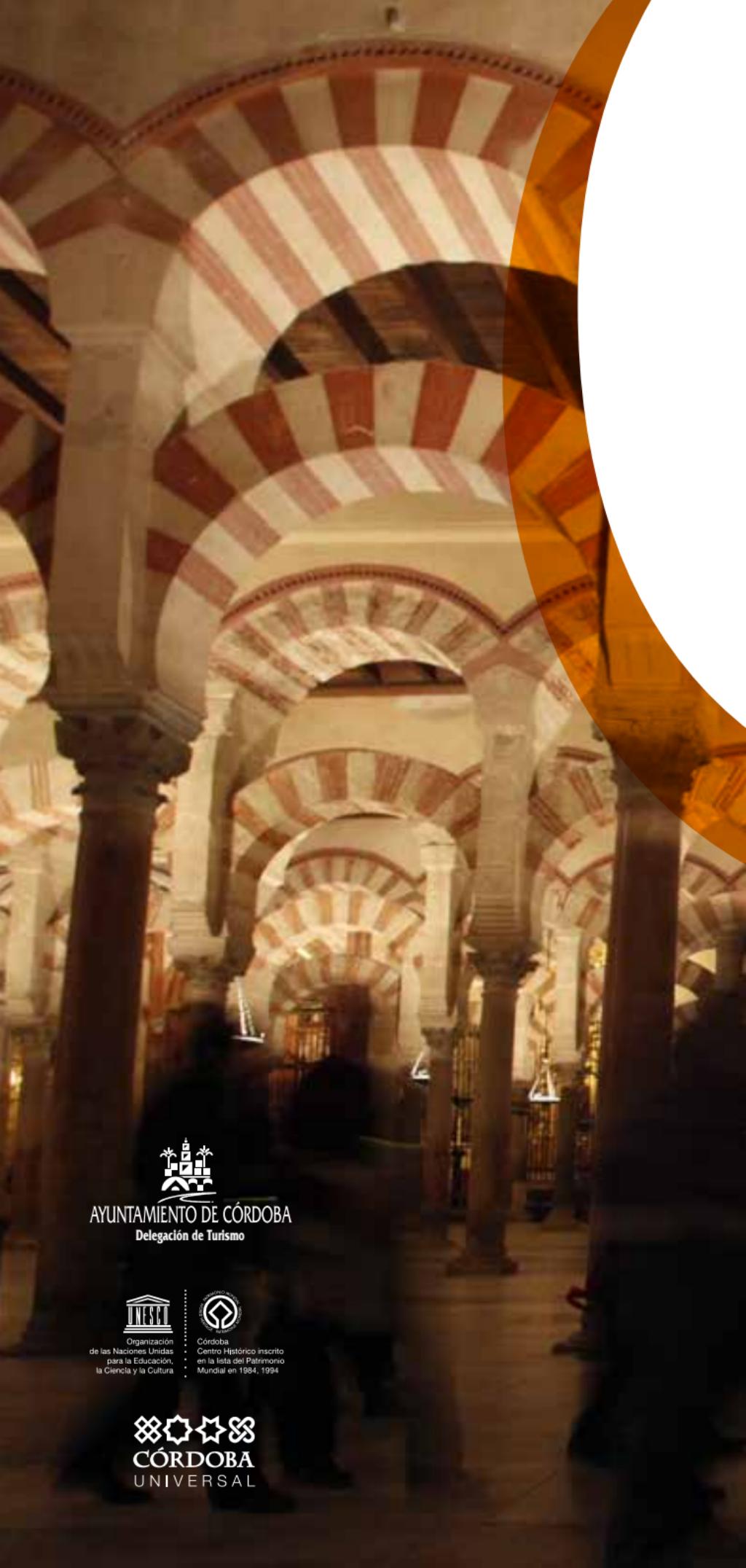
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en la lista del Patrimonio
Mundial en 1984, 1994

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