READING THE (EXTERIOR) WALLS OF THE PARISH CHURCH OF THE NATIVITY OF OUR LADY OF LARA DE LOS INFANTES

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ABSTRACT

Our preliminary work consisted of an archaeological study of the church, taking photographs, and gathering data in situ for subsequent analysis. A set of sketches of the walls were generated from the photographs using a computer program. These works are completely manual and have a clear archaeological orientation and value. Whenever unable to make sketches, the relevant photographs are shown. Likewise, two plans of the church are presented, one of which, we understand, might show the appearance of the Romanesque construction and another of the church in its current state that marks out the different constructive stages.

KEYWORDS

Archaeology of architecture, Romanesque, Constructive process, Masonry records, Tower, Arched gallery, Apse.

CAPITALLIA VERBA

Archaeologia architecturae, Ars Romanica, Processus constructivus, Regesta structurarum, Turris, Porticus curvus, Absida.
1. Presentation

Over the years and the centuries significant clues have been left in the oldest construction, which the present-day Romanesque church with its three naves, tower and sanctuary resembles. The late-Romanesque arched gallery was built onto the southern and western walls at a later date. The church underwent a profound reform in the Low-Middle Ages that involved raising the height of the walls and converting it into a church with a single nave arranged in three aisles with ogive vaulting. It was then that the second body was raised, the aforementioned Romanesque tower.

At the start of the 16th century, a significant section of the gallery was removed and the granaries and the palace were built over what remained. It appears that at the same time, the “old sacristy” was built, situated in the space existing between the doorway and the tower. In the 17th century, the tower was completed with a third body of masonry, converting it into a real bell tower.

In the second half of the 18th century, a complete reform of the central apse was undertaken. The vaulting of the presbytery was demolished, the walls were raised in height and, in addition, the “new sacristy” was built onto the south wall. The vaulting over these spaces reveals the time of the reforms.

The 19th century was a period of small-scale reforms such as the opening of two windows in the northern wall, reform of the palace windows and reconstruction of a part that had collapsed.

In the last decade of the 20th century, cleaning and repositioning of damaged constructive elements took place. Likewise, rubble from some adjoining constructions that had fallen to the ground was also removed at that time.

2. State of the question

There are only partial studies on the architectural site and the monumental form of the parish church of the Nativity of Our Lady that has yet to be studied in its...
totality. José Pérez Carmona was the first to grapple with the matter, although he only approached the Romanesque aspects, in passing, in the 1950s. Subsequently, Felix Palomero and Magdalena Ilardia examined the Romanesque forms in greater detail, in the 1980s and the 1990s, leaving architectural matters somewhat aside. In the 1990s, professor René Payo studied the interior artistic decoration of the church, although as part of a general treatise on the “Altarpiece in Burgos and its province during the 17th and 18th centuries”, in which the study of the church altarpiece was mentioned. Now in the 21st century, we find a monographic study on the whole Romanesque church, above all, in relation to the monumental form of the whole Romanesque church, above all, in relation to the monumental form of

burgalés”. El románico en Sílcos. IX Centenario de la consagración de la iglesia y claustro (1088-1988). Burgos: Ediciones Berceo, 1991: 53-58 and 98; Palomero Aragón, Félix. Los ordenamientos jurídicos locales en la Sierra de la Demanda. Derecho histórico, comunalismo y señoríos. Burgos: UBU-AGALSA, 2007: 163-199; Serrano, Luciano. Cartulario de San Pedro de Arlanza antiguo monasterio benedictino. Burgos: Ibáñez de Aldecoa, 1925: 7, 31-34, 79, 87, 154 and 176-181. In the cartulary of this monastery, the villa of Lara is frequently cited, but we only refer to it in the most significant cases. On January 1st, 1038, in the letter of liberty and endowment of the monastery of Saint Peter of Arlanza, the following expression is employed: Iuxta civitates Lara; on January 1st, 931, in loco predicto Larra; on January 1st, 1038, doña Urraca confirmed the monastery of Saint Mary de Lara at Arlanza in suburbi quem fuerunt Lara; on July 1st, 1042, when referring to the monastery of San Pedro de Arlanza, they were placed in quorum honore basilica fundaba está in suburbi que fuerunt de Lara. On September 1st, 1044, it stated in quorum honore basilica fundata que dicitur civitas Lara; on September 23rd, 1116, Pedro Ovequez, the royal scribe, took account of the monastery of Arlanza, San Pedro de Lara, using the following expression: situm in civitate Lara; on May 3rd, 1135, Alfonso VII confirmed the royal charter of Lara, stating civitatis Larensis; Zabalza Duque, Manuel. Colección diplomática de los condes de Castilla. Salamanca: Junta de Castilla y León, 1998: 113-130. Used Abbreviations: ADAB, Archivo Diocesano del Arzobispado de Burgos.

the temple by José Luis Hernando. In a work dedicated to the *Sierra de la Demanda*, Félix Palomero and others presented a brief description of the church.

3. Constructive sequence through the study of the exterior walls

We shall limit ourselves to a presentation of the constructive process on the basis of the archaeological evidence that may be found in the exterior walls of the church. It will be completed with the information found in the Book of Masonry (*Libro de Fábrica*) and the information taken from the aforementioned studies of the building.

4. Reading of the (exterior) facings

Before directly approaching the question of concern to us now, we wish to offer some reflections on what we understand by “the archaeology of the architecture”, a term that Luis Caballero defined as “the application of strictly archaeological methods to a stratified and historical study of the building, understood as an object of material culture”. Following that proposal, an essential element is the “stratigraphy of the walls”, because it sheds light on the different constructive, destructive, and reform-related phases of the construction that will be analysed. In addition, if we are to order the different elements that constitute the masonry and to analyse them, we will have to add the “typology” of the different sculpted or hewn, ornamental and constructive elements, and their “archaeometry”. The study will be completed with contributions from the written documentation, both from historical sources and from the bibliography that has treated the history of the surrounding environment and the monument in this study.

We have to recall, in order to use the information from our reading of the walls in both a successful and a logical manner, that the reading will define “stratigraphic units” (SU, numbering in our case hundreds). These units are nothing other than constructive elements that present unity, because of their formal characteristics of arrangement, function, and structural role. Together with the positive elements, there are the SUs that once surrounded them, the negative and the deteriorated.
ones, as well as the other adjacent SUs. Each one is described and defined and appears in the sketches, completed both in situ and from photographs. In doing so, we were able to prepare a diagram with a time sequence of the construction of the parish church building of Lara de los Infantes. Each SU is shown with a number and is positioned in the corresponding place in the columns and rows and in the sketches.

In this way, we produced a minutious and very detailed description of the exterior walls of the building in the absence of a global overview. All the information that we obtained from the analysis of the walls needed a posteriori to be summarized. In that task, the SUs that form part of the same synchronic architectural structure are linked together in units of a higher range that can be called “activities”, numbered in hundreds. The work of summarizing and the relations between one and another led us to the proposal of a well-documented time sequence. From that point, all the A that were situated in the same synchronic phase were assigned to the same historic time, as contemporaneous works and in the same constructive phase. We should never forget that the above-mentioned task and the data that it contributes will yield a relative chronology.

Where possible, in addition to the absolute chronology, we will approach it through typological, archaeometric, and documental studies and with an historic line of reasoning, which is a subsequent task but, necessarily, also based on the archaeology of the architecture and the information it provides.

At the church of concern to us here, it was hardly a relatively easy task to obtain the archaeological information from its exterior walls. The exterior walls of a significant part of the apse, somewhat more than half of the exterior, are easily accessible, but other important parts are hidden by later constructions. Something similar happens on part of the northern wall, on the western wall, and on a large part of the southern wall of the oldest part of the construction, each time the adjoining buildings —the “old” and the “new” sacristy— were built onto them, which complicates the work so much so that at times it becomes almost impossible. We have foregone the reading of the interior facings, because of the irremediable difficulties that they present. With the limitations and difficulties that we have noted, we will present the results obtained from the reading of the exterior walls of the parish church of the Nativity of Our Lady of Lara de los Infantes.

4.1. The contribution of archaeology

4.1.1. The semi-circular apsidal chapel

Essentially, the original masonry of the semi-circular apsidal chapel is conserved with some renovations and additions. It is all raised upon a basement course of two ashlar blocks, and an ornamental chequered frieze runs around the wall at mid-height. Vertically, it was initially organized into five sections between four engaged columns (see illustration 1) and was crowned with eaves resting on corbels. The only
window opening in the chapel is at the eleventh course above the frieze running horizontally around the wall in the central sector (see illustration 4 and SU 103).

As is clear in the appendices of the works, we may see that two sections between the columns on the southern wall were hidden when the new sacristy was built onto it (see illustration 4 and SU 903). The archaeology of the wall highlights that the Romanesque wall was raised six courses. At that time, the corbels and the cornice were removed and placed in their present position (see illustration 4 and SU 109). From the archaeological analysis of the wall, it was assumed that the central opening had been renovated and partially reworked (see illustration 4 and SU 104).

### 4.1.2. Northern Presbytery

From the archaeological study of the wall and its intersection with the apsidal chapel, it may be understood that both sections formed part of the work plan (see illustration 4). The elevation of the Romanesque wall, from the information we were able to document, had a total of twenty-four courses. From that coursework, a further six courses were added and the corresponding cornice in the form of an ogee.

As we have noted, the archaeology of the wall suggests that the original masonry has undergone some changes. Three ashlar blocks may be appreciated at the lower eastern corner (see illustration 4 and SU 206) that did not form part of the original work plan. The archaeological study points to a wall and the springers of a vaulted roof, in the western zone of the eastern end of the nave of the Gospel (see illustration 4 and SU 204). The two elements to which we have referred indicate that they are the remains of a construction built onto the north Presbytery. Part of the Romanesque wall, the window, and the frieze that runs horizontally below it were broken to anchor that construction to the wall, which has left clear signs of damage, (see illustration 4 and SU 203). Part of the window was reworked at a subsequent point in time (see illustration 4 and SU 203).

As pointed out earlier, we can still see Romanesque corbels in the twenty-fourth course, although now without a cornice. From that course, the wall was raised six courses plus the cornice (see illustration 4 and SU 212).

Another relevant piece of archaeological information is the toothed bonding on the east wall of the presbytery to the nave of the Gospel, which highlights that they are building works from different constructive stages (see illustrations 4, 5 and SU 202 and 302).

### 4.1.3. The exterior wall of the nave of the gospel

The archaeology of the wall indicates that the eastern area arises from a small basement of two courses of ashlar blocks and astragal moulding (see illustration 5). As we have pointed out earlier, the face of this wall presents, at its base, the remains
of an adjoining structure (see illustrations 4, 5 and SU 305). The archaeological information tells us that the oldest wall was raised up nine courses and the corresponding eaves (see illustration 5).

There is a pilaster at the eastern end of the nave of the gospel, with no base, which is twenty-five courses high and three wythes wide (see illustration 6 and SU 306). An analysis of the wall leads us to affirm that 22 corbels, 21 rolls and only one small lion’s head remain at the twenty-fifth course. It can be noted that at least three have disappeared from the existing niches in the form of putlogs. The Romanesque eaves, which we suppose must have existed, are no longer to be found.

The archaeology of the wall indicates that as from the twenty-fifth course, the wall was raised a further eleven courses plus the eaves. There are only a few remains that appear to have had late-Gothic forms (see illustration 6 and SU 309) while most of the eaves were from a subsequent time. A window was built into the eastern part of the late-Gothic wall. The archaeological information leads us to suspect that it was not in the same work plan as the rest of the wall (see illustration 6 and SU 311). Other notable information is that between the fifteenth and the twenty-second course of ashlar blocks, the Romanesque wall was in part removed to position two windows with lintels (see illustration 6 and SU 315 and 321).

The archaeology of the walls of the nave of the gospel tells us that there is a second pilaster in the centre. It is shorter in height than the one documented above as it only has thirteen courses. The masonry work presents damage to its lower left-hand-side (see illustration 7 and SU 317). At some point, two ashlar blocks were removed, positioning in their place part of the basement course running along the eastern area of the wall. By the shape that the pilaster presents, it appears to predate the base in which it is embedded. Its archaeology tells us that while the bonding of the pilaster on the western side is perfect, the same may not be said of the eastern side. The latter leads us to suspect that the central pilaster and the western part of the wall, up until the thirteenth course, formed part of the same work plan, unlike the rest (see illustrations 6, 7 and SU 306, 317, 319). It can be seen that —courses twelve, thirteen and fourteen— in the eastern zone of the Romanesque wall have been renovated (see illustration 7 and SU 314).

The remains of an adjoining construction of a pentagonal plant were noted in the western zone (see illustration 6 and SU 323).

The archaeological information brings us another relevant piece of information, as an adjoining structure was noted in the western zone (see illustrations 1, 6 and SU 328 and 330). At the footing, we observed a base upon which the construction was built. This first part appears to be the remains of the Romanesque gallery, the western zone of the northern façade (see illustration 6 and SU 328). The base is evident both on the exterior and the interior face.

The greater part of the elevation of this wall, twenty-eight courses, corresponds to what we understand to be and will identify as granaries (see illustration 6 and SU 330).
4.1.4. Western façade of the church

We were able to analyse in archaeological terms the greater part, except for the corner hidden by the wall of a subsequent construction. The faultless quoin bonding of the façade with the southern and northern façades, at the northern and southern corners may be observed. There is an addition from the thirty-fifth course, both in the southern and in the northern zone (see illustrations 16 and 17 and SU 411). One part of the wall is from a different stage of works from the rest. When we analysed the central part, we noted that the wall was built over the same period. From the above, we assumed that the Romanesque church had three naves and that the central aisle was of a significantly greater height than the lateral aisles. There is a slightly splayed interior window opening, at the thirtieth course, in the central zone, (see illustration 17 and SU 409). The window, from the available archaeological data, appears to be work done at the same time as the Romanesque façade.

A doorway slightly projecting from the wall opens at the centre of the lower zone (see illustrations 1, 17 and SU 404). The archaeological information indicated that it had lost a large part of an engaged column and the eaves of the roof (see illustration 17 and SU 405 and 406). The way it was embedded in the wall suggested to us that this doorway never formed part of the initial work plan for the rest of the façade. Another relevant piece of archaeological information is that the capitals were not apparently made for the columns that support them. They were covered by two layers of paintwork except for the capitals. We likewise noted that the first level is no longer visible, as the four steps hide an important part of the basement courses on which the doorway was raised. As we shall have the opportunity to point out later on, the reform work that we now see is documented.

Various openings in the walls may be seen in the form of pluglogs (see illustrations 16, 17 and SU 415), in which the beams were placed that supported the floor of the adjoining building. Two beams remain embedded in the upper part of the doorway. Likewise, a part of the wall in its upper area has been replaced.

4.1.5. The southern façade: nave of the epistle, tower and apse

The southern façade has at present some difficulties for the analysis of the buildings that have been built onto it. The first adjoining structure was the arched gallery, followed by the old sacristy, the palace built upon the gallery, and the new sacristy (see illustrations 1 and 2).

The first piece of information that we can see is that the wall rests on a significant basement course (see illustration 18 and SU 502). The Romanesque wall has a total of twenty-six courses from the basement up to the corbels. From among the corbels, we conserve eighteen, of which all except one, the second, of the keeled type, took the form of roll corbels. Number nine has deteriorated almost completely. No Romanesque eaves have survived (see illustration 18 and SU 514). A simple
loophole opening is found between the twenty-first and the twenty-fifth courses (see illustration 18 and SU 510). As from the twenty-fifth course, without counting the base course, the first wall was raised in height by twelve courses plus the eaves. The two upper windows (see illustration 18 and SU 516) date back to that stage.

The wall at its full height presented various points of deterioration. The first was in the form of five pluglogs at the height of the fourteenth course (see illustration 18 and SU 512). The beams inserted in two of them that supported the floor of the palace can still be seen. The other three pluglogs, situated at the height of the thirty-third course (see illustration 18 and SU 517), also supported the roof of the aforementioned construction. The entire thirty-eighth course was removed to install guttering that runs along the wall from west to east (see illustration 18 and SU 519).

A second doorway opened in the centre of this façade (see illustrations 1, 8 and SU 507). The opening has been walled in and closed, and one part is hidden by the wall of the “old sacristy”, and a section of the archivolts was removed for bonding the aforementioned wall (see illustration 2 and SU 508). The archaeology of the wall indicated that the doorway opening and the doorway itself are not congruent with the work plan for the rest of the wall (see illustration 8).

In the part corresponding to the “old sacristy”, a rectangular and slightly splayed opening may be appreciated, to the north-east corner, that would have served as the doorway between the church and the sacristy (see illustration 2).

The following significant element of this façade is the tower. The form in which it is bonded to the walls with the other elements suggests that it was part of the same master plan as the three-naved church. At present, the only face that is completely clear is the south face, while a section of the other two —east and west (see illustration 19)— are hidden in part by the adjoining buildings, both sacristies (see illustration 2). As with the rest of the church, the tower rises from a high basement course (see illustrations 10, 11 and SU 531). The elevation presents astragal mouldings at the corners and pilasters in the central part (see illustration 11 and SU 531 and 532). Between the twenty-sixth and the thirty-first courses, a simple loophole widow opens in the central pilaster, that crowns the semi-circular archway (see illustrations 10 and 11 and SU 533). A second masonry body of seventeen courses was added to this part, with loophole windows on the east and west faces. At a later date, a third body of fourteen courses in height was raised with eaves and window openings for placing bells (see illustrations 10 and 11). There are two windows on each face, except on the southern face where we see only one of a wider span and size than the others.

The tower in the Romanesque part, with some exceptions, conserves its original masonry. Both on the south and the west face, we can observe some deterioration, as one of the ashlar blocks of the first wall has been reworked or replaced (see illustration 11 and SU 536). The damage occasioned by the removal of a course of ashlar blocks to install the guttering of the old sacristy can still be seen. We can also note the replacement of some ashlar blocks (see illustration 11 and SU 536).

The south façade was completed in the southern area with the straight part of apse, the presbytery. At present, it is all hidden by the structure of the “new sacristy”
(see illustrations 2 and 20). It is almost completely covered by a thick layer of gypsum. Small areas of flaking reveal some of the ashlar blocks. The moulding with a chequered motif can also be appreciated, running midway along the wall, and the corner that separates it from the semi-circular apsidal chapel (see illustration 20 and SU 551). We can see that a large gap has opened up in the lower area of the central section for the doorway between the apse and the sacristy (see illustration 20 and SU 555). There is a rectangular window with a lintel immediately above the open space of the doorway, finished with an eared architrave (see illustration 20 and SU 553). We are unaware of whether corbels remain, as they do on the opposing side, because the area is completely hidden.

4.2. Constructions adjoining the Romanesque church

On this occasion, the chronological order of the construction of the adjoining constructions will be followed in their presentation.

4.2.1. Arched gallery and palace

What remains of the old arched gallery is alongside the nave of the epistle of the Romanesque church (see illustrations 1, 2, 10 and 12 and SU 702 and 703). From the available archaeological data, we can say that the construction was raised over a high basement footing that was adapted to the uneven terrain, clearly sloping from east to west. At present, two arches separated by a mullion and one simple arch remain, one having lost part of its structure (see illustration 12 and SU 703). The gallery had a south-facing doorway (see illustration 12), which gave direct access to the interior of the church. Half of that construction has disappeared and what remains has been sealed. It appears to us that there must have been another opening in the gallery, in addition to half of the doorway that is missing.

We still have most of the corbels of the Romanesque gallery from which the cornice has disappeared (see illustrations 1, 2 and 12 and SU 711 and 712). Twelve courses were raised on the previous construction, finished with an eave in the shape of a scotia. An area in which there are two openings that, judging by their teethed bonding, are from a later phase of the works. Another piece of archaeological information tells us that one part of the western corner, in both the gallery and the construction raised above it, is from a later phase. At that point in time, the sundial was installed (see illustration 12 and SU 714 and 715).
4.2.2. Construction adjoining the western façade

The west façade contributes relevant archaeological evidence (see table 6). It is raised on a basement, the only remains of the west façade of the arched gallery (see illustrations 1, 2 and 9 and SU 602). The construction that can be seen at present was built upon it (see illustrations 2 and 9 and SU 606). The archaeological information suggests that the doorway (see illustrations 2 and 9 and SU 608), due to its intersection with the rest of the masonry, was completed at a later date (see illustrations 2 and 9 and SU 610). In the center, between the twenty-first and the twenty-third courses, a gap was opened to form a small window that the archaeology of the wall suggests was done at some time after the construction of the wall. In the upper area, a large opening was prepared in which the dial plate was placed (see illustration 9 and SU 615). The vertice of the eave was partially removed to position a stone structure in which the fixtures of the clock-bell were secured (see illustration 9 and SU 616).

The archaeology indicates that a significant part of the northern side has been reformed. The material used in that work appears to be ashlar blocks from the initial masonry (see illustrations 2 and 9 and SU 622). The elevation of the southern area, including the corner, shows us a completely different masonry from the rest (see illustrations 2 and 9 and SU 622).

At one point in time, various ashlar blocks were removed, at the height of the sixth and eighth courses in the southern area of the wall (see illustration 9 and SU 620) and in its place another two with the following epigraphy were positioned:

\[
\text{\{Crux\} \text{IN Nomin}\text{E DO[mi]NI GONDISALVS / ET F^IND^ERICVS FECERVNT IST^AM / CIVIT^EM S\text{V}B REGE DO[mi]NO / ADEFONSO IN ERA D^CCCCXL / OLIM M^AVS^IN^A MOD^O LARA. LOS 7 INFANTES / QVE SEPTEM HEROAS / QVE S[e]P[\text{t}]EM FVLMINA BELL\text{I} / LARA OLIM GENVIT}.\]

8. Castresana López, Álvaro. *Corpus inscriptionum christianarum...*: 168. The author made a partial transcription of this epigraphy, relating solely to the oldest part. It was transcribed from the ashlar block that is conserved in the Museum of Burgos which it would appear is from the old hermitage of Saint Julian, no longer with us today. Of importance here is the transcription and commentary by Escalona Monge, Julio. *Transformaciones sociales y organización del espacio...*: 565-566 y Escalona Monge, Julio. *Sociedad y territorio en la Alta Edad Media castellana...*: 189.
4.2.3. The ‘sacristy’ or ‘old sacristy’

The “sacristy” or “old sacristy” is adjacent to both the nave of the epistle and the tower (see illustration 2). During those works, a large opening was made in the southern wall of the church to form the doorway that leads from the old sacristy to the church (see illustration 2 and SU 805). In this phase of the works, an ashlar course from the church and the west wall of the tower was removed, for construction of the stone guttering that crowned the roof of the new construction. The sacristy, with a single pitch roof, was covered with a ribbed vaulting (see illustration 2). Its archaeology tells us that a part of it has disappeared (see illustrations 2 and 21 and SU 809), or was cut out at an earlier point in time. Initially, the roof extended over more than two meters towards the south, so that it was not aligned with the previous masonry work. One part was demolished at a point that we have been unable to document, and the south wall was raised until aligned with the tower and the gallery. At that time, somewhat more than one third of the vault was removed (see illustrations 2 and 21) and the new wall was rebuilt using the previous ashlar blocks and the same window positions (see illustrations 10 and 13).

4.2.4. The ‘new sacristy’

The last of the adjoining buildings, situated in the easternmost zone, is the new sacristy. This masonry was bonded with the east façade of the tower, presbytery, and part of the apsidal chapel of the Romanesque building (see illustration 2). The construction was aligned with the tower. The building was raised over a very large basement footing and finished at the southeast corner with a chamfer (see illustrations 14 and 15).

Two windows were opened: a bullseye window in the east façade (see illustration 15 and SU 904) and a rectangular structure with a lintel in the south façade (see illustration 14 and SU 906). In this case, the artisanal work and bonding of the opening in the masonry indicated that it was done at a point in time after completion of the wall, as the archaeological information suggested that it was removed to fit two ashlar blocks in place that gave shape to the opening (see illustration 14).

The archaeology of the wall highlights that this new masonry was adjoined with the preceding construction fitting in, with the greatest of care, both the tower and

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9. In the Building Records of the parish of Santa María de Lara (ADAB. Libro de cuentas de la iglesia o fábrica), as from what is now ADAB. Libro de cuentas de la iglesia o fábrica, Book III, years 1679, 1685, 1687, 1691, 1699, 1708. The only references of which we know to the new sacristy is in the ADAB. Libro de cuentas de la iglesia o fábrica, V, 1813, referring to the second one in existence. The first time both sacristies are referred to separately was in 1832 when it noted that among other parts of the church divisions were introduced between “…the old and the new sacristy…”. Hence our use of those same names.

10. As mentioned in footnote 9, when speaking of the other sacristy, the one that was built at a later date was named the “new sacristy”, ADAB. Libro de cuentas de la iglesia o fábrica, V, 1832. We have therefore given it the same name.
the semi-circular apsidal chapel (see illustration 15) without hardly any damage to the earlier masonry construction (see illustration 14).

4.3. The constructive process

With the information that we have gleaned from the archaeology of the walls, the information from the archives of the building records or Libro de cuentas de la iglesia o fábrica ("Book of Church or Masonry Accounts")¹¹ and from the bibliography, we shall approach the question of the constructive process. With these records, on occasions of little relevance, we shall attempt to set out the constructive process that has taken place over time.

On the basis of the information yielded from the archaeology of the walls, we can affirm that the oldest part that is conserved is a part of the wall of the old nave of the Gospel. That part of the present church extends from the central pilaster to the north-east corner and the height of the wall is thirteen courses (see illustrations 1, 6 and 7). It is shown in the sketch of the church that we present with the number I. With the data available to us, we are unable to go any further than to say that it is the first construction that exists in the present-day church without knowing what extension and characteristics that masonry may have had. This part of the wall of the oldest building was maintained when the four walls of the three-naved building was raised.

As we have seen from the archaeological information, the second set of works corresponded to the naves of the building that we identify as belonging to the Romanesque style (see illustrations 1, 6, 16, 17, 18 and 20). At that time, the footing of the wall conserved an earlier construction, although the height of the previous masonry was raised a further eleven courses. The archaeological information from the walls indicate that the Romanesque elevation of the tower formed part of the same work plan.

The archaeology of the apse tells us that the apse did not in itself form part of the same work plan as the previous construction, as the bonding between both sets of masonry reveals. We are looking at a construction that due to the forms that it presents, the typology of the interior galleries and the decorative relief of its capitals

¹¹. This documentation is at present kept at the Diocesan Archives of the Archbishopric of Burgos. The reference is to the Parish Church of the Nativity of Our Lady of Lara de los Infantes under the section: Libro parroquial de Lara de los Infantes, Libro de cuentas de la iglesia o fábrica with eight volumes: I.- Cuentas de la iglesia de Lara que dieron principio en el año de 1588 y finalizaron en el 1646. Contiene algunas escrituras y cartas de pago; II.- Libro de cuentas de la iglesia de Santa María de Lara del año 1647 y concluyó en 1675; III.- Lara de los Infantes. Fábrica: 1671-1706; IV.- Cuentas de Fábrica de la Iglesia Parroquial Matriz de Sta. María de la Villa de Lara. Que dio principio en el año de 1712 y concluyó en 1789; V.- Libro de fábrica de la Iglesia Parroquial Matriz de Lara que sigue desde el año 1790 a 1833. Libro de fábrica de la Iglesia de Sta. María de Lara; VI.- Lara de los Infantes. Fábrica. 1833-1840; VII.- Lara de los Infantes. Fábrica: 1843 –1860 and VIII.- Parroquia de Santa María de Lara del año 1861 al 1903, cuentas de fábrica. ADAB. Libro de cuentas de la iglesia o fábrica.
can be situated at the height of the Romanesque period, perhaps the final decades of the 12th century or the beginning of the following century.

The two doorways that are conserved are still within that would be the Romanesque age. As we have documented in archaeological terms, the open doorway to the nave of the epistle is not congruent with the same phase of works as the set of church walls (see illustrations 1 and 8). We have noted something similar in the doorway opened in the west wall (see illustrations 1 and 17). In this case there is another relevant piece of archaeological information. The total of twelve capitals are not fitted to the columns, which leads us to think that they were not made for this doorway. Everything indicates that they were reused, perhaps from another previous phase. From the structural point of view, the typology of both doorways transports us to the forms of the late-Romanesque world very close to the end of the 12th century or perhaps the start of the 13th century. The capitals of the west doorway, because of the stonemasonry techniques, their sculpted motifs and forms, bring us closer to the mid-12th century world of the Monastery of Silos.

The remains that are left at the basement course of the arched gallery, fundamentally part of its southern façade, both because of the form of the arches, the type of reliefs and the way it is bonded to the rest of the Romanesque masonry, all indicate that it is masonry work subsequent to the remainder of the Romanesque building. It appears to date from the start of the 13th century with elements that are forerunners to Gothic forms, but still within the late-Romanesque style.

The following phase of works in this masonry was the extensive reform completed on the naves of the earlier church (see illustration 2). The archaeological evidence leads us to affirm that whoever carried out the exhaustive reform of a part of the earlier church respected the set of walls and their height at that time. From that point, the wall of the old nave of the gospel was raised by nine courses in height (see illustration 6), the nave of the epistle by eleven (see illustrations 10 and 18), and the western walls of the aforementioned lateral naves were raised until they reached the height of the central nave (see illustrations 16 and 17). It appears to us that these works, performed in two phases not so very far apart in time, could have been carried out between the last decades of the 15th century and the first decades of the 16th century, due to the forms of their vaults, the type of columns in use, the decorative motifs and the form of the few remains that are conserved of the cornice.

The second body of the tower would have to correspond to this phase of the works. Following constructive logic, raising the height of the church walls, diminished the presence of the tower. It was therefore raised by seventeen courses (illustration 11) and loophole windows were opened on the east and west faces, as was archaeologically confirmed.

In the first half of the 16th century, two new constructions were raised: the palace (see illustration 12) and the granaries (see illustration 9). Both adjoined the southern and eastern walls of the temple and were built over the arched gallery. The archaeological evidence tells us that almost all of that part of the gallery was removed, conserving only the basement. The palace, on the other hand, adjoining the southern wall, left the earlier building intact and was built upon it.
A doorway was opened to the granary building on the west façade (see illustration 9). The archaeological information tells us that it was done at a time after the rest of the façade. From the forms that the masonry work presents, we believe that it might have been completed towards the mid-16th century.

We were unable to find irrefutable documentation on which of the former constructions we can call palace or granary. In any case, reference is made in the building records to palacio (“palace”)12 and troges (“granaries”).13 Those premises were restored, the roofs retiled, improved and refurbished, as the documentation faithfully records from 1590 and thereafter.14 Although not completely certain, it appears that we can identify the construction adjoining the western façade with what the documentation refers to as “granaries”.15 We believe that the masonry adjoining the southern façade, because of the characteristics that it presents and because of its orientation, formed part of the palace (see illustrations 10 and 12).

Various ashlar blocks were removed from this wall to place the epigraphy. It has two clearly different parts. On the upper ashlar block, we see the almost exact copy of the extant data on the nearby hermit of San Julián and on the other a text was added relating to the legend of the seven Infantes de Lara (“Princes of Lara”).16

A construction adjoining the southern wall and the tower is the “old sacristy”. The work is not documented in the building records, but from the forms that both the vault (see illustration 21) that covers it and the typology of the doorway opened in the wall that communicates with the church (see illustration 2) we can say that it is a work from the second half of the 16th century. The building records tell us that in the year 1687, an important purchase of furnishings was made to give a decorous appearance to the interior of the “sacristy of that church”. The archaeology tells us that the building that we see at present is not exactly the one that was raised in the second half of the 16th century. The vaulting is incomplete and has lost at least one third of its initial size (see illustration 21). It appears that the southern wall was

12. ADAB. Libro de cuentas de la iglesia o fábrica, I, 1590.
13. ADAB. Libro de cuentas de la iglesia o fábrica, I, 1610.
14. We see that this construction had already been done, as it is said that a payment of catorce reales que diose a sebastián de trabajo que pago entablar el palaçio (“fourteen reals that were given to Sebastián for paid work floorboarding the palace”). ADAB. Libro de cuentas de la iglesia o fábrica, I, 1590. Expenses appear in both 1601 and 1609 paid for works that were taking place in the palace. By road used in the transport of lime and tiles and for the use of an ass to carry water and for works done by stonemasons and carpenters. In no case was a new work mentioned, but repairs and improvements in it, which leads us to think that the aforementioned palace had been constructed earlier.
15. ADAB. Libro de cuentas de la iglesia o fábrica, I, 1610, repair works and refurbishing of the granaries.
16. See note 10 containing the bibliographic reference to that epigraphy. The content figures in the text to which the footnote refers.
17. In 1687 it is set down that an amount was paid for seven paintings on canvas to adorn the sacristy: ...diez y ocho ducados por las mismas que pago y costaron siete pinturas de lienzo de diferentes pinturas con sus marcos que se compraron para la sacristía de dicha iglesia y su adorno que balen mas veinte reales del trauajo... ("ten and eight ducats that paid the cost of seven canvas paintings of different pictures with their frames that were purchased for the sacristy of that church and its adornment that were worth a further twenty reals of work"). ADAB. Libro de cuentas de la iglesia o fábrica, III, 1687. The adornment was completed in 1699 with various pictures of sibyls that were also kept in the sacristy.
heightened until realigned with the tower and the arched gallery. The information that the wall provides points to the use of masonry from previous works, hence our belief that there was an anastylosis (see illustration 13).

The masonry records note that the works of los canones de la iglesia (“boundary walls”),18 la osera del cementerio (“the ossuary of the cemetery”)19 and the usillo (“structure encasing the spiral stairway”)20 were completed in the second half of the 18th century. The first expression might well refer to the wall that circles the broad area in which the church is placed that might be considered the atrium.

The osera del cementerio or ossuary was masonry work contemporaneous to the wall that surrounded and demarcated the atrium of the church. Only a small part of the building adjoining the northern wall of the presbytery has survived down to our days (see illustration 5). From the information found in the masonry records, that work was already planned in the year 166321 as it notes that stone, lime, lead and a cross were purchased to that end.

The works for the usillo or building encasing the spiral staircase (see illustration 6) started in 1689 and were finished in the following year. The Book of Masonry notes down both the process of finishing the construction, in the year 1689, and payment of the costs of the wooden structure on which the roof was placed in 1690.22 The form of the building suggests that it might have been done at that time.

The last significant reforms of the Romanesque masonry took place around the apse. The archaeological information tells us that six courses in addition to the

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18. It is noted that mas que pago a Francisco Martinez también arquitecto de la obra de los canones de dicha iglesia 130 reales (“plus what I paid to Francisco Martínez also architect of the work of the canons of that church, 130 reals”). Stone, lime and other materials were used in that work. ADAB. Libro de cuentas de la iglesia o fábrica, II, 1643.

19. It was noted in 1663 that 119 reals were paid out for the osera del cementerio that is under construction, for carrying stone, the lead that was used and the cross. ADAB. Libro de cuentas de la iglesia o fábrica, II, 1663.

20. That masonry work was being done in 1689 and appears to have been concluded in 1690. It was noted that various master buildings came for this work and its finishing mas doze reales al notario que asistió al remate de la obra del usillo y para las posturas y pujas que azían dos maestros a dicho tiempo... Mas quince reales y medio que se gastaron con los maestros que en diferentes heces biniieron a ver la obra y trazas para las posturas... mas veinte y un reales, cincos mas por lo mismo que se gasto con los maestros que biniieron el dia del remate de la obra del usillo... mas seiscientos sesenta y cinco reales por los mismos en que se obligó Benito Roxo (“plus twelve reals to the Notary in attendance when finishing the work of the usillo and for the offers and bids that the masters made at that time... Plus fifteen-and-a-half reals that they spent with the master builders, who at different times came to see the work and plans for the offers... Plus twenty-one reals, five more for the same that was spent with the masters who came on the day of finishing the work of the usillo... Plus six-hundred and seventy-five reals for them with which Benito Roxo obliged...”). The work must have been concluded in 1690, as the Book of Masonry sets down that Mas settenta y tres reales que costo azer vn tablado de madera sobre la obra de dicho usillo, de madera, clavos y manufactura... (“Over seventy-three reals that making a wooden scaffold for the work of that usillo, wood, nails and manufacture...”). We understand that is the end of the work on this pentagonal structure. ADAB. Libro de cuentas de la iglesia o fábrica, III, 1690.

21. ADAB. Libro de cuentas de la iglesia o fábrica, II, 1663 and note 16. In any case, the walling of the cemetery was not concluded on that date, ADAB. Libro de cuentas de la iglesia o fábrica, III, 1708 and 1710 note down the sums that were given to the stonemasons and master builders who worked in it.

22. See note 25.
cornice were added to the earlier construction of the wall (see illustration 3 and 4). We see from the inside that the presbytery vaulting had been removed and replaced by a lantern (see illustration 2). Likewise, we see on the southern zone that the new sacristy hides part of the southern apsidal chapel, and the presbytery in the same area to which it is adjoined, as well as the eastern face of the tower (see illustrations 3, 14 and 15).

The Book of Masonry informs us that those works started in the year 1755 and that the quarry master Diego de Parquinero directed them. We know that in the year 1757, the sites of Villaespasa and Rupelo were paid an amount for extracting stone in their quarries, for lime, tiles, and transport of the materials. In that year, the master stonemason, the above-mentioned Diego de Parquinero, was paid an amount for the work that he had done. It appears that the greater part of the reform of the Romanesque apse must have almost been finished by around 1774, as the master was paid what was still owed to him. We know that in the year 1808 expenses were still noted down for componer la medio naranxa, hacer el farol retejado de la iglesia y media de andamio.

It appears to us, because of the formal elements that the sacristy contributes, such as the new finish to the apse, that both works must have been performed in the second half of the 18th century and that they might have been finished in or around 1774, despite reforms and improvements that might subsequently have taken place. One of these changes can be archaeologically verified in the window opened on the southern wall of the sacristy, which is a later work than the surrounding masonry (see illustration 14).

We documented a relevant piece of information in relation to the date of construction of this second sacristy to 1687. In the Book of Masonry, it tells us that “the sacristy” which suggests that there was only one, was constructed in the first half of the 16th century, and that the second had yet to be constructed. In 1699, there was still a single sacristy, as an amount was paid by square metres to furnish it. There is a reference to that place in 1708, whence the term ante quem that indicates that the new one was still not completed. In 1832, the existence of two sacristies was noted for the first time in the Book of Masonry, as an amount was paid for retiling “the new and the old sacristy”. Our understanding is that the work on the new one had by then concluded as its retiling was underway.

One of the works recorded in the Book of Masonry is the opening of two windows in the northern wall of the nave (see illustrations 6 and 7). We know that 140 Reals

23. ADAB. Libro de cuentas de la iglesia o fábrica, IV, 1755.
24. ADAB. Libro de cuentas de la iglesia o fábrica, IV, 1757.
25. ADAB. Libro de cuentas de la iglesia o fábrica, IV, 1774. 1420 Reals were paid that were owed to the master builder who built the chapel. It can be nothing other than the absidal chapel, as there is no evidence of the existence of one in this church other than the chancel.
26. “for repairing the vault, retiling the lantern of the church and scaffolding”. ADAB. Libro de cuentas de la iglesia o fábrica, V, 1808.
27. ADAB. Libro de cuentas de la iglesia o fábrica, V, 1832.
were paid for north-facing windows and glazing in the year 1849.\textsuperscript{28} We understand that there may have been a reference to the wooden frames, although it is certain that they do not exist and it appears to us that the reference is therefore to the windows. The forms that they have suggest that if they were not made in that year, they must have been made a short time before.

It appears that a contemporaneous work to the aforementioned windows in the north wall are the windows of the palace. We have pointed out that the construction of the building dates back to the first half of the 16\textsuperscript{th} century, but the two windows, from the archaeological data that we have observed, were made subsequently (see illustration 12). The forms that they present suggest that they might have been built in the first half of the 19\textsuperscript{th} century.

One of the most enigmatic works is the third body of the tower. The archaeology of the wall indicates that this masonry was raised at three different points in time. There is a Romanesque part, another that we consider was done at the same time as the reforms to the church in the late-Gothic period, and the third, raised at a later point, is the part that functions as the authentic bell tower or belfry (see illustration 11). The Book of Masonry sets down payments for the bell ropes in 1594 and 1602.

We suspect that the third body of the tower must have been added towards the mid-17\textsuperscript{th} century, without the slightest certainty in that regard, as it was noted that various cartloads of stone were brought, in the year 1642,\textsuperscript{29} for the works on the church, without specifying at which of the works they were used. Six years later, 1648, payments for stone and lime were noted in the aforementioned Book of Masonry that were brought in for works on the church, which the architect, Francisco Martínez, was directing.\textsuperscript{30} It is highly likely that one of the works that the master builder directed and oversaw was the third body of the tower, the bell tower, as well as other works in the church. As from 1651, the purchase and manufacture of bells and ropes for it is quite often repeated.\textsuperscript{31} The names of the bell makers and foundries even appear.\textsuperscript{32} It is clear from the fact that, in 1686, payment was made for the nailing and the wood used in the belfry, very probably for the roof, as it

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\textsuperscript{28} ADAB. Libro de cuentas de la iglesia o fábrica, VI, 1849.
\textsuperscript{29} ADAB. Libro de cuentas de la iglesia o fábrica, I, 1642.
\textsuperscript{30} ADAB. Libro de cuentas de la iglesia o fábrica, II, 1648.
\textsuperscript{31} On a larger scale than the bells that were founded in the second half of the 17\textsuperscript{th} century, were the various bells founded for the tower between the 1770s and the 1790s. It appears very likely that was the time when the tower was repaired and improved or completely equipped with the bells that were perhaps yet to be installed, as ADAB. Libro de cuentas de la iglesia o fábrica, IV, 1760, records that that bell foundry master “Gabriel Rebuelta” was paid 146 Reals for the large bell, the bells were manufactured in 1774, payments for founding various bells were made in 1776, and the report on their founding and in 1784 an amount was still paid for the metal used in the founding of the bells. The fifth book, from 1790 to 1833, continues to document repairs, foundry work, and the cost of the iron used in 1790, 1793, and 1799.
\textsuperscript{32} ADAB. Libro de cuentas de la iglesia o fábrica, II, 1656. In that year, Leonardo del Campo appears as the bell-maker and Matheo de Arnedo as the master bell founder.
also informs us that tiles had been brought. What we can say is that the work was concluded in or around 1686, because the roof was repaired.

Another piece of work that we have archaeologically observed is the installation of the clock on the façade of the granaries (see illustration 9). The Book of Masonry informs us that, between 1790 and 1833, the order was placed with the foundry and El esquilon grande que hoy esta puesto para sonage del reloj de la iglesia, peso 16 arrobas y 17 libras (approx. 325 kg.) was paid in full. Therefore, the construction of the structure that was made to support the bell (see illustration 10)—that broke part of the cornice and wall of the building adjoining the western façade (see illustration 9)—must be situated at around that time. The clock that we see placed on the western façade of the granaries (see illustration 9) was already situated there in 1852, as payment was made on that date of what was still owed to the clockmaker who had made it.

One of the final works recorded in the Book of Masonry was the steps to the western doorway that were repaired in 1877. From the information provided in that Book, it was assumed that those steps already existed and were repaired at that time. In any case, we know that, in 1699, the whole church was slabbed and therefore the steps that were repaired might well have been laid at that time.

In the granary building (see illustration 9) and in the palace, at the south-east corner (see illustrations 10 and 12), an intervention may be observed. We are unaware of the logic behind that reform, although we suspect that it the masonry collapsed and had to be reconstructed. There is no record of that work in the Book of Masonry. Given that the documentation was kept up until 1903, it was in all probability a subsequent work.

The archaeology likewise tells us that the greater part of the northern corner of the granaries has been reworked and reconstructed (see illustration 9). From the forms that the existing ashlar blocks present in that area, it appears that previous material was reused in the works.

The last intervention in this church was the restoration carried out in the 1990s. In those works, the rubble from the collapse of the palace, granaries, and arched gallery was cleared and a part of the south-east corner of the church, a cornice that crowns the western façade, the basement of the south wall and a large number of the cornices of the southern and northern eaves were all repaired.

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33. ADAB. Libro de cuentas de la iglesia o fábrica, III, 1685 and 1686.
34. ADAB. Libro de cuentas de la iglesia o fábrica, we find the information in the back page of the first folio of Book V, but there is not consistency from year to year on its placement nor what was paid for that work.
35. “The large bell that is today in place to ring out the hours of the church clock, weighed 16 arrobas and 17 pounds”. ADAB. Libro de cuentas de la iglesia o fábrica, VII, 1852. In that year, the clockmaker who made the clock was paid the 130 Reals that had been owing to him.
36. ADAB. Libro de cuentas de la iglesia o fábrica, VIII, 1877.
37. ADAB. Libro de cuentas de la iglesia o fábrica, III, 1699, in which an item of money appears that paid for the work of acabada la obra de enlazar y adoquinar (“finishing the slabbing and cobble-stoning”) of the church.
6. Conclusions

- There was a previous construction, of which only one part of its walls is still standing.
- The second stage of the works was the construction of a three-naved church of which only the set of walls remain.
- The third phase of the construction of the Romanesque-style church was the completion of the apse with three altarpieces.
- At the end of the 12th century, the western and the southern doorways to the church were constructed.
- The arched gallery adjoining the western and southern façades was the last Romanesque work. It had been built by the start of the 13th century.
- Works from the Low-Middle ages included the conversion of the church into a single nave church, respecting the set of walls of the earlier building. The new church has three ribbed vaults resting on thick pillars adjoining Romanesque walls.
- In the first half of the 16th century, the palace and the granaries were built over the arched gallery.
- Leading up to the 16th century, the documentation referred to the building of a “sacristy” or “old sacristy”. Only part of the works has survived down to this day.
- The tower presents three constructive phases: the basement courses are Romanesque and were laid at the same time as the construction of the three-naved church; the second body is from the low-Middle Ages and the third appears to have been built as a bell tower, as it is now, in the second half of the 17th century.
- The cemetery ossuary or osera del cementerio as far as we have been able to document must have been completed in or around 1663, at the same time as the walls around the atrium and cemetery were repaired and rebuilt.
- The spiral stairway, adjoining the north wall of the church, was constructed between 1689 and 1690.
- The reform of the apse with the heightening of the walls and the completion of a new roof were completed in the second half of the 18th century.
- The new sacristy was contemporaneous with the reform of the apse and it appears that it was finished around the 1780s.
- The open windows on the north wall were concluded in the year 1849. The present-day windows of the palace would, in our opinion, correspond to that stage of the works.
- The present-day stairway of the western doorway, as we see it at present, is a consequence of restructuring in 1877.
- We have no certainty as to when the south-eastern corner of the palace-granary collapsed, although the repair of the wall appears to be masonry work from the first decades of the 20th century.
- The most recent additions, restorations and reforms are due to works from the final decade of the 20th century.
Appendix

Illustration 1. Lara de los Infantes: parish church of the Nativity of our Lady. Hypothetical reconstruction of the Romanesque church of the Nativity of our Lady. Illustration provided by Félix Palomero.
ILLUSTRATION 2. LARA DE LOS INFANTES: PARISH CHURCH OF THE NATIVITY OF OUR LADY. PRESENT-DAY PLAN OF THE CHURCH AND PHASES OF ITS MASONRY. ILLUSTRATION PROVIDED BY FÉLIX PALOMERO.

Illustration 5. Lara de los Infantes Parish Church of the Nativity of Our Lady: east wall of the nave of the Gospel. Sketch of the north-eastern wall of the nave of the gospel, from photography _MG CR2. Illustration provided by Félix Palomero.

Illustration 7. Detail of the north wall at the centre. Sketch of the nave of the Gospel and central pilaster, from photography_MG CR2. Illustration provided by Félix Palomero.

Illustration 8. South Doorway - late-Romanesque. Sketch of the late-Romanesque doorway opening on the south wall, from photography _MG CR2. Illustration provided by Félix Palomero.
Illustration 9. Lara de los Infantes Parish Church of the Nativity of Our Lady: construction adjoining the western façade. Sketch of the building adjoining the western façade, from photography_MG CR2. Illustration provided by Félix Palomero.

Illustration 10. Lara de los Infantes. Parish Church of the Nativity of Our Lady: general view of the southern façade in its present state. Sketch of the southern façade of the church at present, from photography_MG CR2. Illustration provided by Félix Palomero.
Illustration 11. Lara de los Infantes. Parish Church of the Nativity of Our Lady: South face of the tower. Sketch of the south face of the tower, from photography_MG CR2. Illustration provided by Félix Palomero.

Illustration 12. Lara de los Infantes. Parish Church of the Nativity of Our Lady: Arched gallery and granary, south exterior wall. Sketch of the south wall of the church, arched gallery and palace, from photography_MG CR2. Illustration provided by Félix Palomero.
Illustration 13. Lara de los Infantes. Parish Church of the Nativity of Our Lady: exterior southern wall of the 16th century sacristy. Sketch of the exterior of the south wall of the old sacristy, from photography_MG CR2. Illustration provided by Félix Palomero.

Illustration 14. Lara de los Infantes. Parish Church of the Nativity of Our Lady: exterior southern wall of the 18th century sacristy. Sketch of the exterior south wall of the sacristy, from photography_MG CR2. Illustration provided by Félix Palomero.
Illustration 15. Lara de los Infantes. Parish Church of the Nativity of Our Lady: eastern façade of the 18th century sacristy. Sketch of the eastern façade of the new sacristy, from photography_MG CR2. Illustration provided by Félix Palomero.

Illustration 17. Doorway and wall of the western façade of the Romanesque temple. Illustration provided by Félix Palomero.

Illustration 18. View from the doorway of the southern wall Félix Palomero.
Illustration 19. Partial view of the western face of the tower. Illustration provided by Félix Palomero.

Illustration 20. View of the presbytery from the south. Illustration provided by Félix Palomero.
Illustration 21. Dome of the old sacristy. Illustration provided by Félix Palomero.