



Galicia Spain

Santiago de Compostela

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Santiago de Compostela



WORLD HERITAGE SITE

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INTRODUCTION

SANTIAGO DE COMPOSTELA, redoubt of the Apostle and one of Christianity's three holy cities, is one of the keystones of the Autonomous Region of Galicia, the most westerly area of Europe's Atlantic seaboard. The distinctive personality of Galicia is the result of specific anthropological and ethnographic features developed over centuries to produce an autochthonous culture with its own language. The Statute of Autonomy for Galicia, passed on 20 December 1980, made Santiago the political and administrative capital of Galicia, a fair acknowledgement of its decisive role in the construction of Europe as it is today.

A monumental site and spiritual centre of the first order, Santiago is classified as a "Centre of Historic and Artistic Interest" and is a UNESCO World Heritage site. The road to Santiago, which has been described as "The first European cultural route", was one of the founding pillars of Western civilization. Beneath the sign of the conch shell, the Road to Santiago was a pan-European channel of communication among peoples at whose end lay Compostela, a city whose impact bewitches the visitor.

An ancient bishop's see with an old university, Santiago de Compostela is a lively town of around 94,000 inhabitants with the kind of moist, warm climate typical of southern Europe. Set on a hill bounded by the river Sar and a mere 34 kilometres from the coast, Santiago offers some sun in summer and plentiful rainfall in the winter months, reaching 1973 mm annually – a melancholic

veil that enhances the beauty of this magical city, “where the rain is a work of art”.

Lavacolla Airport, 10 km from the centre of Santiago, is a strategic point in the Galician communications system, with direct connections to the main cities of Spain and regular flights to various

European and world-wide destinations. There are also regular rail links between Santiago and other major national destinations. Santiago can be reached by modern, well-signposted motorways used by many bus services running from all over Spain.

As the site of the Galician Government and Parliament, Santiago de Compostela enters the third millennium as a major administrative, tourist and service centre with an enviable standard of living. But most important of all is the tradition of hospitality to pilgrims, who even today are forever enchanted by the atmosphere of history, privilege and tradition that the city breathes.

HISTORICAL NOTES

Legend has it that on the 24th of June 813, in the wood of Libredón in the diocese of Iria Flavia, a certain monk called Pelayo, “sayer of mass to the denizens of San Fiz”, discovered a marble ark containing the remains of a man. Bishop

Teodomiro proclaimed that this was the sepulchre of Saint James the Elder, Son of Thunder, brought by the waves to the shores of Galicia. Thus, on the site of this ancient settlement, first Celtic and later Romanized, providence decreed that a city should grow up around a mausoleum.

View of the city





Rúa do Franco

King Alfonso II the Chaste commanded that a chapel be built to house the marble ark, which was later replaced by a church. In 1075, this was superseded in turn by a Romanesque cathedral, to which groups of pilgrims began to travel. Thanks to the energy of the prelate Diego Xelmírez, an essential figure in the city's history, the foundations

were laid for a network of routes and spiritual communication that would run from all over Europe to Santiago. Born of mediaeval spiritual aspirations, from the 11th century onward, the "French Road" – the route preferred by pilgrims – became one of the greatest devotional movements in the history of mankind.

The paths of Spain were traversed by a flood of penitents, attracted by the religious experience and the call of adventure, whose characteristic garb created a distinctive style – men and women bearing the classic cape adorned with conch shells, the water-gourd and the pouch at the waist, firmly grasping the staff that would be their inseparable companion on a journey which proclaimed values closely identified with Christianity such as solidarity and charity. At intervals by the wayside, temples grew up, bridges, monasteries and hospitals, where travellers could find "roof, hearth and fire".

Grown into a world-wide centre of pilgrimage, Santiago de Compostela, together with the neighbouring Kingdom of Asturias, was the cradle of the Reconquest and also a focal point of the social and noble revolts so frequent in mediaeval Spain. Many years were to pass before other invaders – this time Napoleon's troops – again tested the mettle of the people of Santiago. With the passage of all the troubles, the historic old town acquired its definitive form in the 19th century with the demolition of all the old city walls except for the arch of Mazarelos. By this time the heart of the city's vitality lay in the university, the great fairs and a

solid medical reputation; the first operation with anaesthesia in Spain was performed in Compostela in 1847.

As the 21st century dawns, the religious, cultural and socio-economic phenomenon that is the Road to Santiago retains all its old vigour. Every year, millions of visitors flock to the Plaza del Obradoiro, the goal and the terminus of the most celebrated and most popular route on the continent. Pilgrimage as a personal adventure remains very much alive, although the inspiration today lies more in ideals of comradeship, tourism and ecology. Art and nature join hands in the rite of passage to Santiago de Compostela, spiritual capital of an entire nation.

Visiting times to monuments generally vary according to the season. We recommend that you make enquiries directly to museums or tourist offices.

Sightseeing in Santiago

Pilgrim routes

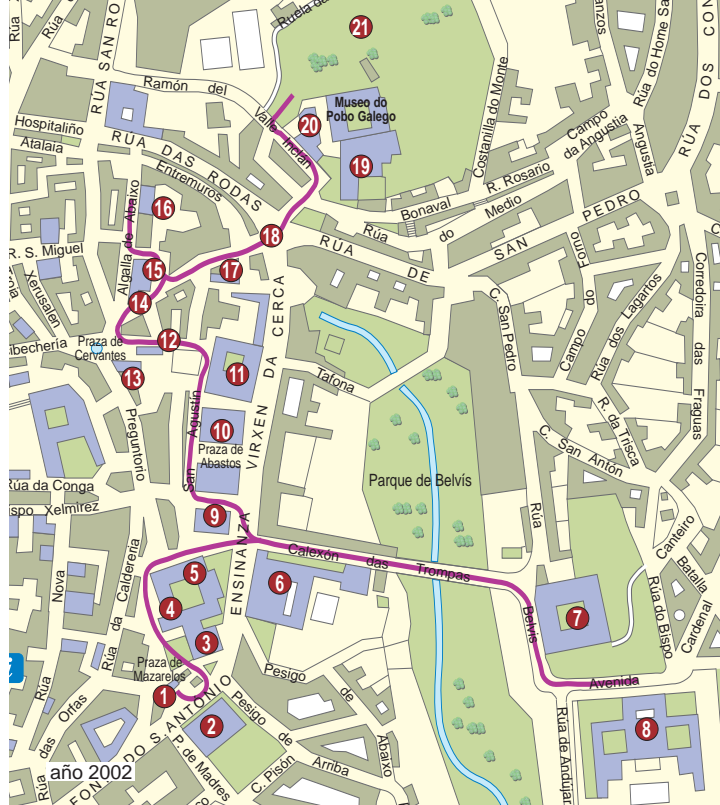
The itinerary, through one of the most important religious and civil precincts in Europe, starts with the Arch of Mazarelos (1), sole survivor of the seven

gates that once graced the mediaeval walls and the point at which the rich wines of Ribeiro once entered the city. Nearby is a fountain built by the City Council in 1840, and opposite is the Convento e Igrexa das Mercedarias (2), raised above street level by a plinth. Adorning the facade of this edifice, founded by Archbishop Girón as a retreat for noble damsels, is a relief of the Annunciation carved by Mateo de Prado in 1674. The church, on a Latin cross plan with a fine granite dome, was built by Diego Romay between 1673 and 1680.

On the other side of the arch is Plaza de Mazarelos, a square whose stately air is enhanced by the statue of Montero Ríos, a modernist

work produced by Mariano Benlliure in 1916. Here stands the Instituto de Ciencias da Educación (3), a granite edifice that was once a Jesuit college for exercitants. The doorway to the building, which was raised by Simón Rodríguez in the 1730s, is embellished by the monumental coat of arms of Archbishop Yermo. The Igrexa da Compañía (4), inaugurated by Archbishop Blanco in 1576, is a fine example of Jesuit architecture, embodying in stone the importance of the Jesuit order in local university life. It is no accident that the Jesuits were in charge of the teaching of Humanities from 1644 to 1767, the year in which the order was expelled from Spain by Charles III. The interior contains an exquisite Baroque altarpiece wrought in the mid-18th century and the tomb of the great prelate, carved in Coimbra stone.

The University of Santiago traces its roots to the foundation of the *Estudio Viejo* on 17 July 1501. The protection of nobility and clergy expanded the influence of this seat of "science", a permanent player in the social and political events marking the city's history. The building that is now the Faculty of Geography and History (5)



- | | |
|--------------------------------------|---|
| 1 Arch of Mazarelos | 12 Igrexa de San Bieito |
| 2 Convento e Igrexa das Mercedarias | 13 Town Hall |
| 3 Instituto de Ciencias da Educación | 14 Pazo de Fondevila |
| 4 Igrexa da Compañía | 15 Igrexa das Ánimas |
| 5 Faculty of Geography and History | 16 Pazo de Amarante |
| 6 Convento da Ensinanza | 17 Igrexa de Santa María do Camiño |
| 7 Convento de Belvis | 18 Porta do Camiño |
| 8 Seminario Menor | 19 Convento e Igrexa de San Domingos de Bonaval |
| 9 Igrexa de San Fiz de Solovio | 20 Centro Galego de Arte Contemporánea |
| 10 Food market | 21 Parque de Bonaval |
| 11 Igrexa de Santo Agostiño | |



Igrexa de San Fiz de Solovio

was erected between 1769 and 1805 according to original plans by Melchor de Prado, later modified by the architect Ventura Rodríguez. It was built as the main seat of the university, on the site of a novitiate formerly occupied by the Company of Jesus. This beautiful structure was added to from time to time; between 1894 and 1904 a new storey was built, and statues of the founders, sculpted by Ramón Núñez, were abutted to the frieze. We recommend a visit to the rectory, whose masonry dates back to the 17th century, the frescoed *paraninfo* or auditorium, and the library on the top floor. The latter, completed in the late 18th century, contains such invaluable incunabulae as the *Libro de Horas de Fernando I*, a Mozarabic manuscript dated 1055.

Turning right into Travesía da Universidade, there stands a statue of Alfonso II the

Chaste, donated by the people of Oviedo to commemorate the Jubilee year of 1965.

The point of interest in this street is the Convento da Ensinanza (6), dedicated to the instruction of young ladies of Santiago since 1841. The church of the present-day school and residence of the Compañía de María, built on a Greek cross plan, contains a notable 18th-century altarpiece executed from designs by Ferro Caaveiro. Turning off into Rúa das Trompas, the street leads uphill to the Convento de Belvis (7), founded in 1305 by Doña Teresa González for Dominican *donas*. Before entering the building, which was remodelled by Casas Nóvoa in the early 18th century, it is worth pausing at the viewpoint, which offers an excellent panoramic view of the city. In the chapel behind the altar is the revered *Virxe do Portal*, a surviving remnant of the penitential church. A street further on stands the severe Seminario Menor (8), built in 1957 to the standards of post-war architecture and now a hostel for pilgrims.

A little further back is the Igrexa de San Fiz de Solovio (9), looking on to the square of the same name. According to legend, it was from this place of hermitage



Faculty of History and Geography

that the 9th-century monk Pelayo descried the line of stars pointing to the Apostle's sepulchre. Rebuilt over the centuries, this church preserves a Romanesque doorway, whose tympanum boasts a lovely Epiphany. Further on are the glassed

arches of the food market (10), designed by Vaquero Palacios around 1941, a welcoming old-fashioned precinct where the finest elements of Galician cuisine are on sale. The monumental Igrexa de Santo Agostiño (11), built in the 17th century

Food market





Praza Cervantes and Igrexa de San Bieito

under the patronage of the Count of Altamira, contains a valuable carving of *Christ tied to the column*, a work by Diego de Sande which is the star of the city's Holy Week processions. But the most striking feature of the building is its single steeple, the other having been destroyed by a lightning bolt in 1788.

Praza de Cervantes o do Campo was once the site of the city's most important market. Its name was changed in honour of a neoclassical column topped by a bust of Cervantes which was erected in 1842. A busy shopping area, it is fronted on one side by the

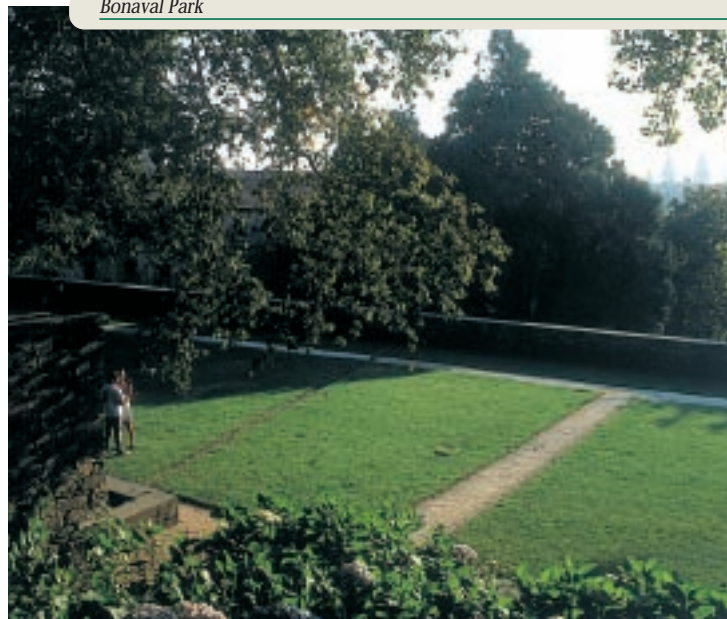
Igrexa de San Bieito (12), built in its original form around the 10th century. The austere edifice existing today was completed in the 18th century and contains a delicate *Adoration of the Magi* from the original church. Rising beside it is the Old Town Hall (13), an impressive 17th-century Baroque edifice redolent of history.

It is a delight to walk through streets abounding with styles, with churches and palaces that preserve a groundswell of eternal beauty. Along Rúa das Animas, on the left-hand side rise venerable mansions such as the Pazo de Fondevila (14), a Baroque edifice with the

original coat of arms on the facade. Opposite is the Igrexa das Ánimas (15), a Neoclassical structure from the late 18th century, designed by Ferro Caaveiro but completed later by Ventura Rodríguez. At the front, massive columns support a pediment bearing a relief of the Souls in Purgatory, a fine frontispiece to an interior adorned with illustrations by Prado Mariño. Standing out only a few metres away is the aristocratic profile of the Pazo de Amarante (16), headquarters of the Consello Consultivo [Consultative Council] de Galicia.

Along Rúa das Casas Reais, whose name alludes to former royal dwellings, stands the Igrexa de Santa Maria do Camiño (17), built in the Baroque style but with some Rococo motifs. Its most outstanding features are a fascinating main altarpiece, the work of Manuel Leys in 1758, and a tomb with the figure of the Conde de Amarante at prayer, a group sculpted in the 16th century. The Porta do Camiño (18) was the gate through which pilgrims entered to complete the French Road or *Francigeno* – the main branch of old Europe's most militant

Bonaval Park





Convento San Domingos
de Bonaval

devotional route, before reaching the Obradoiro. The gate was demolished in 1835 because carriages were unable to pass through, but a public fountain survives from the time, dated 1834.

The origins of the Convento e igrexa de San Domingos de Bonaval (19) go back to the time of Santo Domingo de Guzmán at Compostela, where he arrived on pilgrimage around the year 1220. Protected by the local nobility, the Dominican community was to experience

moments of splendour, culminating in the construction of this monumental precinct during the 17th century in the time of Archbishop Monroy. In the square that serves as a portal to the religious edifice stands the Gothic *cruceiro do Home Santo*, evoking the legend of Juan Tourum, a blacksmith condemned to death as leader of a popular revolt in 1219. Upon ascending to the scaffold, the condemned man prayed aloud, “*Come and be my witness!*”, at which he was struck down by a thunderbolt, thus avoiding the dishonour of public execution. Indeed, the place-name *Bonaval*, meaning “good witness”, comes from that oral tradition.

At right-angles to the paved atrium are the ornate Baroque facade of the convent, by Domingo de Andrade, and the doorway to the church, built in 1561. Skirting the large cloister, whose pillars are decorated with fruit motifs, one comes to a spectacular triple spiral staircase designed by Andrade himself. This leads up to some rooms of the Museo do Pobo Galego, inaugurated in 1977 for anthropological and ethnographic exhibits, the various rooms portraying the

world of the sea, the countryside, clothing and crafts. The adjoining church, a fine example of the transition from Romanesque to Gothic, consists of three naves, each opening on to a chapel. Within is a beautifully-carved stone image of the Virgen de Bonaval, wrought in the 16th century. In the left-hand chapel lies the Pantheon of Illustrious Galegos, where rest such figures as the sculptor Asorey and the writer Rosalía de Castro, the latter entombed in Carrara marble.

Opposite is the modern Centro Galego de Arte Contemporánea (20), inaugurated in September 1993. The building, bold of line and sheathed in granite, was designed by the Portuguese architect Alvaro Siza and is a major point of cultural interest thanks to its important permanent exhibits, which are complemented with temporary exhibitions, concerts and conferences. Behind both buildings, crowning the hill of Santo Domingo, what was once the friars’ kitchen garden is now the romantic Parque de Bonaval (21), covering an area of 30,000 m². This is a green space arranged in terraces at different levels and scattered



Centro Galego de Arte
Contemporánea

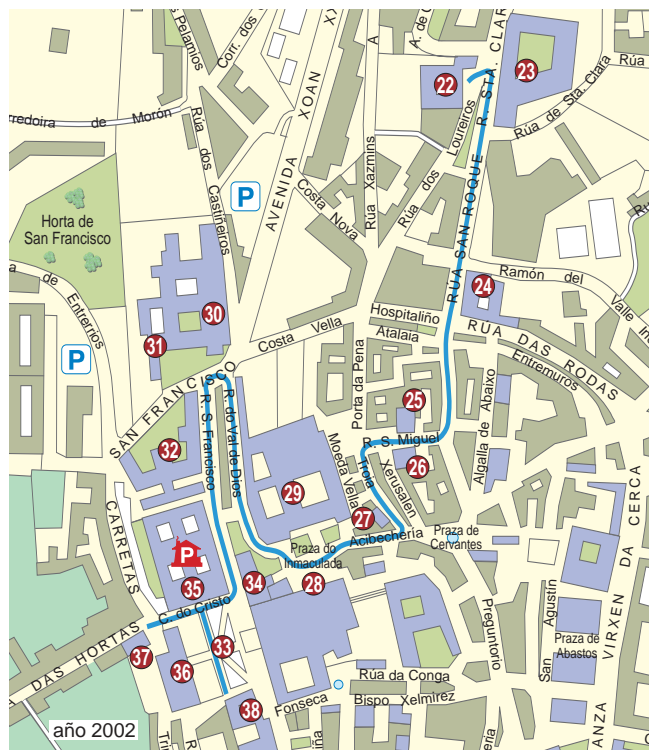
with hydrangeas, leafy chestnuts and ancient laurels. There are also works of art, including a sculpture, *Puerta de la Música*, by Eduardo Chillida, which stands symbolically atop a stone from the Road to Santiago. On the highest level, through a 15th-century portico, a path runs round the former municipal cemetery.

Museo do Pobo Galego
Parque Bonaval

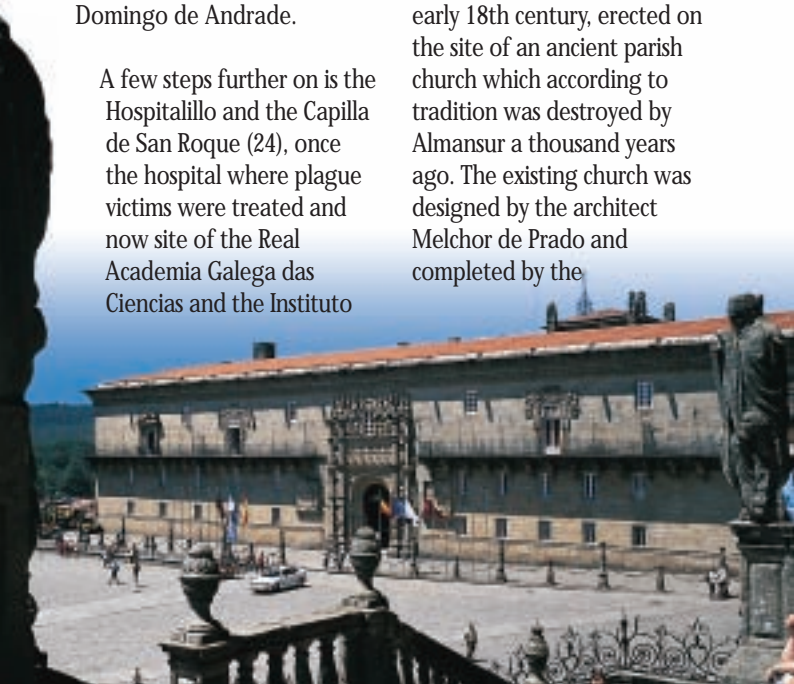
Centro Galego de
Arte Contemporánea
Rúa Ramón del
Valle Inclán, s/n.

A few steps further on is the Hospitalillo and the Capilla de San Roque (24), once the hospital where plague victims were treated and now site of the Real Academia Galega das Ciencias and the Instituto

de Estudios Galegos Padre Sarmiento. The intriguing chapel, containing a niche with a figure of the eponymous saint and his dog, has been the official place of devotion of the municipality of Santiago since as long ago as 1517. Carrying on into the increasingly huddled old town, the Palace of Don Pedro, the only example of civil Gothic architecture surviving in the city, houses the Museo das Peregrinacións (25), which was finally inaugurated in 1965 to commemorate a Jubilee Year. The museum exhibits numerous mementoes of the glories and rituals of the Road to Santiago, in gold work, paintings, sculptures and a fine collection of jet. Just across the street is the Igrexa de San Miguel dos Agros (26), a Neoclassical building from the early 18th century, erected on the site of an ancient parish church which according to tradition was destroyed by Almansur a thousand years ago. The existing church was designed by the architect Melchor de Prado and completed by the



- | | | | |
|----|-------------------------------------|----|-------------------------|
| 22 | Convento do Carme | 31 | Igrexa da Terceira Orde |
| 23 | Convento de Santa Clara | 32 | Facultade de Medicina |
| 24 | Hospitalillo y Capilla de San Roque | 33 | Praza do Obradoiro |
| 25 | Museo das Peregrinacións | 34 | Pazo de Xelmirez |
| 26 | Igrexa de San Miguel dos Agros | 35 | Hospital Real |
| 27 | Museo da Casa da Troia | 36 | Pazo de Raxoi |
| 28 | Fachada da Acibechería | 37 | Igrexa de San Frutuoso |
| 29 | Mosteiro de San Martiño Pinario | 38 | Colegio de San Xerome |
| 30 | Convento de San Francisco | | |



Praza do Obradoiro

Galicians Fernández de Casas and Clemente Sarela. Particularly notable is the 15th-century Gothic chapel.

A short step on is the Museo da Casa da Troia (27), situated in a rambling edifice, once a popular student lodging-house whose romantic and festive ambience was depicted by Alejandro Pérez Lugín in his novel *La Casa de la Troya* (1915). This attractive old-time museum was created through the efforts of the association of *tunos* [serenaders] of Santiago to recall the university social scene of past eras. The next point of interest, proceeding through streets full of reminders of ancient crafts, is the Fachada da Acibechería (28), an offshoot of the cathedral designed by Ferro Caaveiro and Fernandez Sarela in the 18th century. Now known as Praza da Inmaculada, this square is dominated by the sensational portico of the Mosteiro de San Martiño Pinario (29), built between 1697 and 1738. Notable features include the arms of Spain emblazoned on the upright and an image of San Martin on horseback sharing his cloak with a beggar. This marvellous abbey, occupying 20,000 m² and the largest religious construction in the city, began life as an



Mosteiro de San Martiño Pinario

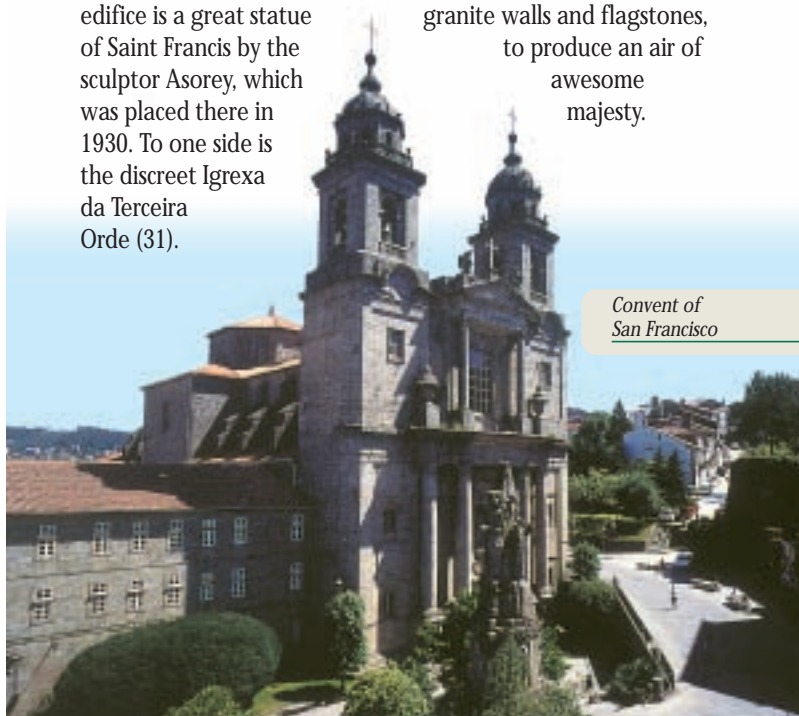
oratory founded by the prelate Sisnando in 912; at the height of its splendour it ruled over more than thirty monasteries and priories.

The church doorway, opening on to Praza de San Martiño, was completed in the mid-17th century and has the appearance of an altarpiece, palatial in air and Plateresque in style, with rows of fine sculptures in niches at various levels. A harmonious double staircase designed around 1772 leads into a church built in the 17th century by artists such as Peña de Toro and Domingo de Andrade. The most notable interior feature is the superb main altarpiece, the crown jewel of Galician Gothic, wrought by Casas y Nóvoa and the sculptor Miguel de Romay between 1730 and 1733.

Skirting the immense walls of San Martiño, now the Main Seminary, one comes to the

imposing Convento de San Francisco (30). According to legend, while at Compostela, St. Francis of Assisi told Cotolay, innkeeper and charcoal-burner, where to find a treasure with which to found a convent. This was the origin of the original Gothic structure, of which five arches survive in the courtyard and part of the chapter house where Charles V convoked the Cortes of 1520. The church is fruit of the genius of the architect Simón Rodríguez, who erected an edifice of great artistic merit between 1742 and 1749. Note the tomb of originator Cotolay in the gatehouse. Also worth seeing is the Museo de Terra Santa, which contains exhibits from missionary journeys to the Holy Land. Facing the edifice is a great statue of Saint Francis by the sculptor Asorey, which was placed there in 1930. To one side is the discreet Igrexa da Terceira Orde (31).

Proceeding along Rua de San Francisco, a commercial street adorned by gleaming white galleries, on the right-hand side is the Neoclassical Facultade de Medicina (32), built between 1909 and 1928. Further on, the street leads into the magical Praza do Obradoiro (33), one of the most impressive historic and monumental sites in the world. This immense esplanade, whose name recalls the place where materials for construction of the cathedral were deposited, is overlooked by a succession of artistic forms untouched by time or fashion. This is the real heart of Galicia. Pilgrims arriving here find a place of perfect harmony, of unique magic, where the shifting light of the day is subtly reflected in the granite walls and flagstones, to produce an air of awesome majesty.



Convent of San Francisco



Facultade de Medicina

The itinerary begins with the Pazo de Xelmírez (34), probably the most important Romanesque civil edifice in all of Europe. This is the oldest structure within the precinct of the Obradoiro. Its founder, the most revered archbishop of the old Compostela, made no bones about his ambition to build edifices “capable of accommodating an entire horde of Princes and Peoples”. Commenced in 1120 with materials from older structures, the most interesting features of the building are in the interior, whose courtyard is flanked by an arms room and a kitchen, both excellent examples of beauty combined with functionality. A narrow granite stairway leads up to a banquet hall decorated with scenes of royal festivities and other mementoes of daily life in mediaeval Compostela.

On the north side of the square is the Hospital Real (35), founded and

endowed by the Catholic Monarchs in 1499 as a place of beneficence and hospice for pilgrims. The first stage was undertaken by Enrique de Egas, taking as model the Italian hospitals, with the church arranged in Latin cross form. The original plan was later altered with the incorporation of two Renaissance courtyards and subsequently completed with the addition of another two Baroque courtyards. Opening on to an atrium closed off by magnificent chains is a Gothic facade reworked by Guillén Colas and Manuel Blas starting in 1519, to display a richly-sculptured frieze, decorated pilasters and an equal number of Castilian coats of arms. The Hospital Real was acquired by the Paradores de Turismo chain on 24 February 1986 and is now a hotel luxuriously decorated with mirrors, paintings, carpets and traditional furniture.

On the western side of the Obradoiro rises the Pazo de Raxoi (36), seat of the City Council from 1787 and more recently of the Presidency of the Government of Galicia. On the site of the ancient jail of Compostela a palace was erected at the order of Archbishop Bartolomé Rajoy; his patronage is recorded in the inscription running along

the top of the facade, which is also notable for its large windows and elongated balconies. On the exterior of the building – begun in 1766 under the direction of a French architect, Charles Lemaire, and used at the time for such disparate purposes as a jail, a children’s hostel and a seminary for confessors at the cathedral – is the group sculpture *La batalla de Clavijo* by José Gambino and José Antonio Ferreiro. Also by Ferreiro is the central sculpture of Santiago Matamoros [St. James slayer of Moors] that completes the facade.

Behind this rears the Baroque Igrexa de San Fructuoso (37), completed in 1765. Standing out on its front face are the arms of Spain and a representation of the four cardinal virtues. The next point of interest, back in the Obradoiro, is the Colexio de

San Xerome (38), now the University’s rectorate. Founded by Alonso Fonseca as a hostel for poor students and destitute artists, the locals ironically referred to it as “bread and sardines”. The late-Gothic doorway, which comes from an old hospital that once stood in the Acibechería, shows the image of Our Lady beneath the arms of the FONSECAS. Visitors can also see the Renaissance courtyard designed by Peña de Toro in the 17th century, with a classical stone fountain.

Museo das Peregrinacións
Rúa San Miguel, 4
Casa Museo da Troia
Rúa da Troia, s/n
Museo de Terra Santa
Campiño de San Francisco, 3

Igrexa de San Fructuoso



The Cathedral and its environs

The most notable side of the square is that taken up by the facade of the Obradoiro, the principal entrance to the Cathedral (39). The third most important church in Christendom after those of Rome and Jerusalem, Nobel Prize winner Camilo José Cela called it "that miracle, for which like all miracles there is no explanation nor any need of one". The building dates back to the 9th century when Alfonso II the Chaste donated a piece of land for the construction of a chapel to house the remains attributed to St James the Apostle. The original sanctuary was enriched by later monarchs up to the time of

Alfonso VI, when work began on a Romanesque cathedral under the compelling spirit of the charismatic Bishop Xelmírez.

Thus, between 1075 and 1211 was built the greatest church in the Iberian Peninsula, with the participation of craftsmen and artists such as Bernardo el Viejo, Esteban and, at a later date,

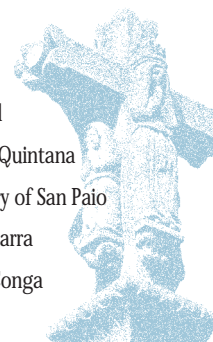
the renowned Maestro Mateo. To the original structure, consecrated in the presence of Alfonso IX in 1211, worthy additions were made over the

centuries in the form of Baroque towers, ornate doorways, chapels and altars, all going to make up the most important monument to Spanish art in the Middle Ages – a fantastical temple, a compendium of all the arts and a pure embodiment of the Romanesque ideal.

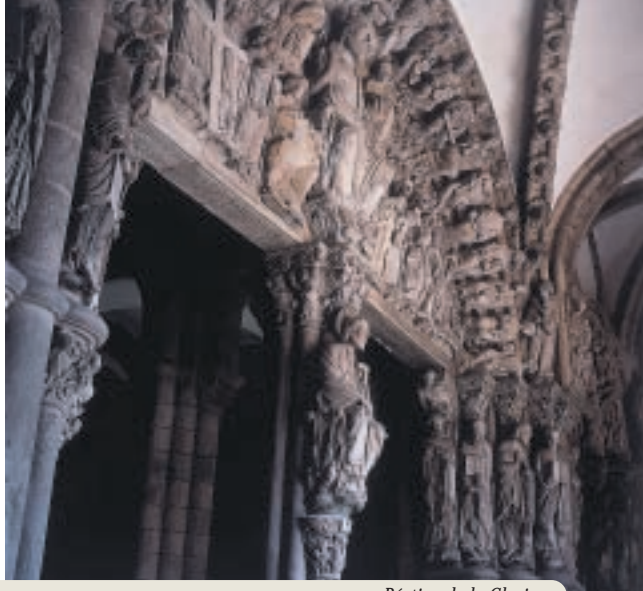
Pilgrims completing their spiritual journey in the Praza do Obradoiro are overwhelmed by the cathedral entrance, one of the crowning achievements of Spanish Baroque and the most widely-known image of Santiago de Compostela. On the original mediaeval fabric, between 1738 and 1750 Fernando Casas Novoa erected a profusely decorated triumphal arch joining together the twin towers, *Campanas* and *Carraca*



- 39 Cathedral
- 40 Praza da Quintana
- 41 Monastery of San Paio
- 42 Casa da Parra
- 43 Casa da Conga



Cathedral of Santiago.
Praza do Obradoiro



Pórtico de la Gloria

(the latter in line with the Pazo de Xelmírez) in an exquisite visual display. The central body presents a profusion of highly-detailed gold work, the whole being conceived as a gigantic stepped altarpiece crowned by the statue of St. James the Pilgrim. The Renaissance double staircase leading into the church was made by Ginés Martínez in 1606, while the grille is from the 18th century.

The first thing that strikes the visitor on passing through the entrance doors is the spectacular Pórtico de la Gloria, one of the finest group sculptures from 12th-century Europe. Dated 1188, this supreme work of art, the creation of Maestro Mateo

and his assistants, contains some two hundred sculptures whose expressiveness of face and gesture are surprisingly realistic. All of biblical history is recreated in images running from Adam and Eve to the Evangelists and Saint John announcing the Last Judgement. Above the carving of Saint James the Elder, which welcomes pilgrims, the central arch is dominated by a five-metre-high image of Christ the King. It is the custom for visitors to place their fingers in the little cavities of the candle-holder where Christ's human genealogy is set forth; another tradition is to knock one's forehead three times on the head of the image known as *santo dos croques* at the

rear of this impressive marble column looking on to the altar. According to the folklore of Santiago, those doing so absorb the genius and the wisdom of the figure, which is said to be a portrait in stone of Maestro Mateo himself.

The cathedral of Santiago was modelled on the pilgrim basilica, with an ambulatory to facilitate movement. It consists of three naves on a Latin cross plan, 100 metres long and 20 metres high except for the transept, which rises to 65 metres, the whole superb edifice covering an area of 8,300 m². The central nave sits on what was once a cemetery, overlooked by two Baroque organs paid for by

Archbishop Monroy in the 18th century. Hanging from the dome is a metal ball to which is attached the legendary *botafumeiro*, which has been used to incense the church since the 14th century; in the upswing it reaches a height of 21 metres and a velocity of up to 68 km/h. The existing *botafumeiro*, built in 1851 in silver-plated brass, is only brought into action for major ceremonies. The central nave also contains pulpits carved in the 16th century by Juan Bautista Celma, displaying scenes from the life of the Apostle.

In the main chapel is a side-chamber containing a statue of the Apostle carved in polychrome stone above a gilt

High Chapel



baldachin wrought by José Vega Verdugo in 1665. Visitors should walk up the ambulatory to touch and kiss the cape donated in his lifetime by Monroy. In the opposite direction, a stairway leads down from the ambulatory to the crypt where the remains of Saint James and his disciples Teodoro and Anastasio rest in a silver urn made by goldsmiths of Santiago in 1886. The crypt was refurbished and opened to the public in the Jubilee year of 1885.

Besides this main part there are also a number of chapels of tremendous historic interest. These are, from right to left: Chapel of El Pilar, begun by Domingo de Andrade, containing the tomb of Archbishop Monroy in a setting of marble and jasper; the Mondragon chapel, containing an altarpiece with pietà and marvellous French grille-work forged by Guillaume Bourse in the 16th century; chapel of La Azucena, also known as the chapel of Doña Mencia, its founder whose tomb lies there; adorned with handsome sculptures. This chapel comes just before the Porta Santa. Next, the chapel of El Salvador stands at the exact point where building of the cathedral began.

Continuing the tour is the chapel of Nuestra Señora la Blanca with the tombs of the España family, and the strikingly baroque chapel of Saint John the Apostle. The chapel of San Bartolomé still retains its Romanesque lines and is one of the most outstanding sculptural ensembles in Compostela. Next are the chapels of the Concepción and the Espíritu Santo within which lie several Gothic and Renaissance tombs. The Capela da Corticela, pre-Romanesque in origin, is one of the most interesting corners of the cathedral, its sumptuous decor including *The Adoration of the Magi*, a work by Maestro Mateo crowning the door. Past the Baroque altars of the chapels of San Andrés and San Antonio is the chapel of Santa Catalina, shrine to the Virgin of Lourdes. By its side is the tympanum of Clavijo, antechamber of the Neoclassical chapel of La Comunión, containing a fine sculpture of the Virgen del Perdón and the tombs of Lope de Mendoza and the prelate Bartolomé Rajoy. Finally, the chapel of El Cristo de Burgos contains a copy of the famous Christ Crucified.

The Cathedral museum is divided into various sections, every one fascinating and

evocative. Beneath the stairs of the Obradoiro is the entrance to the crypt of the Portico de la Gloria, which contains a number of sculptures. The second part of the visit includes a tour of the chapel of the Relics, the Royal Pantheon and the Treasury, housing noble sarcophagi, collections of reliquaries and beautiful examples of gold work. One of the most outstanding artefacts there is a processional monstrance wrought by Antonio de Arfe in silver gilt between 1539 and 1544. A side door in the Obradoiro facade leads in to areas connected with the cloister, which was built by Juan de Álava, Rodrigo Gil de Hontañón and others in the course of the 16th century. This provides a splendid

setting with visible remnants of building work of different eras. The library houses the famous *botafumeiro* carved by José Losada in 1851 and, last but not least, various rooms containing tapestries signed among others by Rubens and Francisco de Goya.

To the rear of the cathedral, the Quintana (40) square was already cosmopolitan even in its infancy. A striking space, it is divided into two parts – *los Mortos* [the Dead], built upon a former burial ground, and *los Vivos* [the Living], the two separated by steps from which tourists can enjoy a fine view of the whole. The east side is bounded by one side of the Monastery of San Paio (41), founded by Alfonso II the Chaste in 813 for the

Praza da Quintana





Mosteiro de San Paio

Benedictine monks who for centuries cared for the Apostle's sepulchre. This great granite pile, pitted with rows of louvered windows, boasts a stone plaque in memory of the "Literary Battalion" assembled by priests, students and teachers to oppose Napoleon's troops. The Baroque doorway opening on to Praza de Feixóo, built by Melchor de Velasco between 1658 and 1699, is dominated by a representation of the *Flight into Egypt*. The church, consecrated in 1707 and enhanced by a superb altarpiece by Castro Canseco, leads into the Museum of Religious Art, whose

collection includes such momentous historical relics as the altar that was originally raised over the Apostle's tomb.

Back in Quintana, in the upper part of the square is Casa da Parra (42), a house built by Domingo de Andrade, its doorway garlanded with stone-carved wreaths of grapes. Also in the square is the Royal Pórtico of the cathedral; built by José Peña de Toro in the mid-17th century, this is where the Holy Week processions emerge and was once the royal entrance; overshot by a balcony, the door is

emblazoned with the arms of Spain. Hard by it is the Baroque Torre do Reloxo or Clock Tower, also known as the Berenguela, an architectural masterpiece erected by Andrade between 1676 and 1680 and rising to a height of 72 metres. It already boasted a clock in 1552; the present clock, installed in 1831, is by Antelo. The Porta Santa or Gate of Pardon (open only during Jubilee Years, when the festival of 25 July falls on a Sunday) was built in 1611 to accompany the reconditioning of twenty-four Romanesque statues by Maestro Mateo for the former cathedral choir. The lintel is crowned by an image of Saint

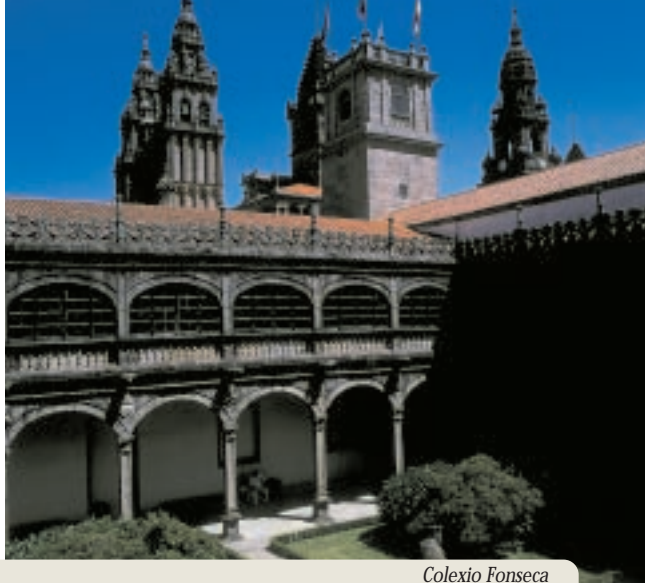
James in pilgrim garb welcoming the devout. The last part of the assemblage, in Quintana dos Mortos, is Casa da Conga (43), commenced by Andrade in 1709 as a residence for canons. The building is striking for its profound arcade lined by semicircular arches and a cubiform chimney on the roof.

Santiago Cathedral Museum
Praza das Praterias

Museum of Religious Art
San Paio de Antealtares
(entrance through
the church)

Casa da Parra





Colexio Fonseca

the Casa do Cabido (46) or Chapter House, built by Fernández Sarela between 1754 and 1759 in the manner of dramatic scenery, the dramatic effect set off by the fine pinnaced balustrade that crowns the facade.

Rua do Franco, a street with many fine restaurants, runs into the solemn Praza de Fonseca, site of the trough at which according to legend the oxen bearing the body of the Apostle drank. Facing this is the Colegio Fonseca (47), built on a site once owned by one of the city's most illustrious families. Archbishop Alonso Fonseca engaged masters Jacome García and Alonso Gontín to build an edifice

destined to be the seat of the University of Santiago. The work took from 1532 to 1544. The original design by Juan de Álava was completed by Gil de Hontañón, resulting in a fine blend of Plateresque and Renaissance architecture. The doorway, flanked by exquisite stone carvings, is evoked in timeless verse by Rosalía de Castro; the courtyard is well worth lingering on, built in the style of Salamanca and embellished with a statue of founder.

Further on is the Neoclassical Post Office (48), where a bizarre antique market sets up every Saturday under the arcade. Carrying on past terraces and taverns offering

other local specialties of the gastronomic variety, is Porta Faxeiros, once the way into the mediaeval town and now a major urban intersection. Of interest here, besides a 17th-century Plateresque fountain, is the Colexio de San Clemente (49). Adorned with a doorway by Jacome Fernández, the building was founded in 1602 by Archbishop Juan de San Clemente to accommodate graduates and students of theology. This the best place from which to enter the Carballeira de Santa Susana, a grove populated by ancient oak trees and woods populated by grasses and mosses – a cool, melancholy place from which to view a statue of the patron Ventura Figueroa by Vidal y Castro, and another statue of Rosalía de Castro by Francisco Clivilles dated 1917. From here a stairway ascends to the Igrexa de Santa Susana (50), once the site of the court that executed judgments. The existing building is Baroque, but a Romanesque doorway from the former oratory still survives.

The Alameda, between the Carballeira and the road, was the promenade *par excellence* in 19th-century Compostela. Laid out in gardens, bridges

and ponds, the park boasts a bronze sculpture of the mariner Méndez Núñez, created by San Martín in 1880, a modernist bandstand designed by García Vaamonde in 1896, and at the far end the early 18th-century Baroque Igrexa do Pilar (51). This is an ideal setting in which to take a breather and rest on wrought-iron benches decorated with Sargadelos tiles, next to the latest sculpture to be added to the garden – *Las dos Marías*, a curious visual tribute to Coralia and Maruxa, two sisters very popular in local lore.

Igrexa do Pilar





Igrexa de Santa María Salomé

In the middle of the central Praza do Toural, a bustling zone overlooked by the traditional glassed-in Galician galleries, stands a fountain, dated 1822, in a square basin topped by an urn of classical design. On one side of the square is the stately Pazo de Bendaña (52), built by Fernandez Sarela in the mid-18th century. The escutcheon on the facade, showing Atlas carrying the globe, sets off what is one of the finest pieces of architecture in Santiago. Today it is the seat of the foundation of the surrealist painter Eugenio Granell. Across the road, Praza de Galicia is a lively, modern meeting-point once the site of the palace of the Inquisition,

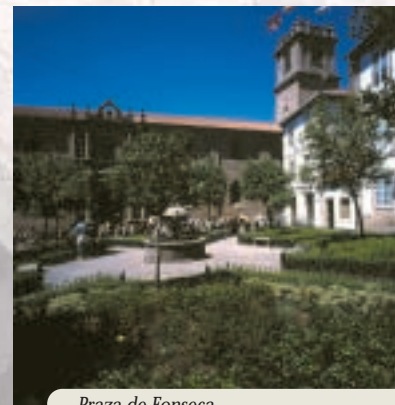
which was demolished in 1913. Above the underground car park is another *tourist information office*. The next point of interest is the Colexio das Orfas (53), founded in the 17th century by Archbishop San Clemente as a refuge for parentless girls. Facing on to the widened alley is the Baroque facade of the church, consecrated in 1671 and crowned by a fine bell-tower designed by Fernando Casas. The interior contains sculptures by Gambino and an excellent main altar devised by Francisco Lens.

Rua Nova is the most stately of the streets in the old town, offering an arcaded perspective of Baroque and neoclassical houses. Little windows and pert balconies embellish this enchanting thoroughfare, which boasts mansions such as the Pazo de Ramirás (54), now the Chamber of Commerce. This stands on a site once occupied by the old Irish College, an institution created by Philip II to accommodate Catholics from the Emerald Isle. The facade is very striking thanks to a long central balcony and a row of Baroque gargoyles and garlands. By its side is the escutcheoned doorway of what was once

the Hotel España, now occupied by dwelling-houses and a shopping arcade.

Half-way down the street, in a truly delightful setting, is the Romanesque doorway of the Igrexa de Santa María Salomé (55), consecrated to the Apostle's mother. The porch is topped by an attractive Gothic Annunciation; inside the church one is struck by the plump, bespectacled angels hovering over the altar, and a magnificent altarpiece by Miguel Romay. The Baroque tower was built by José Crespo in 1743 according to the regular canons of Compostelan architecture. Rua Tras Salomé preserves some remnants of the Renaissance Pazo de Fonseca (56), allegedly the work of Rodrigo Gil de Hontañón. The artistic medallions displayed on the exterior could commemorate members of the important Fonseca lineage.

Back in Rua Nova, the Teatro Principal (57) is one of the city's foremost cultural centres, the venue for a variety of musical, dramatic and literary activities. The stalls, built in 1841, are a reminder of the genteel bourgeois entertainments



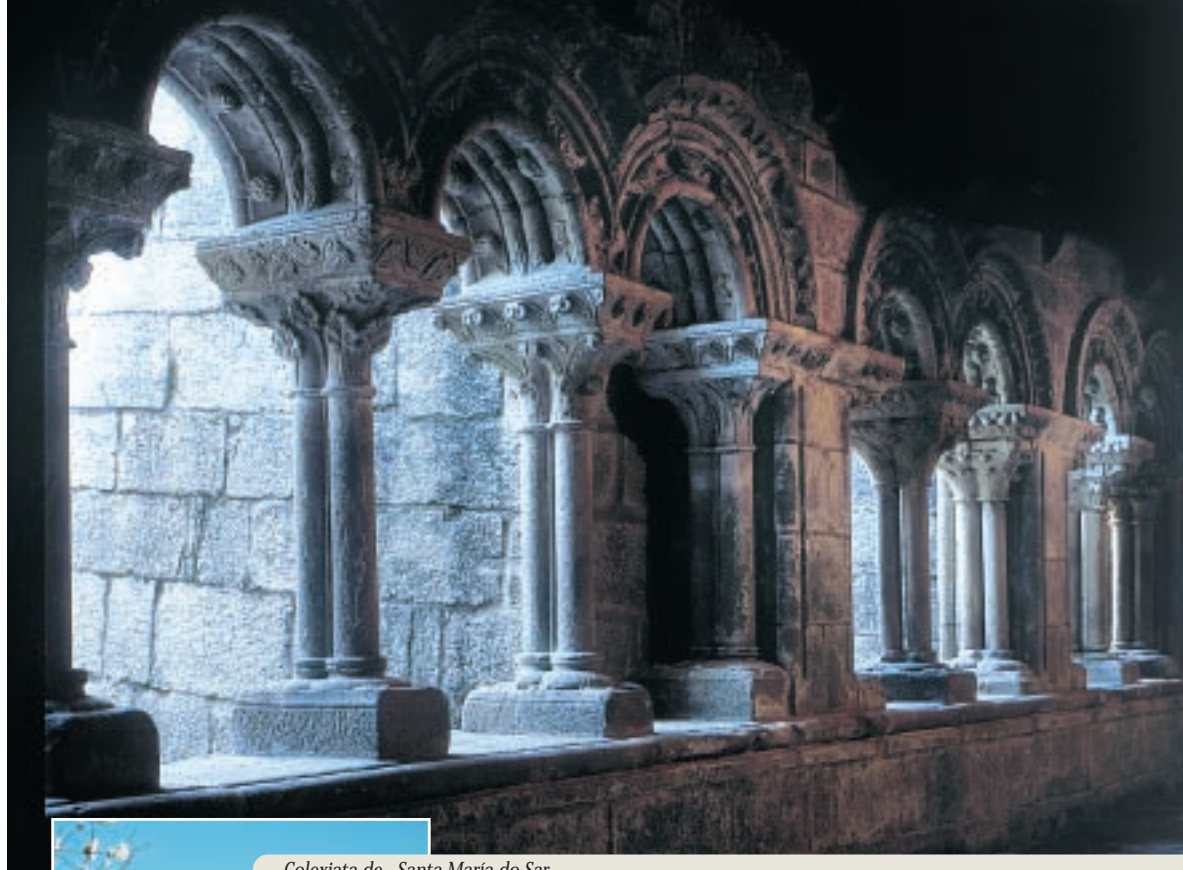
Praza de Fonseca

of the 19th century. At that time the Pazo de Santa Cruz (58) was the residence of the Captain-General of Galicia. Opposite is the Casa das Pomas (59), a creation of Domingo de Andrade decorated with leaf and fruit motifs crowned by a pilgrim's scallop shell. The itinerary ends not far from the Obradoiro, at another civil edifice prominent in legend and history – the Casa da Balconada (60), so named for the balcony running the length of the first storey and today housing the offices of various university services.

Other places of interest

On the south side of the city, on the banks of the river of the same name and barely a kilometre distant from the historic old town, stands the splendid Colexiata de Santa María do Sar, founded in the 12th century by Canon Munio Alonso. The most striking feature of this lovely Romanesque construction is the noticeable slope of the pillars and interior walls, probably caused by subsidence. Particularly interesting are the cloister, one of the most evocative in Galicia, and a museum rich in gold work and ritual objects. Not far from the monastery, on Monte Gaias, a monumental City of Culture [Cidade da Cultura] is currently under construction. Still on the south side is the Mosteiro de Santa María de Conxo, where survives a chapel by Simón Rodríguez containing a famous sculpture of Christ by Gregorio Fernandez – a widely-venerated image installed in 1629, whose devotees avow that the hair actually grows. Overlooking all is the hilltop known as Monte do Gozo, an antechamber as it were, from

which triumphant pilgrims would catch their first sight of the majestic capital of the Apostle Saint James.



Colexiata de Santa María do Sar



Monte do Gozo

Routes

Padrón, the soul of Galicia (50 kilometres)

This short excursion retraces in reverse the journey of the Apostle's body after landing on the Galician coast, commencing 5 kilometres outside Santiago on the N-550. Here stands O Milladoiro, a mound of stones left from ancient pagan funeral rites. The Santuario da Escravitude is an interesting Baroque edifice fronted by a grand staircase, well-known locally for the students'

custom of commending themselves to the local Virgin before sitting their exams. The name comes from a fountain opposite the sanctuary, whose waters are reputed to work miracles.

The erstwhile episcopal see of Iria Flavia, so named after the emperor Flavius Vespasian, was an important Roman settlement and later a busy trading port on the banks of the river Ulla. Birthplace of Camilo José Cela, the foundation created by that great writer is part of the heritage of Iria Flavia, now a parish of the town of Padrón. Nevertheless, there are still traces of its past glories, such as Santa María Adina, a collegiate church boasting a pure 13th-century Romanesque doorway. Excavations there have unearthed remains of one of the oldest churches in Spain,



Padrón



año 2002

dating back to the 1st century. The church, surrounded by a cemetery where the poetess Rosalía de Castro was buried for a time, has been converted into a small archaeological museum.

According to legend, Padrón is the landing-place of the ship carrying the Apostle's remains from the land of Israel. The best example of religious architecture in this peaceful town, birthplace of the Jacobean tradition, is the Convent of El Carmen, which stands in the town centre alongside a number of attractive civil edifices. In A Matanza, the house where Rosalía de Castro lived and died, a museum has been installed, recreating the *saudade* or melancholy evoked by the writer's brilliant verse. On 25 July the town is animated by a popular *romería* one of whose gastronomic attractions are the exquisite green peppers known as *pimientos de Padrón*.

A little way off the AC-242 is Herbón, originally a Roman settlement. The convent of San Francisco there sent numerous missionaries to the New World. Carrying on southwards, now in the province of Pontevedra, Pontecuesures once boasted shipyards, founded by Bishop Xelmirez, where the boats that defended Compostela were built. From here, the C-550 carries on to Catoira and its famous "Torres de Oeste" or Western Towers, an imperial construction once refurbished by Alfonso V in the early 11th century to bar the way to Norse expeditions seeking a passage upriver. In memory of these times, on the first Sunday in August, there is a light-hearted and popular re-enactment of these colourful Viking landings. Finally comes Vilagarcía de Arousa, considered the natural port of Santiago de Compostela, whose old town centre boasts the Convent of Vista Alegre and the parish church of Santa Eulalia de Arealonga.

Vilagarcía de Arousa





The Coast of Fisterra

Fisterra, the cape at the world's end (130 kilometres)

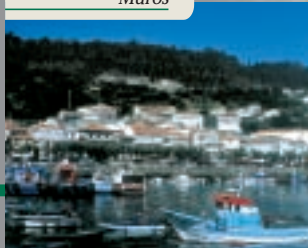
The highlights of this excursion, which begins in Santiago itself, are the scenery and the folklore. The journey to Fisterra traditionally starts at the Carballeira, the magical grove encircling the Mosteiro de San Lourenzo de Trasouto, a 13th-century Franciscan monastery containing the breathtaking Carrara marble tombs of the marquises of Ayamonte. The Neo-baroque Southern University Campus stretches down to the oak-woods, and from there the road departs in the direction of Monte Pedroso. A climb of just under 3 kilometres, well signposted by *cruceiros*, affords an excellent view of Santiago. At the summit is

the hermitage of Santa Isabel, which is believed to date back to the 13th century.

Following the C-543 road, a short 36 kilometres away is the maritime town of Noia, fulsomely praised by Pliny as early as the 1st century. The town's long history is immediately apparent in the stately centuries-old edifices still surviving, and in the outstanding ogival rosette displayed by the church of San Martiño, one of the finest to be found in all Galicia. From Noia, tourists interested in natural scenery can follow the AC-3101 southbound through the Serra do Barbanza, an idyllic setting in which wild horses roam in absolute freedom.

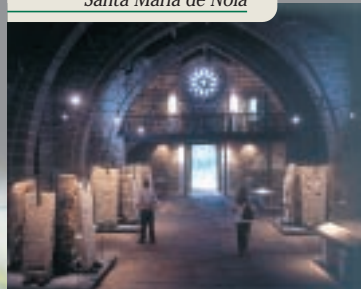


Muros

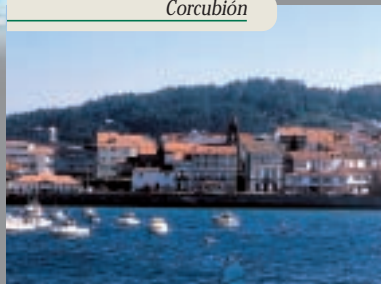


However, the route goes northwards, following the Atlantic coast on the C-550, which offers scenery of bewitching beauty. Muros, in ancient times a colony visited by Greek mariners, is today a busy commercial town. The town preserves solemn mediaeval edifices, particularly the Igrexa de San Pedro, an old collegiate church in the architectural style known as *gótico mariñeiro* or "Maritime Gothic". Beyond Muros are rock-bound beaches of special attraction to tourists, such as

Santa María de Noia



Corcubión



Carnota and Ezaro, whose aspect changes dramatically with the light of day.

In ancient times, Corcubión was the port where Venetian mariners came to deal in the rich metal resources of the country. Ever a seafaring town, Corcubión has a place in Jacobean history as the site of a great hospital that once provided care for pilgrims arriving by sea. Only a few kilometres further on, Cape Finisterre, for centuries considered the end of the world, strikes boldly into the Atlantic. The promontory called Nerio, held sacred as the last outpost of the known world, witnessed innumerable pagan rites as the sun sank into darkness. After the country was christianized, tradition has it that the Cristo de Fisterra, a venerated image now standing in the church of Santa Maria das Areas, floated in on the waves to find its eternal resting-place here.

After Fisterra stretches a succession of foam-battered cliffs, known as Costa da Morte or the Coast of Death, recalling the many shipwrecks that have occurred in this rough and battered land where the forces of nature are present at their most thrilling and dangerous.

A country of pazos (30 kilometres)

The N-525 leaving Santiago in the direction of Ourense first runs through the municipal district of Boqueixon, encompassing a handful of villages in the environs of Santiago and the natural boundary of the river Ulla. The district offers many superb *pazos* [traditional stone-built country houses] and *cruceiros* [standing Celtic crosses], examples of popular Galician architecture preserving that splendour unique to old stone.

Approaching the town of Lestedo there is a signpost to Pico Sacro, a summit carved in rocks of crystallized quartz. According to popular legend, the Apostle's disciples

discovered the seam while searching for the oxen that would carry the sacred corpse to Compostela. The historical connection does not end there; the Pico Sacro is the way to the Via de la Plata, leading up to the chapel of San Sebastian, the last remains of an 11th-century monastery



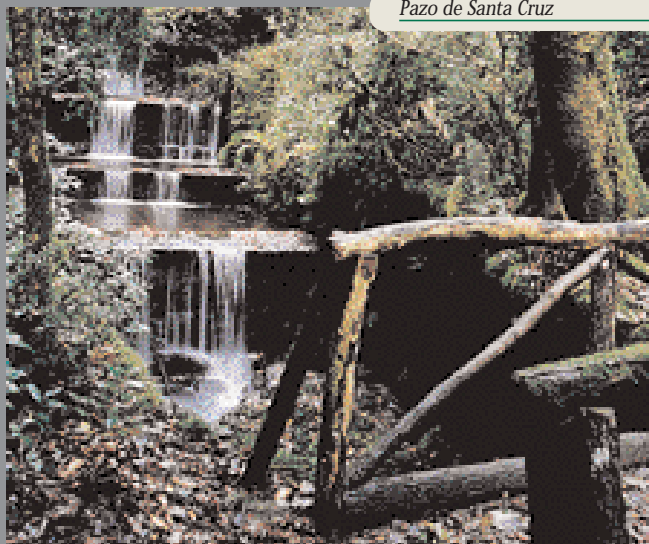
Pazo de Oca

and the end-point of a popular traditional *romería* held every 20th of January.

A little farther on is A Granxa, where the church of San Lourenzo presents a fine mosaic of Baroque and Romanesque. Back on the N-525 the road runs through Ribadulla, the setting chosen by the influential Santa Cruz family in the 16th century to build one of the country houses that most intimately express the inner identity of Galicia. The delightful Pazo de Ortigueira, also styled Pazo de Santa Cruz de Ribadulla, boasts a sundial, a Baroque fountain and other traces of Jacobean influence, in a magnificent setting of hoary

chestnuts and melancholy ivy. In the neighbouring parish of San Mamede de Ribadulla, the stately Pazo de Guimarans is yet another example of the type of civil edifices that stamp the area with a personality of its own. Of greater renown, however, is the enchanting Pazo de Oca, deservedly styled "the Versailles of Galicia". Hard by the village of Valboa, in the province of Pontevedra, the Pazo de Oca is surrounded by lush gardens with ponds, stone constructions, Baroque terraces and statues all embraced by climbing plants – in a word, a gift of nature enhanced by culture and breathing elegance and romance.

Pazo de Santa Cruz



Leisure and entertainment

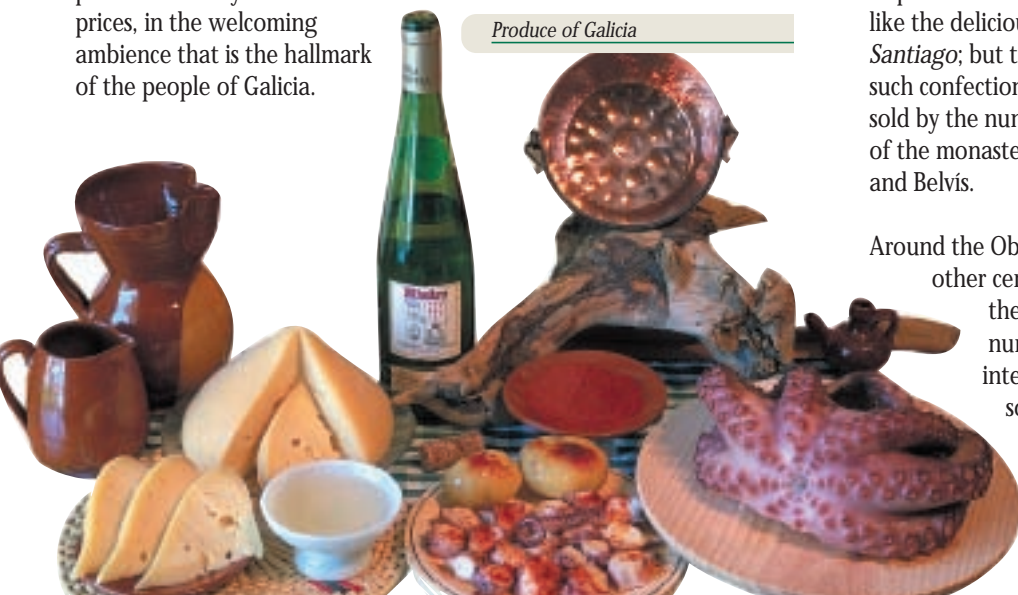
Food, drink and crafts

Santiago de Compostela as a city is a devotee of good eating, with a whole range of essentially classical but highly personal recipes. The quality of the raw materials is patent in the inexhaustible realm of seafood – including local spider crabs, crayfish, devil crab, fish from the *Rias* and the peculiar octopus dish known as *pulpo á feira*. There are a whole number of great gastronomic creations in which perfection is achieved through elegance, a spark of genius and culinary technique. The many taverns and eating-houses scattered throughout the town offer this galaxy of pleasures at very reasonable prices, in the welcoming ambience that is the hallmark of the people of Galicia.

Meat dishes of pork and beef alike are a real temptation to the palate. Other distinctive flavours include the famous *pimientos de Padrón* and other equally traditional and popular creations like *lacón con grelos* [baked ham with turnip greens] or pastries stuffed with octopus, sardines or cockles. All these specialities, at one with the essence of the land, should be washed down with glasses of *Albariño* or dishes of the prodigious *Ribeiro*. The bright, musical flavour of the latter, an official appellation of origin since 1976, perfectly mirrors the *geist* of the people of Santiago.

Any banquet should include a selection of the region's quality cheeses, for example velvety soft *Tetilla*, made from cow's milk and uncured.

Produce of Galicia



Tarta de Santiago

Lacón con grelos

The sweets constitute another of the crowning glories of this truly authentic cuisine. The undisputed queen is *tarta de Santiago*, a species of flan made with almonds and sugar decorated with the cross of Santiago; sweet-lovers should also try another local speciality called *filloas*, a species of pancake made with whipped egg, milk, flour, sugar and honey. The city's bakeries, whose aroma alone is a temptation, offer a range of pastries and confectionery like the delicious *caprichos de Santiago*; but the ultimate in such confections are those sold by the nuns in the vicinity of the monasteries of San Paio and Belvís.

Around the Obradoiro and in other central streets there are numerous and interesting gift and souvenir shops. The most

original and popular craft products are jet and silver work, a reminder of the traditional prestige of the gold- and silversmiths of Santiago, including conches, rosaries, rings, earrings, miniature *botafumeiros* and other souvenirs of Santiago.

Among the more typical local artefacts are Celtic charms and all kinds of silver-mounted figures, as well as Galician ceramics in variegated shapes and colours. Other shop windows, like period pieces, display fine examples of intricate Camariñas lacework. And for those interested in stronger stuff, many shops sell bottles of *aguardiente* or grape spirit, the basic ingredient of the *queimada*, a species of witches brew traditionally prepared in this land of good food and excellent drink.

Fairs and festivals

For those interested in culture, Santiago has much to offer all the year round, with theatre, cinema and open-air performances of considerable artistic and social merit. Autumn is the time of the *Encontros no Camiño de Santiago* [Encounters on the Road to Santiago], while the severe *Auditorio de Galicia* (happily situated in the *Parque de la Música*), offers a programme of concerts and other musical events.

During Holy Week there are solemn processions like the *encuentro de los Silenciosos*, an attractive forerunner of May's festival of the Ascension when octopus is served in the oak grove of Santa Susana to the accompaniment of folk groups – a fine occasion to see the local people in festive mood.

For Galicians, July is the month of Santiago. This is marked by religious ceremonies, combined with popular manifestations of devotion in the traditional regional dress and marches by brass bands. On the night of 24 July, when a show of light and sound illuminates the



Botafumeiro [Censer]. Cathedral

Obradoiro in preparation for the traditional fireworks display, the effect of the shadows on the Baroque stone figures is hair-raising. On 25 July, the festival of the Patron Saint James and the national day of Galicia, the King of Spain or the Crown Prince makes the ritual offering to the Apostle while the relics most beloved and revered by the people of Santiago are carried out in procession.

Sports

Football and basketball teams from Santiago de Compostela have occasionally come close to the top of the national leagues. These apart, there are many places in the city's environs suitable for walkers and cyclists. Serra do Barbanza, between the *rias* of Muros/Noia and Arousa, offers especially fine views over the Atlantic coast. Thick with vegetation, this marvellous nature zone offers endless possibilities to lovers of climbing or mountain-biking, or to anyone simply wishing to enjoy the fauna, the vegetation and the general scenery, including dolmens such as the *Arca da Barbanza*.

Galicia is a land of contrasts. Only a few kilometres away, between Muros and Noia, is one of the loveliest inland lagoons in the region, blessed by crystalline waters and heavenly beaches. With its high cliffs, fine sands and modern marinas, this is an ideal place for sailing and rowing. The sea-breezes are gentle and there is little swell, making this the perfect place to learn the basics of sailing as offered by the many sailing clubs in the area.

Biking



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Tourist Information on-line
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www.santiagoturismo.com

Municipal Council of
Santiago de Compostela
% 981 542 300
www.santiagodecompostela.org

Road to Santiago
% 981 572 004
www.xacobeo.es

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REPUBLIC OF IRELAND. Dublin
Spanish Tourist Office
1, 2, 3, Westmoreland Street
Dublin 2
% (353) 818 220 290
e-mail: dublin@tourspain.es

RUSSIA. Moscow
Spanish Tourist Office
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% (7495) 935 83 99
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541 Orchard Road
Liat Tower # 09-04
238881 Singapore
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UNITED KINGDOM. London
Spanish Tourist Office
2nd floor, 79 Cavendish Street
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% (44207) 486 80 77
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www.spain.info/uk/tourspain
e-mail: londres@tourspain.es

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8383 Wilshire Blvd, Suite 960
Beverly Hills, California 90211
% 1(323) 658 71 95
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845, North Michigan Avenue
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% 1(312) 642 19 92
) 1(312) 642 98 17
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e-mail: chicago@tourspain.es

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Miami, Florida 33131
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) 1(305) 358 82 23
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e-mail: miami@tourspain.es

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% 914 233 250) 914 233 251

Japan. Serrano, 109
% 915 907 600) 915 901 321

Republic of Ireland
Claudio Coello, 73
% 915 763 500) 914 351 677

Russia. Velázquez, 155
% 915 622 264) 915 629 712

United Kingdom
Fernando El Santo, 16
% 913 190 200) 913 081 033

United States of America
Serrano, 75
% 915 872 200) 915 872 303

Itinerary I

1. Arch of Mazarelos
2. Convento e Igrexa das Mercedarias
3. Instituto de Ciencias da Educación
4. Igrexa da Compañía
5. Faculty of Geography and History
6. Convento da Ensinanza
7. Convento de Belvís
8. Seminario Menor
9. Igrexa de San Fiz de Solovio
10. Food market
11. Igrexa de Santo Agostiño
12. Igrexa de San Bieito
13. Town Hall
14. Pazo de Fondevila
15. Igrexa das Ánimas
16. Pazo de Amarante
17. Igrexa de Santa María do Camiño
18. Porta do Camiño
19. Convento e Igrexa de San Domingos de Bonaval
20. Centro Galego de Arte Contemporánea
21. Parque de Bonaval

Itinerary II

22. Convento do Carne
23. Convento de Santa Clara
24. Hospitalillo y Capilla de San Roque
25. Museo das Peregrinacións
26. Igrexa de San Miguel dos Agros
27. Museo da Casa da Troia
28. Fachada da Acibechería
29. Mosteiro de San Martiño Pinario
30. Convento de San Francisco
31. Igrexa da Terceira Orde

32. Faculdade de Medicina
33. Praza do Obradoiro
34. Pazo de Xelmírez
35. Hospital Real
36. Pazo de Raxoi
37. Igrexa de San Fructuoso
38. Colegio de San Xerome

Itinerary III

39. Cathedral
40. Praza da Quintana
41. Monastery of San Paio
42. Casa da Parra
43. Casa da Conga

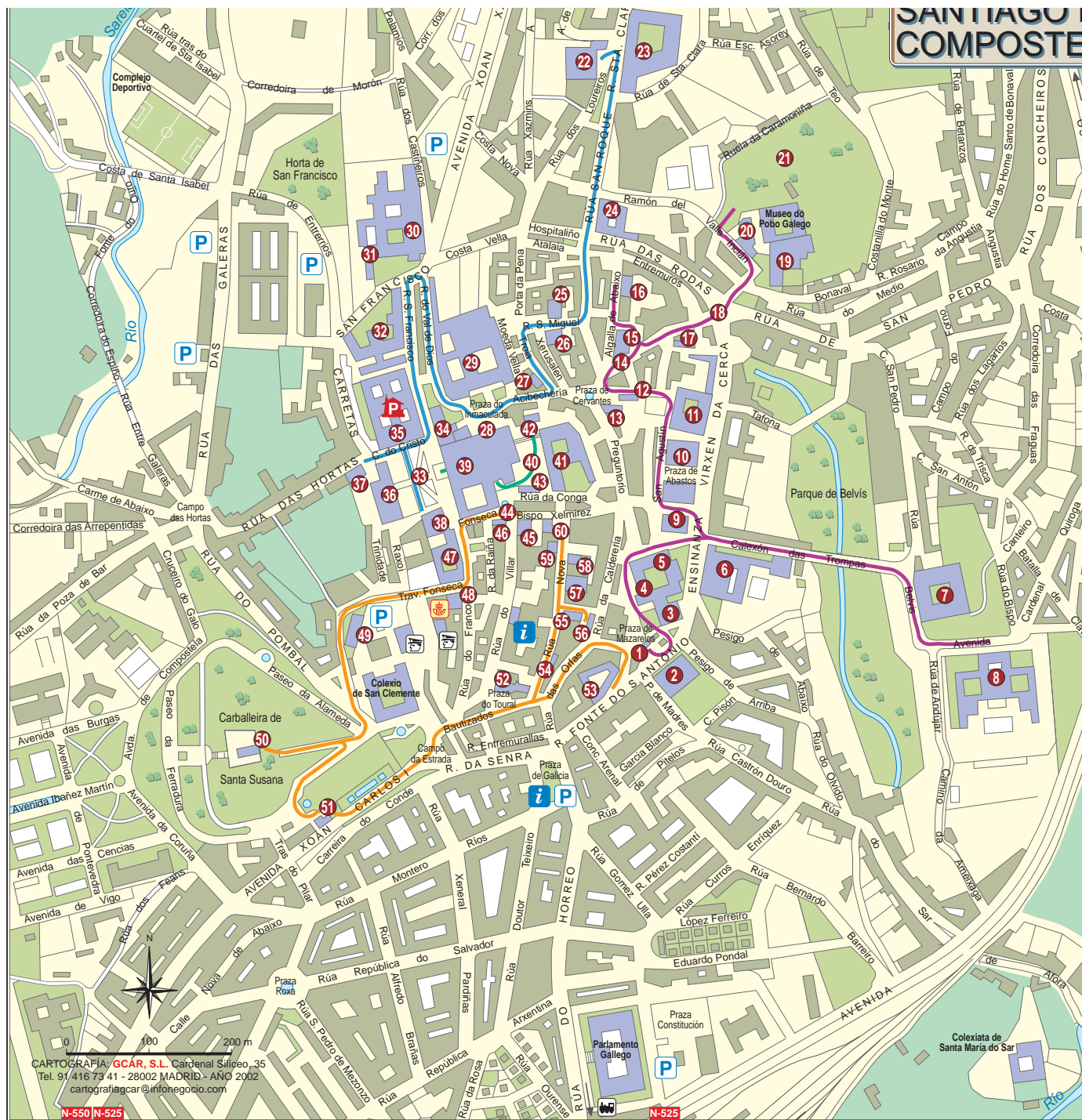
Itinerary IV

44. Praza das Praterías
45. Casa do Deán
46. Casa do Cabido
47. Colexio Fonseca
48. Post Office
49. Colexio de San Clemente
50. Igrexa de Santa Susana
51. Igrexa do Pilar
52. Pazo de Bendaña
53. Colexio das Orfas
54. Pazo de Ramirás
55. Igrexa de Santa María Salomé
56. Pazo de Fonseca
57. Teatro Principal
58. Pazo de Santa Cruz
59. Casa das Pomas
60. Casa da Balconada

CONVENTIONAL SIGNS

-  Tourist Office
-  Post Office
-  Parador
-  Car Park
-  Police
-  Railway Station
-  Bus Station

SANTIAGO COMPOSTE



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