

FROM GALLAECIA TO THE EURO-REGION

TOURISTIC ROUTES OF OUR HISTORY



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PUBLISHER.

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Around Europe Advisors, LDA

PRINTING.

Agencia Gráfica Gallega, S.L.U

ISBN:

978-989-99606-4-0

DEP. LEG C 1037-2016

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Index

00 Presentation.

01 Stone art. Our prehistory.

Introduction	8
Dolmens and tumulus	8
The Galician-Portuguese megalithic culture	9
A journey through petroglyphs. What messages do they hide?	12
The time of the menhir-statues	14

02 Of castros and romans.

A world in transition: the culture of castros	18
Evolution of the world of the castros	18
The Roman conquest	24
New ways of settlement	26
The greatness of Roman cities	28
The Roman roads network	30
The charm of going through an ancient Roman road	32
Gold	33
The Roman religion	35

03 Germans, Arabs and Vikings: The early middle ages.

Introduction	40
The Muslim invasion	43
The Viking threat	44
Pre-Romanesque art	45

04 Of kings, bishops and monks: The middle ages.

Introduction	48
In Galicia...	48
Meanwhile, in Portugal...	49
The cathedral of Santiago de Compostela	50
Cathedrals, showcase of the Romanesque style	53
Romanesque art through monasteries	55
Gothic architecture	62
Castles and fortresses	67
Politics at the end of the Middle Ages: game of thrones	69
The Irmandiños	71



05 The modern times.

Introduction	74
The modern Galicia	74
From the Iberian Union to the house of Bragança	76
The pazos: great jewels of the Galician-Portuguese culture	77
The caves	78
New forms of government	80
Ethnographic heritage: the hórreos	81
Reformation and Counter-Reformation: the Baroque	83
Baroque in Galicia	84
Baroque in Portugal	85
Monasteries and architecture	87
Architecture of the new orders: Jesuits, Hyeronimites and lóios	90
The defensive coastal forts	91
Ferrol as the central axis of the naval strategy	93
	95

06 From revolution to our days.

The scenery of the Napoleonic Wars	98
The Napoleonic wars in Portugal	98
The Napoleonic wars in Galicia	99
New times, new ideas: Liberalism	99
The Liberal Wars	101
Portugal in the second half of the 19th century: from Rotativism to the First Republic	101
The return of Fernando VII	103
From the Liberal Triennium to the Carlist Wars	105
A queen in the power: Isabel II	105
The Gloriosa: the revolution that could have been	106
The Restoration	106
○ Rexurdimento	107
The Restoration crisis and the first republican experiences	108
The Civil War	108
The Transition	109
Industrialization: the canning industrial sector	110
Revolution of the transports: the railway	112
Bridges as great communication axes	113
The 20th century city	114
New artistic expressions	115
Hydrotherapy	117
The 20th century art	118

Map



Stone art. Our prehistory.



Of kings, bishops and monks:
The middle ages.



Of castros and romans.



The modern times.



Germans, Arabs and Vikings:
The early middle ages.



From revolution to our days.

Historic Recreations Festivities

• Galicia

Reconquista



Vigo, March 28th

Arde Lucus



Lugo, June

Naval Battle



Coruña, August

Brión Battle



Ferrol, August

Free Fair



Pontevedra, September

• Portugal

Viagem Medieval



*Santa Maria da Feira
July- August*

Festa da História



Bragança, August

Braga Romana



Braga, May



Ricardo Rio

As mayor of Braga one of my priorities was and still is to put my city in the international tourism map again with special attention to this proximity market, represented by the 7 million of citizens that live in the euro-region, throughout the 52 weekends of the year, besides summer vacations or the holy week.

Tourism is one of the main economic development elements in the commerce sector of our cities, as it creates jobs, which means each time we go out to enjoy the attractions of our cities, our gastronomy, our nature or our commerce, we are at the same time creating jobs whose economic impact also benefits us.

This strategy I am implementing as mayor of Braga in my city, which we also are boosting at Eixo Atlântico level, is realized by elements as this guide you have in your hands that I hope gives you a fuller grasp of our territory, our cities, in short, our euro-region in all its elements that make life and living each day something wonderful.

Our cities understand they should not compete nor dispute the tourism market, because they complement each other thus apprehending a wider market with a more plural, complementary and more enriching offer.

Braga acquires a larger touristic dimension if tourists stay more days to visit Guimarães, Viana do Castelo, Famalicão and Barcelos, or going up to the Serra do Gerês or to Galicia and then down to Porto. And the same can be said of each one of the destinations of the euro-region.

I can only hope to find you soon in any of our cities, in which, with the help of this guide, you can discover all the reach legacy that our history left us that we are proud to preserve and share.

Ricardo Rio, Mayor of Braga and President of Eixo Atlântico .



Alfredo García Rodríguez

The major tourist destinations in Galicia have traditionally been concentrated in Santiago de Compostela and the Saint James Way. In tourist terms, this fact can be considered auspicious for the region, but the truth is that the great potential of these two major focus of attraction was concealing the other complementary and extraordinarily attractive alternatives, existing in Galicia.

The high visitors' statistics of the Saint James Way hid the reality: the lack of tourist promotion policies. Eixo Atlántico decided to undertake this task, aware not only of the great richness of Galician cities, but also of the unquestionable potential of Portuguese cities, as together they represent an extraordinarily attractive tourist destination. This is valid for both foreign and national tourists, and very especially so for the proximity tourism, which statistically is the one with the higher overnight stays consumer during the holidays and weekends throughout the year.

Based on this idea we have promoted a series of promotional guides under the concept **"Two countries, one destination"**, with the seal of Eixo Atlántico and Xunta de Galicia (Galician regional government). The title of one of the published guides, coinciding with the last Holy Year, underlines clearly our philosophy: **"The Way leads to many destinations"**. With this initial concept, we have gone over culture, ethnography, gastronomy and nature as tourism elements boosters. In this edition presented now we focused on history, the common element to the whole territory for more than 20 centuries, which left us an extraordinarily rich legacy. Therefore, we propose history as a promoter of the upcoming getaways that we hope to encourage by reading this guide.

*Alfredo García Rodríguez, Mayor of O Barco de Valdeorras
and Vice-president of Eixo Atlántico.*

STONE ART.
OUR PREHISTORY





Introduction

The vast history of the territory of the Euro-Region Galicia and the North of Portugal has enabled the footprints of the different settlers to be still perceptible these days.

It is enriching to be able to visit the prehistoric monuments of these regions, for a better understanding of how life centuries ago was..

Dolmens and tumulus

Let us go back 5000 years, to the **Neolithic**, in order to meet the first protagonists of **this journey through history and art of the Euro-Region Galicia and the North of Portugal**, where the first communities started building megalithic monuments. The term comes from the Greek words *mega*, big, and *lithos*, stone.

The communities of that time, according to the archaeological analyses, settled in little villages built with perishable materials, especially wood. They relied on an emerging stockbreeding and agriculture, still complemented with hunting and harvesting.

Their burial places were monumental and supposed to last through the centuries: the "mámoas" (tumulus). Opposite to their humble houses, these tumulus show not only an architectonic ability that required a collective work, but also their deep beliefs in life after death. The building of these entombments means **the first humanization of the north-west**

landscape of the Peninsula and, therefore, a transformation that no-one had seen before.

These burials had a complex structure: in their most protected part was set the tomb chamber, the **dolmen**, a kind of ark made up of thrust large slabs of stone (called *ortostatos*), in a more or less circular shape and covered

with another big slab. Many of these tumulus could be accessed through a corridor, delimited as well by large stones. Some **keep painting samples** in the chamber slabs, related to the funeral world and the way to the afterlife.

This funerary chamber was not thought to remain under the open sky, but was rather hide under a burial mound. The popular name of "mámoa" in Galician

actually comes from its shape, that reminds of a feminine breast ("mama"). Equally, this burial mound was covered with stone, normally white quartz slabs, something that made them still more noticeable in the surrounding landscape. Besides, the majority of them were built in environments that were noticeable themselves, so that this white covering made them especially visible.



The Galician-Portuguese megalithic culture

The number of tumulus (known as antas in the south of the border) found in the whole Euro-Region is pretty large. In the Portuguese territory, Mirandela, Matosinhos, Guimarães, Barcelos or Viana have interesting samples of megaliths among their patrimony inventory.

The **Dolmen do Padrão** in **Paredes** stands out, with red and black paintings representing human and astral figures. Very close, in **Penafiel**, the traveller can visit the **Anta de Santa Marta (or Forno dos Mouros)**. In the adjacent municipality of Baião one can find an important area of megalithic gatherings, with almost forty tumuli: the **Serra da Aboboreira**.

The **itinerary continues in the Galician area**, where there are three large gathering areas. One of them with **more than one hundred monuments**, is found in the **ranges of Leboreiro, Xurés/ Gerês and the Limia river valley**; areas that set the limit between Galicia and Portugal. On the other hand, **two**



Dolmen of Santa Marta or Forno dos Mouros (Penafiel)

coastal groups can be distinguished. The first one is located in the **north-west littoral, from Narón to the Costa da Morte**, where one can see interesting monuments such as the dolmen of Pedra Moura in Carballo. Another of the most singular in this region of Bergantiños is the **dolmen of Dombate**, in Cabana, which also has an interpretation centre. It is one of the most famous in Galicia, re-built and re-used through almost a thousand years, until 2700 B.C. It maintains a part of the tumulus that covered the access corridor and the chamber, in whose slabs one finds engravings and pigment rests.

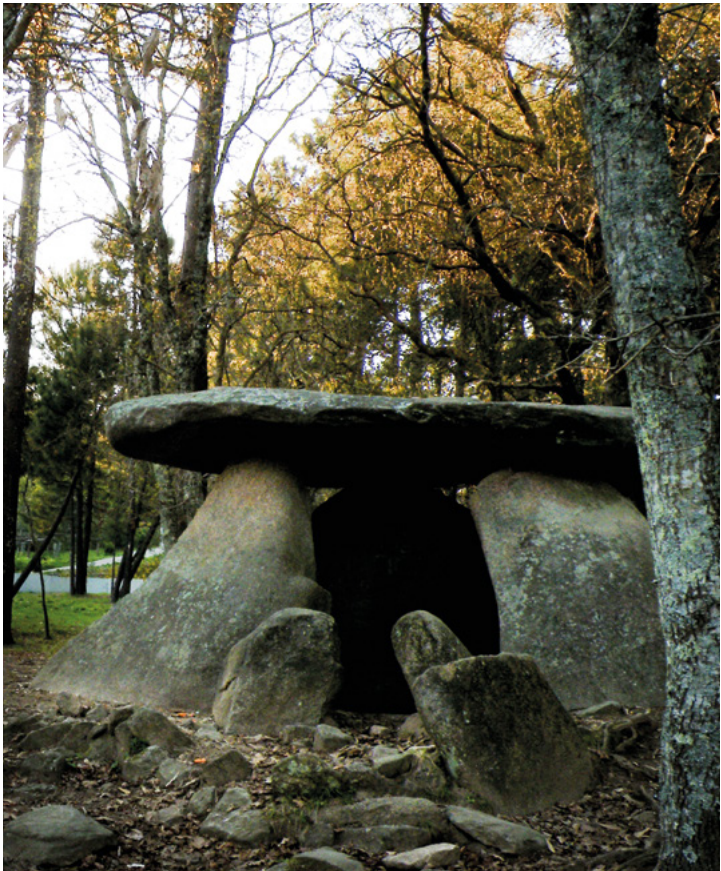


Dolmen of Padrão (Paredes)

The second large megalith group in a coastal area is located in the **Rías Baixas**, especially in the ranges that make up its peninsulas. This is the case of the compound of Sete Camiños, in the mounts that separate Vilaboa and Pontevedra. Another interesting stop is the **dolmen of Axeitos**, in **Riveira**. It is considered the "Galician Parthenon of Megalithic Art". The covering is not maintained, but its funerary chamber is intact, with eight perimeter slabs and its cover. Furthermore, it is located near a magnificent natural surrounding that provides access to the impressive Dunes of Corrubedo.

Did you know?

"The tumuli are related to a very rich folklore, in the form of oral traditions. These are connected to the legends of mouros, those mythic, astute and rich beings, who hid in the popular imaginary all the cultures that preceded us, and whom the people could not manage to explain (these mouros should not be confused with Muslims, even if the Galician and the Portuguese words for both are identical). These legends also explain why many of these monuments, at least the most accessible and visible, have not remain intact until our days, but have been opened instead in the 17th and 18th centuries, in search of the large wealth that they were supposed to hide and of which there are, that is for sure, no trace."



Dolmen of Axeitos (Riveira)



Petroglyphs of Bagarelos (Lobás, Carballiño)

A journey through petroglyphs. What messages do they hide?

Continuing the journey through the Atlantic prehistory, almost a thousand years later, between 2300 and 1800 B.C., one of the most singular artistic manifestations can be found: the **petroglyphs**.

These engravings are normally found in large slabs of stone, usually granite, with a light inclination, and many times making up large groups. These “stone engravings” (this is the meaning of the Greek word petroglyph) are sculpted by means of the percussion with sharp quartz or sylex stones, and the grooves are widened through abrasion.

The themes found in petroglyphs is very diverse, expressing on the stone some aspects of the life and beliefs of these communities. The most frequent representations are the “cazoletas”, a simple lowering on the stone in a more or less circular shape. Other ways are more complex and artistic, and can be divided in two large groups. On the one hand, **abstract** representations such as labyrinths and circular elements, but also others more rectilinear, such as the ones in the Támeiga valley. On the other hand, there are **naturalist** designs. Among the last one can also see a great diversity, with both human and **animal** representations, sometimes combined with hunting scenes. One can also find representations of **weapons** such as halberds, just

like the ones that can be seen in the ones from Santiago de Compostela, in Conxo. These are very interesting, since they allow for establishing a date for these petroglyphs, linking them to the real weapons that appeared in archaeological settings.

The Atlantic strip makes up a great outdoors museum of cave art, whose largest concentration is found in the **Rías Baixas** and the nearby regions. This phenomenon is spread towards the south, in Portugal, where they are less frequent but still with good examples, like the Laje dos Sinais of Carvalhas, in **Barcelos**, or the *Pedra de Ardegães* in **Maia**, in this case moved and displayed in the Museum of History and Ethnology of the town.

Some petroglyphs of great interest stand out in the Galician inland, in areas like Santiago de Compostela (Conxo), the region of Ourense (Chanda Ferradura, Trasalba, Amoeiro), or even in the upper course of the Támega river, in Monterrei and Lanza, in the vicinity of Verín, where important and large groups have been recently discovered. Paying attention to the **Rías Baixas and the middle course of the Lérez river**, some of the **most spectacular samples of the Galician carve art** appear, due to its intense concentration and the complexity of the motives that they represent.

Together with interesting petroglyphs in **Vilagarcía de Arousa** (*Pedra dos Ballotes*, Bamio) and nearby areas, we can draw a **route of settlements within a 30 kilometres radius around Pontevedra**, where some of the most known and spectacular petroglyph groups can be found. In the case of Mogor, in the nearby town of Marín, 9 kilometres far from Pontevedra, next to the coast and very well known for its representation of labyrinths.

Going up the **Lérez river** one can find the ensembles of **Ponte Caldelas**, with the petroglyphs of Tourón, **Cotobade and Campo Lameiro**, with a spectacular group of stone representations that made it worthy of an archaeological park dedicated to this phenomenon. This **Park of Campo Lameiro**, 20 kilometres far from Pontevedra, deserves a special mention, since it is considered one of the **most important ensembles of outdoors cave art in Europe, and the largest one in the peninsular north-west**. Its facilities shelter an expositive area about life back in the Bronze Age, and a pedestrian route through more than 80 petroglyphs, which can be seen along a signalled track.



Stone of Ardegães (Maia)



Dolmen Pedra Moura (Carballo)



Slab of Sináis de Carvalhas (Barcelos)

Did you know?

It is not always an easy task to interpret these stone works. The war or hunt scenes, sometimes with figures that look like idols or divinities, can be propitiatory, representing triumph scenes to remember good campaigns or to make the ones coming more productive. About the meaning of the abstract forms, some defend that the labyrinths are actually maps of the territory where the community that designed it inhabited. For other shapes, like the petroglyph of Amoeiro, there are very attractive theories that link it to astronomy. An interesting matter, still open nowadays.

The time of the menhir-statues

In a later period, in the **Bronze Age**, another kind of stone art appears, in this case in the shape of a **menhir-stature** or **stela**. These representations of warriors are not frequent in the peninsular south-west (Andalucía, Extremadura and Alentejo), but back in 2012 the most northern one in the Peninsula was found in Castrelo do Val, 6 kilometres far from Verín. It is the menhir-stature **A Pedra Alta**, currently displayed in the Archaeological Museum of Ourense. This large stone block (175x70x30 cm) with a very rough shape, but still tending to represent a human silhouette, shows a warrior with all his weapon panoply: a sword tight with a belt, a shield with a handle, a lance at the feet and, more singular, a cart representation.

Although with more simple ornaments, there are two other good examples in this same setting. About 30 kilometres to the east one can find the **menhir-stature of O Tameirón in A Gudiña**, which can be visited in the town centre, and, in **Chaves**, the one of **Faiões**. Both have a decoration that equally consists on a military weaponry, although they lack some elements present in **A Pedra Alta**, such as the cart.

These three examples, very close in their locations, show us the importance that this area had at the time: the **Támega river** was, without a doubt, a **commercial way that gave access to the cultural influences from other areas of the Peninsula**.

This kind of engravings, in spite of what may have seemed, does not have any relation to the ones that appeared in the 90s in the Còa valley, in the Portuguese district of Guarda. The last are an ensemble of hundreds of engravings in the schist walls, basically representing animal images (horses and bovine, above all) with a high degree of realism.

Although they were made outdoors, they have more relation to the representations in cave art than to the Galician engravings, quite later in time. The data take us back as far as 18000 B.C. Its great interest contributed to its declaration as World Heritage by the UNESCO. It is a very recommendable visit for those who go to the territory of **Macedo de Cavaleiros**, and which will only require a small journey of scarcely 50 kilometres in order to visit this settlement.

OF CASTROS AND ROMANS





A world in transition: the culture of castros

The culture of castros left a legacy of a valuable architectonic and artistic heritage, which you will be able to visit in the numerous archaeological sites and museums that exist all along the Euro-Region.

Visiting them is an excellent opportunity to discover the history of these people: their handcrafting richness, their traditions, their way of life...

Evolution of the world of the castros

The culture of the *castros* was developed since the end of the Bronze Age, towards 800 B.C, but its expansion came fundamentally during the Iron Age, between the year 600 and the conquest by Rome. Throughout the Roman expansion, many of the already-existing *castros* remained (even some new ones were built) and some of them were still used as shelters for the population during the difficult first years of the Middle Ages. The archaeological traces found in some *castros*, such as the one of Serra do Muro (Vandoma, Paredes) confirm this late re-occupation.

The *castros* are fortified settlements, located in areas of easy defence and difficult attack, usually in the upper part of a hill and, moreover, with artificial defences such as moats and one or more wall lines. The fortified space contained not only the houses of its inhabitants, but also other public spaces such as cisterns or saunas.

From an architectural point of view, the dwellings of the oldest *castros* are very simple. They were mostly round, with a central hearth and clay floor, and were built with wood or with a mixture of straw and mud, gradually substituted by stone and a vegetal cover.



Castro of Serra do Muro (Vandoma, Paredes)

In a second phase, these *castros* were frequently built in larger dimensions, among which we can find some of the most lasting and interesting ones, such as **Castromao** in Celanova, 25 kilometres far from **Ourense**, Borneiro in Cabana, 20 kilometres far from Carballo, **Elviña** in A Coruña or **Santa Luzia** in Viana do Castelo, located in a strategic position that allowed to dominate the mouth of the Limia river and, at the same time, the Atlantic coast.

The biggest transformations took place from the 2nd century B.C. on, coinciding with the first contact with the Roman world and its later conquest. Both the already-existing *castros*, many of which would later be rebuilt, as well as the ones that were built at the moment, reflect an important evolution: it is then when a certain urbanism in the *castros* shows up, and when the statuary and the architectural decoration reach their highest expression.



Castro Elviña (A Coruña)



Castro of Santa Luzia (Viana do Castelo)



Replica of the castro spa of Eiras (Vila Nova de Famalição)

Not only were castros of a **bigger size**, but also **their structures became more solid and elaborated**. Besides, their inner distribution was modified: it became more well-cared, with an **urban plan** with streets -sometimes even paved- scoring and cisterns for water supply. Also the houses themselves and their distribution were different, distributed in a more complex way, sometimes even **creating neighbourhoods**. They had a quadrangular floor plan and were substituting the vegetal roofs for the Roman system that combined flat (*tegula*) and curved (*imbrices*) tiles.

Some of the **biggest castros** had even a kind of **sauna**, named **pedra formosa** due to the big, decorated slab that closed it (with a minimal opening for access), and more frequent in the southern area. In Galicia one can find the example of **Armea** in Allariz, 20 kilometres far from Ourense, taking part of the crypt of an unfinished medieval chapel; in the Portuguese area, the ones of **Galegos Santa Maria y Monte da Saia** in Barcelos, Eiras in

Vila Nova de Famalição, the *citânia* of Sanfins, 40 kilometres far from Braga, and **Briteiros** in Guimarães.

“The most known plastic art of the castros made use of triskels, tetraskels, rose windows and undulating lines”

Together with the decoration of these slabs there are ornamental elements in other constructions. The most known plastic art of the castros made use of triskels, tetraskels, rose windows and undulating lines, among others. But there was also a true sculpture, focused on the **representation of warriors**. These were granite statues, in round lump, which showed masculine figures decorated with weaponry (shield and short cape) and ornamental panoply (torques, bracelets...), so they were identified as warriors. Some examples have appeared, again, in the southern strip, in Armea, Lesenho -Boticas, in the vicinities of Chaves-, or in Monte Mozinho, in Penafiel.

The characteristics mentioned before are common to all these large **castro cividades or citânias**. Some of the most important ones of the peninsular northwest are mentioned below.

- **San Cibrán de Las**, located in the towns San Amaro and Puxín, and close to Ourense and O Carballiño. It is one of the biggest ones in Galicia, inhabited since the 2nd century B.C. and with a high degree of Romanization.

- **O Castro de Vigo**, located in the very city centre, includes the reconstruction of three buildings in one of the widest castro villages of Galicia.

- **Castro de Santa Tegra**, one of the most emblematic ones in the Galician coast. It is located in the homonymic hill, in A Guarda, approximately one hour far from Vigo or from Viana do Castelo. It was declared National Artistic and Historic Monument in 1931 and it is, as well, Heritage of Cultural Interest. In some of the stones

in this hill one can find petroglyphs.

- **Citanía de Sanfins**, in Paços da Ferreira, halfway between Guimarães and Penafiel. It has a hundred rooms of circular and quadrangular floor plan, grouped around forty domestic centres. The visit to the Archaeological Museum is an essential complement.

- **Citânia de Briteiros**. It is found in the upper part of the hill of S. Romão, Guimarães. It attracts attention due to the remains with Latin inscriptions and the abundance of coins from the Republic and the Empire, fragments of luxury ceramics (*terra sigillata*), pieces of glass, etc.

- **Monte Mozinho, in Penafiel**. It is a proto-Roman city that starts its chronology in the turn of the era. The **castro** is crowned by an acropolis, protected by a robust stone wall, although its inner part lacks any urban structure. The entrance, in the upper part of the castro, was flanked by two



Castro of Cidá (Riveira)



Castro of Mount Mozinho (Penafiel)

fortified towers, where two statues of Galician warriors were found (currently located in the Provincial Museum). It integrates the Route of *Castros y Verracos* of the Hispanic-Lusitanian Border.

Both these late, big *citânias* and the most relevant earlier *castros*, such as Castromao, Armea and Santa Luzia, were deepening their roles as **capitals** of a particular community or **castro *populus***.

The commercial activity of these big castros was reflected in the **presence of imported ceramics and luxury products**. This is very obvious in the **castro of Viladonga**, in Castro de Rei, 20 kilometres far from Lugo, an important settlement date between the

2nd and 5th centuries A.C., in the very Galician-Roman phase, and a true articulating centre of commerce in the north of Galicia. The same happens in the **castro of Monte Castelo de Guifões** in Matosinhos, located in the estuary of the Leça river. The important amount of pieces of amphora that were found in its excavations makes us think of the relevance that the routes of maritime commerce had, once in contact with Rome. In this way, even after the Roman conquest, they will not lose, but rather reinforce, this articulating role in their territories.

Geographically, to sum up, it can be stated that **the castro culture extends** in a very coincident way with what was going to be the **Roman Gallaecia**: the current Galicia, the most occidental



Castro of Mount Castelo de Guifões (Matosinhos)

regions of Asturias, the provinces of León and Zamora, as well as the North of Portugal. Although Gallaecia had its limits at the Duero river, the area of influence of the castro culture reached the southern areas, up to Vouga river. Between both rivers, in Santa María da Feira, one can find the castro of

Romariz, where there is an interesting combination of dwelling structures, both circular and quadrangular. It was inhabited from the 5th century B.C. until the first moments of the Romanization.



Castro of Romariz (Santa María da Feira)



Thermal baths Pena Grande (Barcelos)

The Roman conquest

More than a century was needed for the territories that are currently part of the Euro-Region to be definitely **incorporated to the Roman Empire**.

The Romans entered the peninsular northwest for the first time in 137 B.C., under Decimus Junius Brutus's command. The second contact moment took place in 63 B.C., with Julius Caesar, who arrived by sea, disembarking in the current Coruña. The third and definitive phase of the conquest came with the campaigns of Augusto in the Cantabric Wars, in 26 B.C.

From this moment on, Gallaecia was definitely integrated in the Romanization, depending on the province of Hispania Citerior, with its capital in Tarraco. It did not become an independent province until the reform by Diocleciano, at the beginning of the 3rd century. The southern limit of Gallaecia was set by the Duero river; in this way, the lands south of the river, such as Gaia and Santa Maria da Feira, were not Galician but part of Lusitania.

Beyond the initial war conflicts, the coexistence seems to have been peaceful. In this way, we can explain the existence of hospitality pacts between the members of a *populus* and a representative of the Roman administration. This is the case of the *Tabula hospitalis* in Castromao, in Celanova, dated 132, which reflects

the agreement between the Colerni and a prefect from the Cohors I Centiberorum, a military detachment settled in Gallaecia between the 2nd and 4th centuries. More than a century before (7 and 9 A.C.), in Lusitania, the Turduli who inhabited the *castro* of Monte Murado (Senhora da Saude, Vila Nova de Gaia) had already signed two hospitality agreements with Decimus Julius Cilus, settled in the territory.

After the Roman conquest, a structure based on the new cities was superimposed on the *castros*. This determined a more Romanized territory in the area of influence of Braga, whereas in the northern regions more traditional ways of organization were maintained, still related to the *castro* tradition.



Mount Murado (Senhora da Saude, Vila Nova de Gaia)

Gallaecia was articulated for **Romans** around the **three capital cities of their respective territories or conventus: Braga** (Bracara Augusta), Lugo (Lucus Augusti) and, outside the Eixo territory, Astorga (Asturica Augusta), whose shared surname makes reference to the foundation of the Augustan dynasty, a while after the conquest. They were complemented by others, smaller but also important, such as Ourense and Vigo, which were born as small villages but ended up flourishing, or Chaves (*Aquae Flaviae*), elevated to the category of municipality in 79 by Titus Flavius Vespasianus, and which was a fundamental city for the articulation of the Galician southeast.

If all these Roman cities had a continuity in time, reaching the present moment with important villages, in some other cases the opposite happened. In the parish of Freixo, in Marco de Canaveses, 20 kilometres east from Penafiel, one can find the ruins of Tongóbriga. The excavations carried out since 1980 showed, besides a residential area, different public spaces in this city born at the beginning of the 2nd century. It can be observed the forum, a series of commercial places and thermal baths, in which those of Roman tradition complemented the former ones, still with a castro style, with its *pedra formosa*.

Did you know?

When the Roman soldiers confronted the fog at the Limia river, they believed that they were before the Letheo, the River of Oblivion in the Greek mythology. The legend says that general Decimus Junius Brutus crossed the river and, in order to prove that his memory was intact and to encourage his soldiers to cross, he called them by their own names, one by one. Before this episode he had to face different castro villages, among which were the ones that would end up giving its name to the whole land: kallaikoi.



O Castro (Vigo)

New ways of settlement

The conquest and Roman dominance brought brand new settlements, such as **Villae**. These were big rural edifications which consisted of two well-differentiated parts: the *pars rustica*, dedicated to agricultural and stock works, and the *pars urbana*, where the owner of the *villa* and his family lived. These *villae* were not very abundant in the Galician territory, and used to be related to the area of influence of the big urban centres. In **Verín**, in the **Támega valley** and related to **Chaves**, one finds the one of **Muradellas**, re-settling a former castro, and where a very interesting Roman sculpture was found: a marble representation of Dionisos, the god of wine, and the satyr Ampelos. Not far from there, also in Verín, there is **Bouzadoiro**, with its uncommon structure with perimeter wall, in the style of British villas.

Other relevant examples are **Toralla in Vigo and Santomé in Ourense**. This last one is very interesting due to its configuration, since it shows evidence of having been a two-floor construction, and having luxuries such as a heating system. It also stands out for its position at the foot of a pre-Roman castro which, as usual, underwent an important renovation in its urbanism when it came into contact with Roman customs.



Villae de Toralla (Vigo)



Villae of Santomé (Ourense)



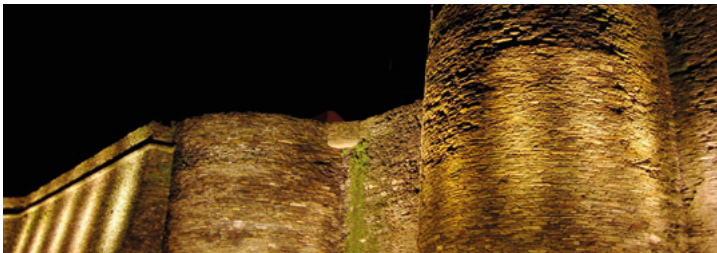
Fount of Milho (Peso da Régua)

The presence of agricultural activity is very evident in some of these villas. In the one of **"Fonte do Milho"** in **Peso da Régua**, together with the residential part there is a rustic part where we can find the first evidence of the **viticulture in Gallaecia**. Although the large dissemination of vineyards came by the hand of medieval monasteries, the introduction of the viticulture comes from the Roman world. Before, the people from the castros already knew wine but they did not produce it: it was a luxury product, imported, to consume in big celebrations. This villa, dated from the 3rd century, maintains an interesting structure where a winery lathe was working.

The **coastal villae** used to be linked to other kind of activities besides the agricultural ones. In the case of the **salt mines**, existing in different areas of the coast, such as Vigo. In **Portugal** the ensemble of the **Angeiras beach** (Lavra, Matosinhos) stands out, where there is a series of excavated tanks that were used as **places of salting or elaboration of garum**, a sauce with a basis of macerated fish entrails, very common and appreciated in the Roman gastronomy. Close to them one can find another salt mine.



Salt mine (Vigo)



The greatness of Roman cities

The **cities**, besides having **administrative or governmental buildings**, became **big centres for commercial exchange**. In the same way, they also had other ludic elements, such as the thermal complexes present in most of them. **Ourense, Chaves, Lugo and Braga** maintain evidences of sumptuous **buildings for thermal uses** from this Roman period, taking advantage of the natural hot water resources in the first cases, or building important hypocausts with this aim, such as in Braga, with the great thermal complex of *Alto da Cividade*. These hypocaust baths, on a smaller scale for its domestic use, are equally present in many villas of the Roman era.

In the case of Lugo, the baths date back to the 1st century, when the city was founded. The conservation of part of the original rooms allows to know exactly how their structure was. The current site keeps the *apodyterium* or changing room, and some rooms of the baths with their floor plans in *opus signinum*, as well as remains of the former baths with their system of channels for water supply and walls to control the rise of the Miño river.



Wall of Lugo (Lugo)



Wall of Lugo, ascent to the parapet walk (Lugo)



Wall of Lugo, Mosqueira Tower (Lugo)

From the relevance that cities had in the Roman world remains the care that was taken to protect them during instability moments. In fact, both Braga and Lugo were walled in the 3rd century.

The wall of Lugo is the most characteristic element of the city and the only one from the Roman ages that is entirely maintained in the world. 2266 metres long, 8 to 12 metres high and 4 to 7 metres wide, it covers an area of 34.4 hectares. Even though it is currently not distinguishable, the wall had a trench that was 4 metres deep and 25 metres wide. It is an element that clearly signals the defensive vocation of the wall, formerly crowned by 85 semi-circular fortified towers which had between 10 and 13 metres in diameter. Nowadays 71 cubes at the wall level are preserved, except for a part of A Mosqueira,

which keeps its original volume. It has 10 access doors, five originated in the Roman era and other five built in the 19th and 20th centuries. It was declared National Monument in 1921 and World Heritage by UNESCO in 2000, due to its singularity and excellent conservation.



Roman Bridge (Ourense)

The Roman roads network

One of the **biggest engineering works** that the Roman Empire left is the road network that ended up joining the furthest places of the empire with its capital. These roads contributed to give unity to the territory and made its occupation and exploitation easier, as well as to guarantee the mobility of troops, people and goods.

These Roman roads were especially cared for, with a route that avoided the depths of valleys or peaks, always trying to keep a stable level, without big inclines. In their construction, a wide platform and several layers were disposed, in order to give stability and an optimal levelling. Opposite to what is usually believed, they were not paved nor cobbled, except for some specific sections.

For Gallaecia we know, through the so-called **Itinerary of Antonino**, a true road map of the era, **five main roads**. The first one, the XVI, connected it towards the south, with Lusitania, since it joined Bracara with Olisipo, going through Santarém, (the conventual capital) and Aeminium (Coimbra). This road crossed all the municipality of Santa Maria da Feira and, north from the Duero river, which crossed close to its mouth, it continued through Leça de Balio (Matosinhos) and Maia.

The other four joined, always inside the limits of Gallaecia, Bracara with Asturica with a different intermediate itinerary:

- **The XVII is the oldest one**, with its origin in the Augustan dynasty and a while after the conquest. It connected these cities through the southernmost itinerary (without entering the current Galician territory), through Chaves and the vicinities of Bragança.

- **The XVIII** was called Via Nova already in Roman times, what clearly indicates that it is posterior, from the Flavian era. Its itinerary goes north, going up the Limia river until it connects with the Sil and enters the region of el Bierzo. In order to protect its construction, it was created the military camp of Aquis Querquennis (Bande, 50 kilometres far from Ourense),



Roman path (Chaves)

with a short life but an interesting configuration. Even if in all these roads several milestones are kept –big cylindrical stones with indications of the distance to the points of departure and destination–, in the *Via Nova* their presence is very numerous, especially in the mountain area and currently the Xurés/ Gerês border.

- **The XIX** joins the three conventual capitals, Braga, Lugo and Astorga, with an itinerary parallel to the coast, going through Asseconia (which has been identified with Santiago de Compostela) to reach Lugo and, from there, continuing towards Astorga through the Navia river valley.

Last, - **The XX** is similar to the previous one, but modifying the central section to take it to the north of Galicia through the territories of Carballo towards Brigantium (A Coruña), before descending again towards Lugo.

These roads were not the only ones that articulated the territory, all of them were connected; for instance, through the road that joined Braga and Lugo, which crossed the Miño river in Ourense and the Arnoia river by another bridge, which keeps its whole Roman structure, the one of Freixo in Celanova. There was equally a network of secondary roads that reached the less relevant localities.



Aquae Flaviae bridge (Chaves)

The charm of going through an ancient Roman road

Despite the attention put on its itinerary, it was inevitable that these roads crossed rivers, sometimes wide ranging ones. The mastery of the Romans in these kind of public works is very well known, and in Gallaecia one can see good examples of it.

A perfect example of Roman engineering is maintained in the itinerary of the Via Nova. It is the **bridge on the Bibei river** in A Pobra de Trives, Ourense, easily accessible from O Barco de Valdeorras. It was built in the Trajan era, in 114 B.C. It keeps its entire Roman structure, with the addition of the parapets, and nowadays it still supports, unshakeable, the crossing of the regional road. Its structure is based in three arches, the central one clearly bigger, 25 metres high over the riverbed and 75 metres long. It has cutwaters upriver and, as its duration and its impeccable state of conservation show, it also has an excellent stonework in *opus quadratum*, with blocks of stone perfectly fastened to each other.

Roman elements can also be seen in the same road, in the nearby bridges of Navea, over the bridge of the same name, and Cigarrosa, over the Sil, although both have been modified.

Pontevedra and Ourense are localities that underwent an outstanding development already in the Roman times, due to their important bridges, in the first case for the XIX road and in the second case, for the road that joined directly Braga and Lugo. The city of Lugo itself had a bridge to cross the Miño river on its way in the XIX road and, just like Ourense, it still maintains part of its original structure, although highly modified later on, during the Middle Ages in the case of Ourense

and in the 19th century in the case of Lugo.

The same importance had the path over the Tâmega for **Chaves**, the so-called “bridge of Trajan”, due to the emperor under whose command it was built, at the end of the 1st century. Besides the bridge itself (which is almost 150 metres long, and of which twelve arches are maintained after the 1930 reforms that covered up some of them) the inscriptions on its columns are also very important for the study of this period, especially the one of “*Padrão dos Povos*”, where different *populi* of the convent of Braga were enumerated.

The lighthouse of the Tower of Hércules in A Coruña stands out for naval routes. Declared World Heritage in 2009, it is the oldest Roman lighthouse in the world, and the only one that still works today. It was built in the last years of the 1st century, although it experienced a correct restoration at the end of the 18th century that respected, even enhanced, its original configuration.



Lighthouse of the Tower of Hércules (A Coruña)



Water mine (Carballiño)

Gold


Regarding **economy**, a matter of special importance for Rome was the **mining industry** and, within it, the **extraction of gold**. The inhabitants of the castros had already accessed gold before Romanization, but only through panning in the rivers, on a very reduced scale. Therefore, the systematic and extensive exploitation of the auriferous resources of the peninsular northwest begins and ends with the Roman Empire.

The eastern ranges of Galicia experienced this mining activity, and because of that, new castros were built between the 2nd and 4th centuries A.C. The **auriferous extraction stands out in the Sil river and its tributaries**, where there was such an amount of gold that it justified huge works like the alteration of the course of the river in Montefurado (Quiroga, Lugo: accessible from Monforte or O

Barco de Valdeorras). Equally, making use of –presumably– slave workforce, huge amounts of land were moved through the *ruina montium* system, which consists in the opening of underground passages where a large amount of water, brought with this aim through channels, circulated. The aim was to knock the mountain down, so that they could collect the gold that was inside the soil. This system, used



Interpretation Centre of the Gold Mines of Castromil and Banjas (Paredes)
Gold mine of Castromil (Paredes)

in the Médulas (Carucedo, León), was equally employed in the smaller mines in Ribas de Sil (Lugo) or Viana do Bolo (Ourense), three settlements whose visit is recommended from  Barco de Valdeorras.

In **Paredes**, a different system was used to exploit an auriferous vein that reached the neighbouring municipality of Valongo. In the sites of Castromil

and Banjas, both in the parish of Sobreira, they took advantage of important gold seams through a mixed system of *cortas* or open-pit clearings of huge amounts of land, combined with underground galleries where even excavated receptacles to hold chandeliers or oil lamps are kept. The mines can be visited and an interpretation centre has recently been created for its better understanding.



Roman temple of Santalla or Santa Baía de Bóveda (Lugo)

The Roman religion

A fundamental part of the Roman culture revolved around religiosity. It is well known that Rome, opposite to other peoples, did not impose its beliefs on the conquered nations but rather tended to respect their cults and their gods, incorporating them to the Roman pantheon, in order to facilitate their integration. This also happened in **Gallaecia**, where a wide variety of cults can be appreciated, among which the official Roman religion seems to have been in a minority position. Some references to it can be found, for instance, in some milestones. These did not only indicate the distances to the cities that the road joined, but were also frequently used as a mean for propaganda, introducing mentions to the emperor who, as it was common, was divinized.

The most extended religiosity examples showed former pre-Roman deities, from the castro culture, which were incorporated and assimilated to some of the purely Roman ones. There were plenty of altars with typically Roman formulas and inscriptions, but offered to local divinities: in **Santa Maria da Feira**, where there must have been a sanctuary in the hill that is currently occupied by the castle, votive inscriptions to the god Bandedelugo Toireco were found.

Many others were dedicated to nymphs and aquatic deities, as in the **"Fonte do Ídolo" in Braga**, dedicated to the god Tongoenabiago in the 1st century A.C. Equally interesting is the example of **Ourense**. In the **Burgas**, the thermal springs of the city, a place of cult was developed, linked to Revve, the aquatic deity of the peninsular northwest. An important number of altars in honour of Revve Anabaraego were found in the surroundings of a thermal complex with a pool where people took advantage of the healthy virtues of the water. Both ensembles, in Braga and Ourense,

can be visited with their corresponding interpretation centre.

The god Larouco was one of the most relevant in the castro pantheon, and even a stone representation of him is maintained, the "idol" of the church of Vilar de Perdizes, Montalegre, Vila Real. It is found almost at the foot of the border mount that is still named after the divinity. In this same place, an inscription assimilates the Galician god to the maximum figure of the Roman pantheon, Jupiter.



Fountain of the Idol (Braga)

A similar example to this last one, but in this case romanizing a pre-existing cave sanctuary, is **Panóias in Vila Real**. Here there is a series of cavities of different sizes for the sacrifice of victims in honour of gods and infernal beings, as it is explained in the give inscriptions that the ensemble has, four in Latin and one in Greek. Among these divinities we can find Serapis, an oriental, Hellenistic-Egyptian divinity, whose cult must have been introduced by the Romans, together with the gods of the indigenous pantheon, the *Lapita* gods.

Another foreign divinity whose cult has been proved in Gallaecia is **Mitra**, the Persian god of the sun, wisdom and war, and of whom there is a **temple in Lugo**. There, a Roman centurion who collected taxes in the city dedicates an altar to the god, at the beginning of the 3rd century. Less than 100 years later, part of the building where this altar was

found was destroyed in order to build the wall, although the ruins can still be visited.

A new religion which soon became not only the main one in the Empire but also the only official one was Christianity. It cannot be assured when exactly it was introduced in Gallaecia but it can be claimed that during the 3rd century it already had an important rise.

Santalla or Santa Baia de Bóveda, in Lugo, played an important role in the first moments of Christianity in Gallaecia, even if the interpretations about this enigmatic building, started in the 4th century, are still very dissimilar. The central pond and the mural paintings in the parts of the vault that are still maintained, with coffers with different representation of birds, lead to two basic explanations. On the one hand, that it was a place of cult for nymphs. On the other hand, that it was



Thermal station of As Burgas (Ourense)

Sanctuary of Revve Pool (Ourense)

built as a Paleo-Christian temple, where elements such as the pond and the birds make reference to the Christian idea of the fountain of life. In a second, early medieval phase, the ensemble was used, again, as a church.

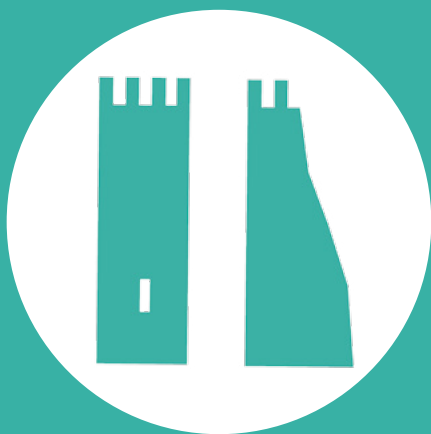
The first artistic example, undoubtedly Christian, is the *Crismón* of Quiroga, a circular marble piece of large dimensions, 95 centimetres in diameter, with the representation of a

crismón ("christogram"), the initials of Christ in Greek characters, surrounded by a Latin inscription warning about the mundane wealth. It is considered that it was part of the mausoleum of a Roman lord, dated from the beginning of the 5th century. Found in the church of Ermida (Quiroga), it is currently displayed in the Diocesan Museum of Lugo.



Romanized cave sanctuary of Panóias (Vila Real)

GERMANS, ARABS AND VIKINGS: THE EARLY MIDDLE AGES





Introduction

These are dark ages. Centuries when the invasions of Germans, Arabs and Vikings followed one another, leaving a strong mark on history,

On the 31st December 406, several barbarian nations crossed the frozen Rhine, entering the north of a very weak Roman Empire, unable to maintain its borders.

Among these barbarians, forced to abandon their lands after the campaigns of the Huns, there were the Swabians, the Vandals and the Alans. After a couple of years of robberies along the Roman Empire, they reached

the Iberian Peninsula in 409, tossing for their distribution, what resulted in the Swabians getting the province of Gallaecia. They settled here signing a coexistence pact with Rome, a foedus, which allowed them to inhabit this land, but officially recognizing the imperial authority.

It is unknown how many of these Swabians could have been, but probably a reduced amount. Besides, they did not settle equally through the whole Galician territory, but its area of preference coincided instead with the former conventus of Braga: the southern part of Gallaecia, with Braga and Ourense as its great axes.

This small number seems to have helped to the integration among the Galician and Swabian peoples. According to the Roman historian Paulo Orosio (Galician and direct witness of these happenings), the Swabians, once settled, "change the sword for the plough".

Religion was one of the **rapprochement elements between Swabians and Galicians**. A few years after they settled, Swabians converted to Catholicism, the already-official religion in the Empire from decades.

Regarding politics, the situation did not follow the guidelines expected by Rome. **The agreement with the Swabians was broken** when they **declared the kingdom of Galicia in 420**, proclaiming the king Hermerico and locating its capital in Braga. In this way, the first independent kingdom within the territory that had previously belonged to Rome was born.

The tensions between Visigoths –who had arrived at the Peninsula in 416– started from this moment on. The relationship between both realms oscillated between moments of Swabian splendour and others when this kingdom, although still independent, was subject to the power of the Visigoth kingdom of Toledo. Finally, after a recovery period of the Swabian kingdom during the second half

of the 6th century, a succession conflict finished with the **Visigoth conquest in 586**, closing in this way an interesting but little-known chapter of the history of the peninsular northwest.

The archaeological or artistic remains from the Swabian world are very limited. Ourense stands out, where, besides some coins that were coined in this period, some marble columns in the **church of Santa María a Nai**—which must have been part of the Swabian cathedral—are still maintained, reused, in the city mint. Very close, in **San Pedro de Rocas** (Esgos, 15 kilometres east), a community of monks was being created at the end of the Swabian kingdom, as it is shown in the inscription of an altar that dates back to 573.

In the cultural and religious fields, the most important figure was Martín de Dume. Born in Panonia (Hungary), he came to the Swabian realm, as it is said, as a messenger of the emperor of Bizancio. He became the bishop of Braga, where he founded the monastery of Dumio or Dume, and restructured the ecclesiastic organization with a series of parishes described in the so-called *Parroquia Suevo*. His biggest concern was to correct the pagan habits of an officially Christian population, but still very influenced by pre-Roman beliefs, such as the cult of nature, and where Priscillianism, declared a heresy, had taken root.

From the moment when it was annexed to the Visigoth kingdom, the northwest did not have a big political importance, but it did in the arts and the culture. San Fructuoso, also bishop of Braga and abbot of Dumio, encouraged the **creation of monasteries in the**

Galician territory. Many of them were organized under his monastic rule, which was the main one until the 12th century, when the rule of Saint Benedict was definitely adopted in these Galician and Portuguese lands.

“From the moment when it was annexed to the Visigoth kingdom, the northwest did not have a big political importance, but it did in the arts and the culture”

Regarding **art**, two small, but interesting churches stand out: **Santa Comba de Bande**, 50 kilometres south of Ourense, and **São Frutuoso de Montélios** in Braga, incorporated to the convent of San Francisco of the city in the 17th century. Both churches have common elements, such as their Greek-cross plan, with equal-length arms (in the 17th century an arcade and the bell gable were added to the one in Bande, transforming its plan in a Latin cross), very compartmentalized spaces, and the use of horseshoe arches. The style is more complex in São Frutuoso, with the series of three horseshoe arches that separate each of the four naves of the transept. These characteristics lead several investigators to link these works with Byzantine art.

A third example of the temples of this period is the **basilica of São Martinho de Dume** in Braga. The ruins of part of the temple building, recently excavated, are maintained from the monastery that was founded by the saint. Its greatest originality is its Latin-cross plan, with a triple, semi-



Church of Santa María a Nai (Ourense) / 2,3. Church of São Frutuoso de Montélios (Braga)

circular apse in its front that imitated the martirial temples in the south of the Galia. These ruins are currently protected in the **Museological Centre of Dume**, where there is also a sarcophagus on display, where the rests of the saint were supposedly

transported. This sepulchre dates from a later period, probably in the 11th century, but it is equally valuable due to its bas-relief decoration, which makes it one of the most outstanding examples of pre-Roman sculpture.

Did you know?

"The most curious print from this Swabian period that is kept in Portugal is something as quotidian as the name of the days. In other Latin and Germanic languages the days keep their names, derived from Roman gods: the day of the Moon, Mars, Mercury, Jupiter and Venus. In Portuguese, however, the days of the week follow the system introduced by Martín de Dume, where Sunday is the first day and the following are named after their number, from segunda feira (Monday) to sexta (Friday), apart from sábado (Saturday)."



(Guimarães)

The Muslim invasion

Three centuries after the first Germans settled in the Peninsula, a new change happened in the history of this land. In 711 **the Muslim invasion**, which had already controlled the Maghreb in earlier years, **started**. Taking advantage of the internal crisis of the Visigoth realm, their expansion towards the north was very quick and practically without armed opposition, not even in the capital, Toledo. The peninsular northwest was not an exception: in 714, the Muslim troops reached Lugo. However, the Muslim presence in the former Gallaecia was limited and short.

Galicia and the north of Portugal became "no-man's land". The territory was never abandoned, but the former power structures seemed to disappear, and the kingdom that started to be articulated in Asturias was still too weak to substitute them.

This "no-man's land" continued without a clear dominance until the beginning of the 9th century. In the decade of 820 an event radically changed the situation. This was the discovery by Teodomiro, bishop of Iria, of a luxurious mausoleum, probably part of a Roman acropolis, which was identified as the tomb of the apostle Santiago.

The discovery was used by the Asturian king, Alfonso II, to link these lands to his Crown. He promoted an important cult, with the construction of a basilica, and the beginning of the pilgrimages.

This fact is fundamental for Galicia, since it was definitely incorporated

to the Asturian monarchy after it. The kings continued the repopulation task towards the south, reaching the Duero river in this same century, with Alfonso III. In 878, Vimara Pérez, after whom Vimaranes –Guimarães– is named, reached Porto. Only a decade later Coimbra fell into Christian hands, with the count Hermenegildo Guterres, even if it was only for a short time.

At the same time, an opposite phenomenon occurred: the arrival of Christians from Muslim territories. These Mozarabs were very influent in the religious life of the Christian kingdoms, founding or re-founding several monasteries. Among them we can find Samos, 15 kilometres far from Sarria. Besides, they brought with them the taste for elements of Arabic art that were later applied to the building of some churches.



The Viking threat

In the 9th century a terrible threat started from the sea: the Normans, **the Vikings**. They had a clear naval superiority with their characteristic vessel, the *drakkar*, a complete wonder of navigation, since it allowed the movement both in the sea and in rivers, being at the same time very stable and easy to handle in quick sacking raids. Vikings devastated the villages and towns of the European coasts at the time, and Galicia was not an exception. Their raids were repeated, sometimes going deep into the inland, as it happened in Compostela, and it was not easy to articulate an effective resistance against their attacks.

The bishops of Iria, dependant on Compostela, were precisely the ones with the greatest interest on it, militarily confronting them, and building defensive towers. In the natural exit of Santiago and Iria towards the sea, the mouth of the Ulla river, the bishop Cresconio ordered to build two towers, of which there are still some remains. These are the **Torres do Oeste** in Catoira, which can be quickly accessed from Vilagarcía de Arousa.

Vikings, with the fear that they awoke with their fame of fierce, were not the only threat that reached the peninsular northwest. In the second half of the 10th century, a Muslim reinforcement coincided with one of the many internal conflicts of the kingdom of León. Muslims gained ground again and their *razzias*, quick sacking raids, affected again a large part of Galicia. In 997, Almanzor's troops sacked Ourense and Compostela.



Towers of the West in Catoira (Vilagarcía de Arousa)



Pre-Romanesque art

This period has left artistically interesting religious buildings. Others, such as the first **basilica of Santiago de Compostela**, were destroyed in the following, successive reconstructions, and are only known through the archaeological data.

This basilica in Santiago, started in 872 and rebuilt after the attack by Almanzor in 997, had a basilica floor plan, with a rectangular front framing the apostolic sarcophagus, three naves and an arcade, opened through arches, as well as decorative elements that clearly linked it to the Asturian art.

Among the temples that have reached our days, one of the most interesting ones of this **pre-Romanesque art** is **Santa María de Mixós** in Monterrei, 3 kilometres far from Verín. Although it was remodelled in the 16th century, it keeps intact its original front, something that allows to know its former structure. It had three naves, the central one wider and higher, separated by arches of which some startings are still maintained. These naves ended in the three apses that were maintained, with an infrequent configuration: an access horseshoe arc, covered with brick vaults. Another curiosity is that its floor plan is not corresponded in the inside and in the outside: inside the temple, it has a semi-circular shape, but this is not seen in the outer façade, where it has a quadrangular finish, and small windows with horseshoe arches. In these same apses, the existence of other elements attracts attention, such

as wall paintings in the central one (late-medieval) and two Roman altars supporting other two, a witness of the important Romanization of this area.

To finish the tour around the art of this period, it is recommended to visit three interesting examples within a 30-kilometres radius from the city of Ourense:

- **San Xes de Francelos** (Ribadavia), with its characteristic latticework and the decoration of the façade with pre-Romanesque bas-reliefs.

- **Santa Eufemia de Ambía** (Xunqueira de Ambía), with a similar configuration in its front as Mixós, where the geminated windows stand out.

- **San Miguel de Celanova**, a jewel of the Mozarabic art, unique in Galicia. It is an oratory, a tiny, but architectonically complex chapel.



Ribeira Sacra (Ourense)

Its construction was ordered by San Rosendo, founder of the monastery and one of the richest, most powerful men in Galicia at that time, in honour of his brother Froila. It is the only element that stays from the original monastery, founded in 936 and of which one can now appreciate the resulting building from the Baroque remodelling.

It is in this period when another form of religiosity starts and develops, linked in this case to death: **the cave necropolises**. These are more or less wide ensembles of sarcophagus excavated in the stone, many times making up anthropomorphic tombs, where the quarry workers signalled the space for the head and the body.

They appeared in parallel with the large development of monasticism in this period, when many monasteries take their first steps in areas as interesting as the **Ribeira Sacra**, which can be visited from Ourense or Monforte. It is there where one can find the two biggest necropolises in Galicia, the one of **San Pedro de Rocas** in Esgos and **San Vitor de Barxacova** in Parada de Sil, both located in an astonishing natural setting, and with more than a hundred tombs.

OF KINGS, BISHOPS AND MONKS:
THE MIDDLE AGES





Introduction

The Middle Ages are, undoubtedly, one of the most complex periods of history, ten centuries of light and darkness, a time of wars and confrontations but also of magnificent cathedrals, big monasteries and impressive castles.

It is, besides, the moment of history when Galicia and Portugal, up to now together, start to move separately.

To understand how we came to this separation between Galicia and Portugal, the tour must start with Alfonso VI, king of León, who, after defeating his brothers Sancho and García, ruled equally Castilla and Galicia (which reached, to the south, Coimbra). His reign is known, above all, for two circumstances: firstly, the big religious reform that restructured monasteries and parishes; and secondly, the contact with France. Two French noblemen from Burgundy, Raimundo and Henrique, were precisely the ones who arrived at the realm in this moment, and whom the king married to his daughters Urraca and Teresa. The two couples were given two estates, Galicia to the first one and Portugal to the second one. Although still subject to the king, they had a great independence in their territories.

In Galicia...

The events rushed a few years later. Urraca, widow of Raymond of Burgundy marries Alfonso of Aragón by the initiative of the king, although with the opposition of the Galician aristocracy. This marriage did not last much due to the bad relationship between them, which went as far as to declare war to each other. The noblemen, with the support of Diego Xelmírez, the future bishop of Compostela, decide to proclaim Alfonso VII, the son of Urraca but still a child, as king. Until the moment when he could reign arrived, the bishop and the noblemen vacillated, according to their own interests, between either supporting Urraca or fighting her. The queen gave generous donations to the cathedral in order to get their support: the archbishopric got, in this way, the biggest estate in Galicia at the time, which was continually expanded by the following kings. After Urraca's death, in 1126, Alfonso VII was crowned king.



Castle of Santa Maria da Feira (Santa Maria da Feira)

Meanwhile, in Portugal...

In the county of Portugal, with its centre in Guimarães, the situation was more quiet, and they took advantage of the weakness of Galicia to advance in their position. Dona Teresa gives the bishop of Ourense the property and estate of the city in 1122 and, shortly after, founded the monastery of Montederramo in the *Roboyra Sacrata*, quite far from the borders. The Portuguese aristocracy started to withhold their support, however, as they were suspicious of the influence that his lover, Fernando Pérez de Traba, member of one of the most powerful families in Galicia, and favourable of the future king Alfonso VII, could exercise. This support to Afonso Henriques instead of his mother is joined by the church -especially the bishop of Braga, D.Paio Mendes and the nobility -where the big houses of the Duero valley (such as the Mendes da Maria, to which the bishop himself belonged) played an important role-, as well as the aristocracy of the county of Coimbra, the most important one south of the river.

In 1128, in the battle of São Mamede, on the outskirts of Guimarães, the troops of Afonso defeated those of his mother, the countess Teresa of Portugal. Although he was not proclaimed king until the victory against the Muslims in Ourique (1139), Afonso was practically, from this moment on, the ruler of an independent Portugal. . Aqui nasceu Portugal ("Here Portugal is born"), as people in Guimarães proudly say.

This circumstance was not a problem for his cousin, Alfonso VII, who had been proclaimed emperor, and who did not oppose in any way to his independence. Curiously, it was the Pope the one who took longer to accept it, and he did not recognize Portugal as an independent kingdom until 1179, at the end of the reign of Afonso I of Portugal.



The cathedral of Santiago de Compostela

One of the **best examples of Romanesque art** in Galicia and the Peninsula is the **cathedral of Santiago**, and the wonderful sculptural ensemble that decorates its façade.

The Cathedral is the core of the history of Santiago. The traveller has the chance to go deep into a **cathedral** that has been passed through by kings and archbishops, where there have been fires and battles, which has billeted invading soldiers, and where millions of men and women from everywhere around the world have kneeled.

Compostela gained weight as a city, a religious centre and a pilgrimage destination. Although the diocese seat was in Iria Flavia (Padrón) until 1096, the true important centre was Santiago since the first basilica around the apostolic sepulchre was built. With the economic wealth from donations, as well as the Romanesque aesthetic influence that came through the pilgrimage ways from France, the works started in 1075 with the bishop Diego Peláez, trying to build an exceptional temple that reflected the importance of Compostela and the cult to the apostle. Its magnitude was such that the cathedral works were extended more than a century until its conclusion, with the construction of the Portico de la Gloria in 1188.

The great figure for the history of Compostela and the cathedral of Santiago is Diego Xelmírez, especially since his rise to bishop in 1101. Skilled strategist, with excellent relations with Rome and very ambitious, he did not doubt to resort to all the methods at his disposal in order to magnify his cathedral.

The works of the cathedral should have made progress, with the body of the main nave already built, towards 1117. But in this year there were obstacles due to the political instability of the time: a revolt from the residents of the city, confronted with their lord the bishop and the queen, which ended up with Urraca humiliated and naked in the main square, the escape of the bishop and its palace on fire.



Cathedral of Santiago de Compostela (Santiago de Compostela)

After the revolt was quashed, new concessions were given to the cathedral with the alliance between the queen and the bishop, whose estate was extended until it became the biggest one of Galicia. Shortly after, he also started to receive the "Vote of Santiago", a tribute based on a third part of the harvested fruit that had to be paid to the bishop and the canonry of the cathedral, in return for the help that, supposedly, the apostle gave to the Christians in the Clavijo battle. This rent, to which all the social classes were subject (in opposition to other tributes), was always very contested. In spite of that, it was paid until 1812 and the territory subject to it became wider and wider, something which meant a great income for the cathedral arks.

With this help for the cathedral financing, around 1160 the occidental façade was started, already with maestro Mateo at the front of it. The building of this façade was not easy, due to the incline of the land itself: the current square of the Obradoiro did not exist, and until the 18th century, when the new façade and stairs were built, the cathedral lacked the access from this side, being the northern and southern gates the only ones that allowed the entrance. Mateo decided to support this portico with an artificial structure, a crypt, precisely to save this uneven part of the land and to be able to continue with the construction.

Did you know?

"Diego Xelmírez even ordered to steal the relics of São Frutuoso in the diocese of Braga, in order to discredit it as the head of the church in the north-west of the Iberian Peninsula. He got Santiago to be raised to archbishopric in 1120, becoming precisely Xelmírez its first archbishop. In this way, he got rid of the dependence on Braga, although he could not avoid that this one was also raised to the level of archbishopric, as it corresponded by its historic rights. In fact, it was the seat in Braga, and not in Compostela, the one on which Lugo, Ourense and Tui depended from this moment on, for almost three centuries, until the Schism of Occident.

The **Portico da Gloria** stands out for the **sculptural ensemble** that forms it, with a very depurated and developed style, anticipating the more naturalist **Gothic art**. In the three arcades of the portico, which correspond with the three naves of the cathedral, it is portrayed the history of humanity since Adam and Eve, as it is described in the Apocalypse of Saint John, with hell in the lower part, the earthly world in the middle and the celestial one in the upper part, with Christ and the representation of evangelists framed by the elders of the Apocalypse playing their musical instruments. All these sculptures extract from the stone a very natural representation that breaks with the rigidity of the former art. It is well known the case of Daniel, who smiles for the first time.

This representation of the Portico da Gloria was thought to finish the narration of the other two façades.

The northern gate, *Acibechería* or French Gate, showed scenes of the Old Testament, since it was the one through which pilgrims traditionally entered the cathedral, before it was destroyed on a fire; whereas the southern one, *Praterías*, portrays scenes of the New Testament.

These three façades increased the attractiveness of the cathedral, an impressive space due to its dimensions, 100 metres in its greatest nave and 70 in its arms, and with its Latin-crossed structure with three naves and ambulatory at its front, as it is common in the pilgrimage churches in the French way.

This big construction had a big relevance and influence in the constructions of the time, both in other cathedrals and in several monasteries and churches that were being built during these years, as a result of the religious reform.



Portico of Glory (cathedral of Santiago de Compostela)



Cathedral of Ourense (Ourense)

Cathedrals, showcase of the Romanesque style

All the cathedral seats are heirs of the Romanesque style. The **cathedral of Braga** is the one that distances itself the most from its original project and barely keeps any elements of this period, except for its occidental access. The **cathedral of Ourense**, with its external configuration, is the most faithful one to the Romanesque style, although the Gothic was more and more present in its construction. It follows a very similar model to the one of Compostela, with a very evident influence in its occidental façade, the Portico do Paraíso, very similar to the Portico de la Gloria, although the first one still maintains its polychromy



Portico of the Paradise (cathedral of Ourense)



Cathedral of Braga (Braga)

This same transition between Romanesque and Gothic is tangible in certain elements of the **cathedral of Porto**, such as the flying buttress used for the vault of the central nave, although great reforms have also modified its external appearance. Also the **cathedral of Lugo** had its exteriors modified through the centuries, with the introduction of Gothic elements (the apses at the front and the northern portico), Baroque (the cloisters) or even Neoclassical, such as its main façade. If these two Portuguese cathedrals are National Monument, the one in Ourense is a Property of Cultural Interest and the one of Lugo joins this distinction together with being World Heritage by UNESCO, also with the Primitive and Northern Ways of Saint James.



1. Chapel of the Virxe dos Ollos Grandes (cathedral of Lugo)



2. Cathedral of Porto (Porto)
3. Cloister of the cathedral of Porto (Porto)



San Paio de Diamondi (Monforte de Lemos)

Romanesque art through monasteries

Monasteries are a fundamental element for the diffusion of Romanesque. The religious reform by Alfonso VI had a lot to do with their creation or re-foundation, since it was in this moment when the Benedictine monasticism –already settled in Catalonia and the rest of Europe– definitively settled in the occidental kingdoms of the Peninsula. In fact, it was introduced so late in the northwest of the Iberian Peninsula, already in the 12th century, that it almost coincided in time with the arrival of the Cistercian monks, equally based on the rule of San Benito, but reformists of the former ones.

Both orders had a great implementation in Galicia and Portugal. Their success and their economic management, especially in the Cistercian case, with their farm system, resulted in the **cultivation of new land**. This was especially relevant for a product: wine. Although it was already cultivated since the Roman times, the **great diffusion** and generalization of vineyards took place **in the Middle Ages**.

This section of history offers an excellent opportunity to combine a wine experience with its surroundings of villages and landscapes. The **cave sites** are basins excavated in the rock among the vineyards where, depending on the case, the grapes were crushed or pressed to obtain the wine, before the *adegas* (“wineries”) became usual in the homes. A **great concentration of these medieval wineries** can be found in **areas of wine tradition**, both in the **Galician** south and the north of

Portugal. An example is **Viana do Castelo**, with three wineries in the south bank of the Limia river: Castelo do Neiva, Subportela and Vila Franca.

The area with the largest concentration is the **Támega valley**: on the Portugese side stand out examples like **Chaves**, the ensembles of the **wineries of Outeiro Seco and Santo Estevão**, and its adjacent **Valpaços**. Meanwhile, in Galicia there is a route that joins the most relevant ones from the almost forty that have been catalogued in the towns of **Verín, Monterrei, Oímbra and Cualedro**.

This economic prosperity allowed many of these monasteries to build excellent Romanesque buildings and churches, with interesting ensembles that are maintained today. The same happened with the construction of numerous parochial churches dated from the same period.

Indeed, the Romanesque is a style that had a great diffusion all over the territory, adapting to very different environments. In the **ría of Ferrol, in Narón**, stands out the **church of the monastery of San Martiño de Xubia**, also called *Mosteiro do Couto*, one of the few Galician priories that depended directly on the French abbey of Cluny. In the southern limit of the Eixo Atlántico, and very late in its chronology we find the **church of Río Meão**, in Santa Maria da Feira. Furthermore, in the lands of **O Barco de Valdeorras** we can find the **church of the monastery of San Miguel de Xagoaza**, which belongs to the order of Saint John of Jerusalem.

One of the most remarkable churches for the singularity of both its technique and its style is the Castro de **Avelãs** in **Bragança**, the only example of Romanesque with Mudejar influence in Portugal. From the church of the former monastery it is kept the triple brick head—opposite to the other ones, usually

made of granite—with overlapped blind arches with three heights in the lateral apses and four in the central one.

Interesting **churches and monasteries** can be found in the mountainous lands of the centre of **Galicia**, the regions of Deza and Tabeirós. Taking Lalín as the starting point, some of its parochial churches stand out, like **Lalín de Arriba**, in the very city centre, or **Goiás**, barely five kilometres far from there. From there, the route continues towards others in the surroundings, all of them temples of former monasteries. In Dozón, 15 kilometres to the south, there is the **church of the feminine monastery of San Pedro de Vilanova**. In Sillega, 20 kilometres to the north, there are two good examples: **San Pedro de Ansemil**, with three naves and its curious Gothic chapel annexed and, above all, a gem like **San Lourenzo de Carboeiro**, an excellent example of the late Romanesque, already very influenced by the Gothic and with great similitudes



1. San Miguel de Eiré (Ferreira de Pantón, Lugo) / 2. Church of Castro de Avelãs (Bragança)
3. San Miguel de Xagoaza (O BarcodeValdeorras)



1. Monastery of San Vincenzo de Pombeiro (Monforte) / 2. Monastery of Couto (Narón)

with the techniques of the cathedral of Santiago, as it can be seen in the crypt that supports the front with ambulatory, with its already-pointed arcade.

For those who go from **Ourense to Monforte**, instead of taking the national highway, it is recommended to do the route through the local roads that **go along the edge of the Sil river**. In this way, you will be able to discover one of the **biggest concentrations of Romanesque art of the northwest**, the so-called **Ribeira Sacra**. There you will find, without the need of being exhaustive, the **monasteries of Santo Estevo de Ribas de Sil** (Nogueira de Ramuín) and **Santa Cristina de Ribas de Sil** (Parada de Sil) in the side of Ourense or, in the side of Lugo, **San Vincenzo de Pombeiro** and the churches of the former feminine monasteries of **San Fiz de Cangas** and **San Miguel de Eiré** (Ferreira de Pantón), as well as Santo Estevo de Atán in this same town or **Santo Estevo de Ribas de Miño** and **San Paio de Diomondi** in O Saviñao. They make up a top-rated monumental ensemble in an **astounding landscape open to the riverbanks of the Sil and Miño rivers**.



1. Monastery of São Pedro de Cete (Paredes)
2. Cloister of São Pedro de Cete (Paredes)



3. Monastery of Paço de Sousa (Penafiel)

In **Portugal**, an interesting tour is the **Rota do Românico do Vale de Sousa**, an initiative linked to the commitment to the cultural and patrimonial tourist, promoted by the DGPC (Directorate General for Cultural Heritage) and different councils of the area, such as **Paredes and Penafiel**, which were joined by other localities of the Tâmega valley since 2010. Among the **58 medieval monuments** that make up the route (churches, towers and others), we can highlight **the church of the monastery of São Pedro de Cete in Paredes**. It was built in the late Romanesque and presents Gothic additions such as the tower of the façade or the cloister. The ensemble of the **monastery of Paço de Sousa** (Penafiel) should also be mentioned, with its big three-nave church, splayed-arched façade with quintuple arcade and a beautiful rose window, equally built in the last moments of Romanesque. Besides religious architecture, **militar constructions** can also be visited in this same route, such as the **castle of Aguiar de Sousa** in Paredes, built in

the 10th century for the defence of the Duero border and later remodelled. Its tower is currently maintained.

Out of this touristic route, but very close, stands out the **church of Santa Maria de Águas Santas**, also known as **Nossa Senhora de Ó**, in Maria, recognized as National Monument since 1910. It is the heir of a former temple, and presents the peculiarity of having two different naves. Only in 1874 was allowed the construction of a third nave, the one of the southern side, finishing with the asymmetry that the temple façade had until then.

There are two excellent examples of constructions from this period with civil functionality, both residential and public. It is the case of one of the emblems of Bragança, the **Domus Municipalis**, located very close to the castle of the city. It is a pentagonal-floor construction with two heights, the lower one with a water tank and the upper one with an open room in a perimeter arcade, where the board

of city representatives would have met. Its name comes from this, "house of the municipality". The other building that stands out is one of the most symbolic ones in the city of Ourense, and occupies the centre of the old town: the former Episcopal palace, currently seat of the Archaeological Museum (temporarily closed for renovations). Although the different enlargements, Gothic and especially Baroque, surround the whole of it, the original building from 1131 is still maintained, complete and practically unaltered. It is made up by two floors and two

wings, open to a cloister. Its first big remodelling, still in the 12th century, consisted of a winery where the bishop could store the in-kind rents that the inhabitants of his territory had to pay: cereals and especially wine.

While the most powerful figures in Galicia at the time were the big monasteries and the bishops, with their important possessions and estates, in Portugal there was a different context, since the kings tended to limit the ecclesiastical power.

Did you know?

"The first Portuguese kings did not hesitate to confront the bishops, even if they risked being excommunicated because of it. When king Sancho II claimed the estate of Porto, which was in the bishop's hands since its donation by Dona Teresa, the consequence was not only the excommunication: he was also removed from the throne by order of the Pope. Alfonso III, his successor, gave their privileges back to the church, but this did not avoid him to be excommunicated too (only in his deathbed was he forgiven) by the bishops of Porto, Coimbra and Braga, who complained that the king had favoured the concelhos ("town halls") over the ecclesiastical estate. An example of this is the exemption that the king gave to Gaia in 1255 –even if both localities were separate, the exemption of Vila Nova had to wait to Don Dinis in 1288."



Domus Municipalis ("municipal house") (Bragança)

An example of this wish to maintain the strength of the Royal land of Portugal was the implementation of the *inquirições*, a control system over the estates that sought to discover which privileges were at the basis of the concessions, and to find out if the lands that should belong to the king himself were being usurped.

“Besides these royal attempts, the great centre of conflict came from the citizens themselves and their councils”

In the Galician cities, the greatest instability that bishops had to face did not come, as in Portugal, by the hand of the king. It is true that monarchs founded, especially during the second half of the 12th century and first half of the 13th, several villages in order to counteract the great power of the religious lords, as the case of Monforte in 1199 and Sarria in 1228. The process was not always easy, as the example of Monterrei shows: king Alfonso IX had to yield on his pretension of creating the royal village due to the pressure of the rich monastery of Celanova, which had founded Verín in 1183, although this did not happen with his grandson Alfonso X, who reached this goal one century later. The desired effects did not happened either in the coastal villages, since the all-powerful archbishop of Compostela got all the rights over them, such as the case of Pontevedra, founded in 1169. Only in A Coruña, although through the payment of a rent to the archbishopric, could a large royal port be established, with exemptions in 1208 and 1210. Ferrol followed this at the end of the century.

Besides these royal attempts, the great centre of conflict came from the citizens themselves and their councils, who repeatedly tried to get rid of the estate of bishops, in order to depend on the Royal lands. The cities of Lugo, Ourense and Santiago reached this goal, but always for a short time: finally, the temporary arrangements of power lead to an agreement between the monarch and the bishops, where the cities were returned to their former religious lord.

But conflicts did exist, and they were not always docile: in the case of Compostela, the scenery was the castle of the Rocha Forte, property of the cathedral and which controlled the way out of the city towards the coast and its ports. In 1309 the council refused to accept Berenguel de Landoira as archbishop; after several months where he was not allowed to enter the city, he took advantage of the arrival of some negotiating emissaries of the council, ambushing and killing them, and in this way being able to get the estate of Compostela again. The opposite happened in Ourense one century later, in 1421: a popular uprising ended up with the death of the bishop Francisco Afonso, drowned in the Miño river.

In other occasions, curious as it may seem, the greatest headache for the bishopric authority came by the hand of religious institutions. This happened in the case of Mendicant orders (Dominicans, Franciscans and their feminine order, the Poor Clares), which settled in the different Galician and Portuguese cities since the beginning of the 13th century. Opposite to other monastic orders, Benedictines and Cistercians, the Mendicants preferred to settle in cities, and were very oriented to predication. Their rise

and power of attraction among people provoked great rivalries from the side of parochial churches and bishops, who saw them as an unexpected competition. These confrontations,

especially with the Franciscans, went as far as to have some truly intense episodes.

Did you know?

“The first city that the Mendicants settled was Compostela in 1215, and was also where the first protests were held. The canons of the cathedral complained to the Pope that the sermons of the friars emptied the church. In 1254 the Pope sentenced that they could not preach during the masses or the holidays of the cathedral. In Porto, the reluctances happened even before of their definitive settlement. In 1233 they got some lands in order to build their convent, but the continuing quarrels with the bishop avoided them to settle, through a papal sentence, until 1244. The most serious case happened in the last years of the century, in Ourense: at other point of the revolt of the city against their lord bishop, the Episcopal militias, accusing the friars of sheltering the rebels, attacked and set fire to the convent. This ended up with the bishop and the clergy of the city being excommunicated, and obliged to reconstruct the building, now uphill, in the outskirts of the city”



Statue of king Alfonso IX (Sarria)



Gothic architecture

The arrival of the **Mendicants meant the definitive introduction of the Gothic**, a new architectural style that had taken its first steps in the Cistercian monasteries and through the Way of Saint James. Although neither in Galicia nor in Portugal did this style have a presence as generalized as the Romanesque, there are good examples and ensembles of it.

Especially **the convents and churches of the Mendicant orders** stand out, since they were the ones that helped to its spread in all its splendour. It is the case of **San Francisco de Ourense**, with its cloister with an incredibly rich decoration, with 63 arches with double columns and each of them with a different capital; **San Francisco de Lugo**, whose rooms currently house **part of the Provincial Museum**; **San Domingos de Bonaval** in **Santiago de Compostela**, with a three-naves church, in opposition to the common structure with just one; **São Domingos de Vila Real**, currently seat of the cathedral of the city; or **Santa Clara and San Francisco** in **Porto**, very modified in the inside by a rich Baroque remodelling.

Pontevedra is special for the relevance of its ensemble, where convents of the three families meet: Dominicans, Franciscans and Poor Clares. The wealth of this city came especially from its port activities, linked to the trade of wine and salting, and it was increased since 1467 with the creation of a 30-days long *Feria Franca* by king Enrique IV. This explains the demographic growth, which forced to successively enlarge its walls, as well as the settling of the three convents. From the one of **Santo Domingo**, currently **part of the Archaeological Museum of Pontevedra**, only the interesting ruins of the head of the church are maintained,

with the five apses saved from the demolition process in the decade of 1870, when also the archbishopric towers from the 13th century—a symbol of the ecclesiastical power over the city—were demolished. However, the churches of the Franciscans and the Poor Clares are maintained.

There is also a great number of **churches** built following the new style, especially in villages and cities of the **coastal stripe**. It is the case of the **church of Santiago** in **A Coruña**. Near, barely 20 kilometres far from there, the urban ensemble of Betanzos stand out with good examples of this



1. São Domingos cathedral (Vila Real) / 2,3. San Francisco de Ourense (Ourense)

period. It is also worthy to move to Noia, 30 kilometres west of Santiago, in order to visit the **churches of San Martiño and Santa María a Nova**. In Pontevedra there is **Santa María a Maior**, defrayed by the most influent guild of the city, the fishermen. Although the Renaissance influence already starts to be clear, especially in its façade (it was not in vain that its construction started in the 16th century), the architectural ensemble is still heir to the Gothic tradition.

Far from the littoral, 15 kilometres far from Verín, there is a rural church of this same style: **Retorta**, in Laza. Very close, in the first walled enclosure of Monterrei, and at the foot of the tower, there is the **church of Santa María de Gracia**.

In **Portugal**, the new style had an **important diffusion**, with very interesting examples. Among them, the **igreja matriz**, currently cathedral, of

Viana do Castelo, built between 1400 and 1433, with a three-naves structure and a very ornamented façade, framed by two towers. Another example is the **church of the monastery of Leça do Balio** in Matosinhos, heir to a former congregation of Visigothic roots. Rebuilt in the decade of 1330, it constitutes an interesting example of fortified religious architecture, whose crenelated tower of Romanesque tradition is not unaware of its belonging to the Order of Saint John of Jerusalem, community to which it was handed over at the beginning of the 12th century by Dona Teresa, and which had its first home here in Portugal.

The **urban centres of Barcelos and Guimarães** stand out, together with some important remodelling works in the city of **Porto**.

In the case of Barcelos, the tour can begin in the collegiate church. It is a construction from the 13th century



1. Principal church Viana do Castelo

2. Church of Leça do Balio (Matosinhos)

3. Principal Church (Barcelos)

with a main façade still Romanesque but pointing out to Gothic traces in the inside, divided into three naves with pointed arcades. South of this church, towards the river, one can find the ruins of the **former palace of the Counts of Barcelos**, a county created in 1298 by king Dinís, the first one awarded after the Portuguese independence. The palace was built at the beginning of the 15th century by Afonso, the bastard

son of João I of Portugal, eighth Count of Barcelos and first Duke of Bragança. At the time, it was thought as a hybrid between palace and castle, from which only the ruins of the residential part with its characteristic chimneys, but not the tower, are maintained, due to the damages caused by the earthquake of Lisboa in 1755 and the subsequent abandonment. The demolition of the ruins was even ruled, something that



Medieval bridge over the Cávado (Barcelos)

never happened. They are currently consolidated, and **house an outdoors archaeological museum** that, among other pieces, includes the Cruz do Galo, where the famous episode of the resurrected cock that created the characteristic symbol of the city, and even of Portugal, is narrated. The **pelourinho** is located between the church and the palace, of hexagonal shaft, and dates back to the end of the 15th century. The last building of this space, and almost in front of the collegiate church, is the **house of the Pinheiros**, equally Gothic and with its façade framed with two towers. The ensemble is completed with the **medieval bridge** on the Cávado river, built in 1320 and which allowed the entrance to the walled enclosure, from which the **Tower of the Porta Nova** is currently maintained, with its corresponding access.

These same defensive needs lead to the construction of the **Fernandina wall in Porto**, called like that for being finished under the rule of king Fernando. The former wall, from which a small section next to the head of the cathedral still remains, was not enough to protect a growing population, something that motivated the construction of the new one, which covered a considerably bigger area. Although a great part was demolished in the 19th century, some sections and towers are still maintained, as well as one of the **doors, the one of Carvão in the riverbank**. Also Gothic is the **former Casa da Câmara**, next to the cathedral and attached to the old wall. From this building, where representatives of the 24 trades of the city used to meet, only the foundations are maintained, on which a contemporary construction was built as an urban viewpoint.



Tower of the Porta Nova (Barcelos)

Guimarães has an interesting Gothic civil building, the former **paços do concelho**, with the arcade with pointed arches that communicate the squares of São Tiago and Oliveira. It also has interesting **religious constructions** in this style, specially the **church of Santa Maria da Oliveira**, with its peculiar façade with a retable-arch that overlaps another one, identical, where the access is opened. It is built in the site of the former monastery, founded by Mumadona Dias, who created the city. In this same square there is the **padrão do Salado**, a Gothic shrine, commemorative of the battle where the troops of king Afonso IV of Portugal took part. **The convents of San Francisco and Santo Domingo** are found, as usual, out of the walls of the city, and both had to be moved in order to enlarge the wall, and then rebuilt around 1400, although they underwent important modifications in modern times. Also from the beginning of the 15th century is the ducal palace, in the vicinities of the castle. Just as the

palace of Barcelos, its construction was ordered by one of the richest men of Portugal at the moment, the first Duke of Bragança, Don Afonso. It has a French inspiration, has four towers and the walls between them enclose a Gothic cloister. The building, despite its majesty, was practically abandoned when the dukes moved their residence to the palace of Vila Viçosa in the Alentejo. Restored since 1933 as the official residence for the Portuguese government, a part of its inside can be visited and among its collections stand out valuable tapestries.

It should not be forgotten **the chapel of San Juan in the cathedral of Ourense**, the best example of the Galician flamboyant Gothic. It was built at the end of the 15th century, after the fights to get the control of the city between the Count of Lemos and the Count of Benavente who, defeated, had to undertake the repairs of the flaws in the northern façade of the cathedral.



Church of Santa Maria Nossa Senhora da Oliveira (Guimarães)



Castle and Palace of the Dukes of Bragança



Surroundings of the Castle of Monterrei (Verín, Monterrei)

Castles and fortresses

There are also many castles that were modified in this period, as a result of their **adaptation for residential uses**. The clearest example is **Santa Maria da Feira**. Born to secure the border at the south of the Duero against the Muslim troops in the Reconquest times, it gave rise to an important settlement at its foot, where since 1117 the celebration of the fair that gives it its name was started. With the loss of its defensive condition, it was remodelled in 1448 to adapt it to a palace, residential function, including many elements of Gothic architecture that gives it its characteristic look. It was declared National Monument in 1910.

Some of these castles were **born as border** garrisons after the Portuguese independence, as the case of the ones in **Chaves and Monterrei**, adjacent to Verín, or the one of **Bragança**, town that got its exemption by king Sancho I in 1187, and in whose citadel we can find the **Homage tower**, an elegant 33 metres-high Gothic construction.



Castle of Santa Maria da Feira (Santa Maria da Feira)



Castle of Bragança (Bragança)

Others would work as **defence and vigilance of strategic routes** (such as the **castle of Sarria**, over the Way of St. James), or the path over the rivers. This happens in **Mirandela**, as its monumental bridge on the Tua river shows, and in **O Barco**, with the **tower of O Castro** watching the place where the former crossing boat over the Sil river was placed, and around which the new village would end up being assembled.

Opposite to this defensive and strategic function, the **castles in the hands of aristocrats** show a symbolic component, to mark the power of the lord. This happens in the **castle of Monforte de Lemos**, which keeps

its palace enclosure together with the impressive, 30 metres high Homage tower, and two other towers together with some stretches of the wall of the medieval perimeter, which made up a true fortress-village in the hillside. Just like the case of **Monterrei** after the creation of the county, where the former Homage tower, the one of the *Damas*, is attached to the count palace with its characteristic arcades.

Such remodelling clearly points to the relevance of the estates whose jurisdiction was exercised from these castles: the counties of **Monterrei and Lemos**, this last one undoubtedly one of the most powerful ones in the whole medieval and modern Galicia.



Castle of San Vicente do Pino (Monforte de Lemos)



Porta do Sto Atonio do Castelo (Mirandela)



Bridge over the Tua (Mirandela)

Politics at the end of the Middle Ages: game of thrones

Nobility was becoming increasingly relevant over the years. In the 14th century and especially in the 15th, the different Castilian kings ended up giving great privileges to these aristocrats, who supported a great part of their power. Opposite to the weakness of the Castilian kings, the House of Avis was especially strong in Portugal. Wars, alliances and new dynasties were the main characters in a power game where even Galicia came to be, for two years, under the Portuguese king's control.

In 1351 Pedro I ascended the throne of Castile. His half-brother Enrique also proclaimed himself king, after being recognized by part of the Castilian nobility and even had the support of France. Oppositely, the Galician aristocracy –with the exception of the archbishop of Compostela, who would be murdered– were favourable to king Pedro, who sought for international support in Portugal and England. Despite some battles that favoured Pedro, the Castilian cities refuse to recognize him as their king and, on the way to Toledo, his stepbrother Enrique confronted and killed him. We are in 1369: Enrique II of Trastámara would be, from this moment on, the new monarch, although not the whole kingdom would accept his authority. This stayed until 1371, when an offensive by Enrique in Portuguese territory obliged Fernando to step back and abandon Galicia, which was

again and definitely under the Castilian king's command.

“The most interesting part of the peace treaty that was signed was the union of the heirs of both kingdoms, Castile and Portugal”

A decade later, a new alliance between English and Portuguese was carried out, but frustrated by a military campaign of Juan I, the new king of Castile. The most interesting part of the peace treaty that was signed was the union of the heirs of both kingdoms, Castile and Portugal. The succession war came up soon: after the death of Fernando I, the widowed queen stood up for her daughter Beatriz, who, according to the agreement, would have to marry king Juan I of Castile, an option that



the Portuguese aristocracy disliked. Despite having gained some battles in Portugal, Juan of Castile had to face Juan of Avís (illegitimate son of Pedro I of Portugal, and called like that for being master of the Portuguese military order of Avís), who had been recently proclaimed king by the Courts. In this battle, which took place in Aljubarrota (Leiria) in 1385, the Portuguese troops overwhelmingly defeated the Castilian ones, ensuring that Portugal would still be an independent kingdom.

With the Castilian defeat, a chapter that marked the future Portuguese international alliances was opened. Juan of Ghent, son of the English king and son-in-law of Pedro of Castile, claimed the Castilian throne. He arrived at A Coruña in 1386 and, with a certain support in Galicia, installed his court temporarily in Ourense. He did not fulfil his aspirations to the throne

but once in Portugal, where he crossed with his reduced troops due to an outbreak of plague, his daughter Filipa of Lancaster –or Lencastre– married the Portuguese king. This marriage was agreed in the Windsor Treaty, which also sealed a commercial agreement between England and Portugal. This laid the foundations for a great part of the activities of the English *armazéns* in Porto, where the great wine production of the Duero started.

A period of political stability and economic prosperity was thus opened for Portugal. One of the consequences was a series of maritime expeditions, in large part captained by Henrique or *Navegante*, the youngest son of the kings. It was then when, apparently, the Açores archipelago was discovered, and the navigation towards the south of the African coast was started.

Did you know?

“One of the fundamental pieces of this maritime expansion was Ceuta, conquered by Portugal in 1415 and which remained a Portuguese city until two centuries later. This had a curious incident in the north, in Porto: according to the tradition, the king would have asked the inhabitants of the city to hand over all their provisions to the naval fleet that left to conquer Ceuta. Only the waste of the livestock was left for the people of Porto, including the guts, which the city had to eat, giving rise not only to one of the most typical recipes of the local gastronomy, but also to the name of ‘tripeiros’ (from the word ‘tripa’, “guts”), with which the inhabitants of Porto are also known in our days.”



Fortaleza Tower (Sarria)

The Irmandiños

With the great power that the Galician aristocrats had accumulated, some of the most famous abuses were carried out at the end of the Middle Ages by these laic lords. Among the most known there were the ones derived from the **encomienda**, the protection that these aristocrats “offered” to monasteries and churches, proclaiming themselves their defenders, in order to take their possessions and rents with impunity. Despite their repeated complaints to the monarchs but these, weak as they were, could not control their abuses. It is true that many of the monasteries had few of the splendour of the past: in the documents of the time it was very common to see testimonies of how the abbots and monks wasted the goods of the monasteries, did not pray and had lovers and *barraganas* (“concubines”) living with them. Neither the nuns resisted to this squandered life. Despite this, it is easy to imagine that the ordinary people had to suffer still more intense abuses due to their defencelessness.

This was the breeding ground for an **uprising against the great lords**. This was the **revolt of the Irmandiños**, which took place between 1466 and 1469. Their biggest motivation was to do justice and fight the evident abuses of the great lords that had substituted the former Galician aristocracy after the ascension to the throne by Enrique II. The high aristocracy was their main objective, both the laic and the religious, since the bishops, like the one of Ourense, and especially the archbishop of Santiago, had behaved like the great lords they were. All the diverse social sectors took part in the revolt, and not just the peasants or the petite-bourgeoisie: they also had

the support of part of the church and even the canonry of Compostela itself economically helped them.

The action of the Irmandiños was organized and not just spontaneous, trying to follow a criterion based on “doing justice” in the name of king Enrique IV. The most numerous actions were based on the **destruction of the most visible and symbolic element of the power of the lords, their castles**. Around 130 were torn down in Galicia, while many of their owners decided to take refuge in Portugal, waiting for better times.

The change in fortune for the Irmandiños



started in 1468, when the monarch signed a peace agreement with the nobility. The noblemen affected by the revolt, commanded by Pedro Madruga, re-organized themselves, leaving the continuing confrontations among each other in order to fight the common enemy. They came back from Portugal

and got the support of the archbishop of Compostela, Diego Fonseca, and his troops, with whom they **definitely defeated the Irmandiños in 1474**. Many of the castles had to be re-built again, in retaliation, by the same people that had demolished them.

Did you know?

“Among the demolished castles of the moment there was the Rocha Forte in Santiago, but also the fortresses of the bishop of Ourense, both the Castelo Ramiro in the outskirts of the city and his own castle. Indeed, the huge current building was even bigger up to this moment, and was surrounded by an ensemble of bastions (as the name that appears in the medieval documents shows: the paços, torres e curral do bispo, “palace, towers and farmyard of the bishop”), some of which were demolished by the Irmandiños.”

THE MODERN TIMES





Introduction

The Modern Age is a moment of deep changes and social and cultural transformations that explain the move from the Old Regime towards the contemporary world. It is a slow process that did

not happen simultaneously in the whole territory. The facts that set the starting point of modern times are the taking of Constantinople by the Turks, the invention of the printer, the bureaucratization of society, or the emergence of new ideals.

In the territory of the Euro-Region Galicia and North of Portugal one can contemplate the splendour of Baroque, one of the artistic styles that has left the most and the best examples. One can also enjoy the architectural richness of the numerous pazos that are still maintained, or the fortifications built in strategic coastal areas.

The modern Galicia

The Modern Age starts in Galicia at the end of the 15th century with the arrival of **Fernando de Acuña**, whom was given the title of Governor and General Captain. His mission was to pacify the rebellious Galician nobility. With him, it was initiated what some people call the **taming and castration of Galicia**. The situation that he found was a territory where **most of the people lived in the rural world**, and where the cities acted as centres that ruled over their surroundings.

Some remains of the so-called **plateresque style** can still be appreciated in the **streets and squares of Galicia**. This is a variation of Gothic that was born in the Catholic Kings' times, and which left monuments such as the **Hostal dos Reis Católicos in Santiago de Compostela** or the **basilica of Santa María la Mayor in Pontevedra**.

Meanwhile, in **Portugal**, there was **peace under the rule of the Avis**, what allowed the country to focus on the exploration of new territories. The real revolution was the appearance of the **Manueline style**, a peculiar evolution from flamboyant Gothic that had a great diffusion in the north of the country. Some of the best examples of this style are found in **Vila do Conde**, such as the **church of Azurara**,

the convent of Santa Clara or the main church of São João Baptista. This church, one of the gems of the Manueline style, declared National Monument in 1910, preserves one chapel of its transept dedicated to **Nossa Senhora da Boa Viagem**, whose construction was ordered by the fishermen guild and which is one of the oldest examples of this style that are kept in the north of Portugal.

A good example of civil architecture of this style in Portugal is the **Casa dos Costa Barros in Viana do Castelo**. Most of the building that is maintained nowadays is from a later time, but there is also an interesting window of Manueline style that embellishes the ensemble.

When **Isabel I of Castile died in 1504**, the whole crown fell silent. The twenty years of government of the Catholic Kings had been a period of stability, but the situation that appeared now was a mystery. There was neither a male heir, nor a candidate whom all would accept. Her widower, Fernando of Aragon, was designated regent but without almost any ability to intervene in the important matters. It was then opened a **power vacuum, and confusion and anarchy became generalized**.

In 1517, a young servant of the Burgundian court who could barely speak Spanish arrived in the country. His name was Carlos, and his destiny was to create one of the most important empires in the history of mankind. His beginning, however, was not easy, since he had to face two important

revolts, the Brotherhoods in Aragon and the Communities in Castile. Galicia, which was part of the crown of Castile, was not the main scenery of these conflicts, but was not indifferent to them either. The memories of the Irmandiño movement and the later repression were still very alive. If **Carlos I was the emperor of a wide empire**, his son **Felipe II became the king of the hugest monarchy that the world had ever witnessed**. As he himself would say, "the sun in my dominion never sets".

After Felipe II's death, he was followed by his son **Felipe III**, a man not really interested in the governmental work, who gave up a large part of these tasks in the hands of a favourite, who was known by the name of valido. This period meant the crisis of a system born in previous times. The country was not able to keep its situation at an international level, the defeats followed one another, and, internally, the population descended and so did the agricultural production. The following kings, Felipe IV and Carlos II, did not have better fortune. Because of this, the **17th century meant a crisis period for Spain**.



1. Hostal of the Catholic Monarchs (Santiago de Compostela) / 2. Santa María la Mayor (Pontevedra)



Manueline window (Viana do Castelo)



Principal church of São João Baptista (Vila do Conde)

From the Iberian Union to the house of Bragança

In Portugal, the Avis dynasty came to an end after the death of Sebastião I. The **vacancy in the Portuguese throne opened a new period of instability and mysteries**. There were many candidates to the empty sceptre, but one got to impose him over the others. It was Felipe II, who was then king of Spain, and whose rights over the Portuguese throne were the result of a marriage policy of the reigning houses of Castile and Portugal. The **peninsular territories that were left under the rule of Felipe II**, once he was **crowned as king of Portugal**, were known as Iberian Union, a political project that let them keep their autonomy in legal and fiscal matters. The **breaking of this common project** took place in 1640 with the so-called **Portuguese Restoration War**, whose confrontations continued until the Treaty of Lisbon in 1668.

The end of this fight marked the beginning of a **new dynasty**, the house of Bragança, with which the country ventured to **economically exploit the extra-peninsular territories**. Brazil deeply entered the Portuguese history, with important gold reserves, which allowed Portugal to **come out of the post-war period in the last quarter of the 17th century and to emerge with a great impulse**.

Galicia and the North of Portugal became one of the most important sceneries during this fight, due to their proximity. The starting point was the **raia** ("line"), where there was already a defensive line with the fortresses

usually displayed in parallel. For this reason, **with the outbreak of the confrontations**, what happened was the **fortification of the already-existing castles**. This happened in Tui and its neighbouring Valença do Minho, or in Chaves and Monterrei. Together with the remodelling of former structures, **new coastal forts** were also re-built, such as the one in **Vila do Conde, Nossa Senhora da Assunção**, also known as **São João Baptista**, or the **Fort of Santiago da Barra in Viana do Castelo**, Both built at the beginning of the 16th century and greatly modified at the end of this century and the subsequent one.



Castle of Bragança (Bragança)

The decline of the Austrians and the arrival of the Bourbons

The **death without heirs** of the last Austrian king, Carlos II, turned the **Iberian Peninsula into a dispute scenery between the big international powers**. It was the so-called **Succession War**. One of the most interesting episodes took place precisely in front of the Galician coasts. It was known as the **battle of Rande**, in the entrance to the ría of Vigo, where the Hispanic-French fleet sought for refuge, chased by the English.

Once the war was finished, the victory of Felipe V opened a new dynasty, the Bourbons, which extended to Spain many of the reforming ideas of the French court. Their reign, one of the longest ones in history, marked the first half of the 18th century in Spain. It was a period of reforms and changes, where they fought to make way into new worlds, and when the country was already aware that it did no longer possess the main role that it had in the past. The relations with Portugal, which is also living a reforming and liberalizer process, become normalized. The success of these reforms was very variable, as it was its chronological scope. The death of Felipe V and the ascension to the throne of his son, Fernando VI, marked a new period for the country's politics.

The Bourbons in Spain and the Bragança dynasty in Portugal made **the 18th century a moment of change and continuing growth**. In the second half of the century the reforming policy was revitalized in Spain by the hand of Carlos III, the mayor of Madrid, and in Portugal with the government of Marquis of Pombal, minister of José I. But soon, detractors who wished that the situation came back started to appear, taking advantage of the death of Carlos III in Spain and of José I in Portugal to stop the reforms that had been started. This is why the situation that Napoleon found was one with **two countries in a divided society, governed by two monarchs**, Carlos IV and João VI, who lacked a **clear and defined policy** like the one of their predecessors.



Did you know?

"It is said that remains of the convoy made up by nineteen Spanish galleons, escorted by twenty-three French war ships, which carried one hundred and eight millions of silver and gold pieces, together with other precious gems with which Felipe V was going to finance the Succession War, can still be found in the ria of Vigo. Bureaucratic delays allowed the arrival of an English-Dutch fleet that, after the battle, got to take barely forty million pieces."



Palace of Mateus (Vila Real)

The pazos: great jewels of the Galician-Portuguese culture

The history of these years is also the **time of the *fidalgos***, noblemen who fought to find a place to ascend in society, and to legitimate their position. With this aim, they invented lineages and mythic bloodlines, and built houses that imitated the ones of the nobility, which is the class that they wished to join. The pazos are a kind of architecture that exemplified like no other the values and aspirations of their producers.

The **Galician and Portuguese geographies** are **sprinkled with many examples of this type**, to the point that it is difficult to find a place where there is none. In spite of this, there are some areas where the pazos proliferated in a greater way. This is the case of **Vilagarcía de Arousa**, head of an area, the **region of Salnés**, which in modern times underwent an unprecedented growth, what gave rise to a series of highlighted families. The presence of these pazo-building noblemen is appreciated at its best in these lands, and this is why so many examples have made it to our days.

The first known pazo is the one of **Rubiás**, whose construction was ordered by García de Caamaño, who is also assumed to have founded the city itself. In the 18th century, over this building from which there are barely any remains, another one was erected according to the new taste. From the current ensemble, the common resource of the lion as an iconographic symbol stands out, as well as its cared gardens and its sundial.



Pazo of Bóveda (Monforte de Lemos)

In 1545, Álvaro de Mendoza and Sotomayor, member of another of the big families of the area, ordered the construction of the **Pazo de Vista Alegre**. Its position was privileged, since it allowed to control the whole perimeter and had the port at its foot. It is currently inserted into the urban route. A convent was added to the initial construction, attached to the pazo through a passage arc, and closed with a perimeter wall that gives the enclosure the characteristic image that presents nowadays. Other pazos of the area that are worth a visit are the one of **O Rial**, characteristic by its chapel and transept, or the ones of **Sobrán and Pardiñas**, from the end of the 15th and 16th century, respectively.

Through the whole **Galician geography** one can find many more, linked to the big families of the time. Among the best examples there are pazos like the one of **Tor in Monforte de Lemos**, the one of **Bendoiro in Lalín**, or the one of the **marquises of Bóveda in Lugo**. In **Portugal**, one of the best examples is undoubtedly the Palácio de **Mateus in Vila Real**, an excellent example of civil Baroque,



Pazo of Tor (Monforte de Lemos)

attributed to the architect Nicolau Nasoni, who built the dwelling in the decade of 1740 and to which an equally-Baroque chapel was added. The ensemble was completed with the building destined to be the winery. Lastly, the **site of the Counts of Resende in Vila Nova de Gaia** also stands out.



Porto wine cellars (Vila Nova de Gaia)

The caves

Discoveries also brought consequences. **A commercial bourgeoisie showed up**, and with it, new tastes and behavioural patterns. The importance of the commercial activity was decisive and can still be observed in many of the cities of the Eixo Atlântico, such as **Porto or Vila Nova de Gaia**, where the **Companhia Geral da Agricultura das Vinhas de Alto Douro** was born. Both cities are a good example of how the economic activity could alter the urban appearance.

Vila Nova de Gaia is currently associated in a generalized way with the caves of the big wineries of Porto, but just as few know that their origin is located in this period, and more specifically in the decision of the Marquis of Pombal of toughening the conditions for wine exports. This emerging wine trade had, at first, a complementary importance with the rest of the economic activities that were developed, but in the 20th century one could already talk about a true specialization. This is the **origin of wineries as famous as Calém, Sanderman, Ramos Pinto, Real Companhia Velha, Offley or Ferreira.**



Real Companhia Velha (Vila Nova de Gaia)



Calém winery (Vila Nova de Gaia)



New forms of government

Not only a new social class emerged in the Modern Age, but also **new forms of government**. The distancing of the kings brought a new necessity: to create institutions or people where they could delegate the daily governmental tasks that they could no longer take care of. **The figure of the *corregidor*** ("city councilman") appears, a representative of the king in the cities, which was common to Galicia and the north of Portugal. Despite its importance, it barely left any architectural examples. An exception would be the **Casas Reales de Cimadevila o del Corregidor in Ourense**, which were located in the numbers 16 and 17 of the current square of the Corregidor. The dedicatory inscription is maintained from the original building, where one can see the shield of the Catholic Kings and which is now placed in a 19th century façade.

The **councils**, as meetings of the most standing inhabitants of the city, **gained strength** and weigh both in **Galicia** and in **Portugal**. One of the best examples of this kind of architecture are the **Antigos Paços do Concelho de Viana do Castelo**. This building joins Gothic characteristics with influences from the Mannerism.

"The councils, as meetings of the most standing inhabitants of the city, gained strength and weigh both in Galicia and in Portugal."

The outer part is made of solid stonework and shows a certain similarity to the former paços *minicipáis* of Guimarães.

Galicia, which at the beginning of the Modern period was one of the most difficult territories to pacify and to subdue, had also essential institutions such as the **Royal Audience and the General Captain**. Both had their seat initially in **Santiago**, but in the last quarter of the 15th century were moved to A Coruña, where they lacked a fixed seat until the construction of new facilities in 1748. This building is the currently occupied by the **General Captaincy of Galicia**, which came to us without important modifications apart from the necessary ones to adapt its use to the needs of the 20th century.

But not everything was good government and consensus throughout these days. There were numerous moments when



1. Paços of the Council (Viana do Castelo)
2. Royal Houses of the City Councilman (Ourense)

3. Paço of the Távoras (Mirandela)

the society bust into unrest. One of the sceneries of this episode can be observed in **Mirandela, in the Paço dos Távoras**, built at the beginning of the 16th century and remodelled in a Baroque style in 1709. After being

confiscated from the family by order of the king, it was left abandoned until it was bought by the Câmara Municipal of Mirandela, which has now its seat there.



Ethnographic heritage: the hórreos

At an economic level, something that changed the **landscape of the Galician and Portuguese fields** happened, and above all, something that **changed their diet**. It was the diffusion of a new cultivation that arrived from overseas: corn. Its introduction allowed an increase in production and, consequently, a growth of population, but it also created the necessity of having a place to store it.

One of the **most characteristic elements of the ethnographic heritage was born**, a raised granary known as **hórreo** or **canastro**, also called **espigueiros** in some areas of Portugal. Interesting examples of this kind of constructions can be found through the whole territory. Since it was popular architecture, they were adapted to the construction materials of the area, and also to the characteristics of the agricultural production. To compare the **hórreos** of the different areas, it is recommended to visit the ones of the **Galician Rías Baixas, the ones in Ourense and the ones in the north of Portugal**. You will find a big contrast, specifically, between the ones built in the **ría** of Pontevedra and the ones of Santa María de Feira, for instance.



Galician hórreo



Reformation and Counter-Reformation: the Baroque

The appearance and diffusion of the printer is a fact that characterizes and differentiates the culture of the modern world from former periods. The possibility of printing several copies gave rise to the birth of the world of books, and a certain democratization of culture, which was no longer an exclusive heritage of the ecclesiastical communities. The first printer of Galicia, and one of the oldest ones of Spain, was located in Monterrei, very close to Verín. It was there where the first Galician incunabulum took shape, the *Missale Auriense*, which is currently kept in the museum of the cathedral of Ourense.

Together with the taste for books and the quick diffusion of ideas, Europe was shaken by the ideas of an Augustinian monk, **Lutero**, who **preached from Germany for a radical reformation of the church**, which must leave their earthly power behind, and focus again on the spiritual part. The diffusion of these thoughts provoked a reaction from Catholicism that was agreed in the Council of Trento. It is the so-called **Counter-Reformation**, characterized by a **reaffirmation of the Orthodoxy and the Catholic faith**, and which gave **rise to an artistic style, the Baroque**.

Baroque was a reaction against the Protestant reformation: if this stood out for a simplification of the cult and the architecture, now a reaffirmation of ostentation and ornamentation was produced. It is one of the artistic styles that has left the most and best examples through the territory of the peninsular northwest, what proves the success of the counter-reforming spirit of this geographical area.



Missale Auriense (cathedral of Ourense)



Obradoiro Square (Santiago de Compostela)

Baroque in Galicia

Baroque was **strongly spread** in **Galicia** during the **17th century**, being **Santiago the main diffusing and creating centre**. The image that is currently transmitted from this city, this "sea of stone", is the result of the importance that Baroque architecture had in the city. In a first phase, between 1650 and 1750, the privileged classes nobility, chivalry and clergy, began building big stone buildings that contrasted the traditional popular architecture, mostly made of pallabarro ("adobe") and wood.

The introduction of Baroque in Santiago started in the monastery of **San Paio**, which remodelled the façade that gave access to the **Quintana square**, and finished with the construction of the **façade of Obradoiro in the cathedral**, and the **palace of Rajoy**. Throughout this period, the city gathered the most outstanding Galician architects, who left greatly valuable examples. Among many other constructions, Domingo de Andrade was the author of the cock tower of the cathedral, the Baroque façade of the convent of San Domingos de Benaual, the house of the Parra and the Casa de la Conga.

The church of the **Compañía de Romay**, also dated back from this period, is an excellent example of adaptation of the characteristics of Baroque to the traditional **architectural austerity of the Jesuits**. **San Martiño Pinario** also underwent an important remodelling in this period, by the hand of Fray Gabriel de las Casas, the best representative of the **Classicism of Compostela**. Another architect that had his own personality within the general characteristics was Simón Rodríguez, who opted for the so-called

Baroque of plaques, of which there is an excellent example in the **façade of the convent of Santa Clara**. But it was especially Fernando de Casas y Novoa the one who took this style to its highest peak with the monumental façade of the cathedral.

Given the diffusion that **Baroque** had in **Galicia**, one of its main characteristics was the **adaptation to the materials and characteristics of the environment**. This is the reason why the council of **O Barco de**



San Martiño Pinario (Santiago de Compostela)

Valdeorras has a singular nature. Among the examples that have reached our times, it should be highlighted the church of San Clemente in Cesures, the chapel of Éntoma in San Xoan, the church of San Martiño in Viloira and the chapel of San Sebastián in Xagoaza. The use of the local raw materials is very well appreciated, in

opposition to the majority use of granite stonework in the urban Baroque, and even in wide areas of the rural world. Among these, the ashlar walls of San Clemente de Cesures stand out, as well as the masonry in the chapel of Éntoma. The main characteristic is the slate roofs.



San Martiño Pinario (Santiago de Compostela)



Church of Sta Baia de Arealonga (Vilagarcía de Arousa)



House of the Raio (Braga)

Baroque in Portugal

In Portugal, Baroque was a style with a **prominent diffusion**, which spread across places that Mannerism had already reached in a way or another. This style **spread since the end of the 17th century until the 18th century**, and an intense, constructive activity, both religious and civil, turned **Porto in the capital of the Portuguese Baroque**. An architect strongly stood out in this moment, the Italian Nicolau Nasoni, who made numerous buildings, such as the face of the church of the Misericórdia and the ensemble of the Clérigos, with its outstanding 75 metres high tower. In Matosinhos, he also remodelled the Igreja Matriz, which came from the Renaissance period and which adapted itself completely to the new Baroque taste through a rich ornamentation where gold prevailed. But it was, undoubtedly, in the *façade*, where the features of the monumental Baroque of Nasoni were best noticeable

Besides the works where he took part directly, his influence is visible in other ones of the period. We can see **religious architecture** in the different **reforms of the cathedral**, the **church of the Terciarios del Carmen** or the **office-home of the Orden Tercera de San Francisco**. Together with them, palaces show the power of the local elites, like the Episcopal palace, which was rebuilt, or the ones of **São João Novo and of Freixo**.

The relevance of the **architectural renovation** that Baroque meant in Porto was continued in the decade of the sixties with the creation of the **Board of Public Works**. João de Almada e Melo was named military commander and a re-ordering of the urban space was considered according to more rational standards. The singularity was that it is one of the first plans that tried to cover the whole of a city in Europe at the time. The axe around which it should be organized started in the Ribeira Square, towards the Campo de Santo Ovídio, the current República Square.

In Braga, Baroque was characterised by its **great originality** and the existence of an **over-elaborated language, a precedent of Rococo**. In its origin and diffusion, this style counted on the sponsorship of the bishops of the city, so it was a mostly religious art. In the middle of the century, it is highlighted the figure of André Soares, an architect who began his work in 1753 in the *façade* of the church of Santa Maria Madalena in Falperra. Excellent examples of civil architecture are also his works, such as the Casa da Câmara and the Casa do Raio.



Church of the Misericórdia (Porto)



Inside of the Principal Church (Matosinhos)

But most of all, it was the architect Carlos Amarante the one, ended up imposing a new rule in the Baroque of the city, much closer to Classicist ways. One of the best examples of this architecture is found in the **Sanctuary of Bom Jesús do Monte**, from where one of the best views of the city can be seen. The most characteristic part of this building is the staircase that joins the upper part of the city with the temple, and which covers a drop of

almost 116 metres. The ornamentation is very well looked after, and on each floor there is a series of fountains, each of them with different sculpture motives.

The union of these elements with the new ideas of a Portuguese Baroque known as “**national Baroque**” gave rise to very characteristic forms. It is a style that is better appreciated in the rural world than in the urban one, and from which Macedo de Cavaleiros



1. Sanctuary of Bom Jesús do Monte, (Braga) / 2. Clérigos Tower (Porto)
3. House of the Câmara (Braga)

has important examples, such as the churches of Podence, Soutelo Mourisco, Grijó, Edroso, Chacim, Cernadela, Castelãos, Bornes, Vale de Prados and Vilar do Monte. In other cases, new churches were built, such as the ones of Murçós, Macedo de Cavaleiros, Lamalonga, Ferreira, Bousende, Burga, Vilarinho de Agrochão or Vinhas.

Apart from an important religious architecture, good examples of **popular expressions** have been maintained in this area, such as the **alminhas of Ponte de Cernadela**, the equivalents to the Galician *petos de ánimas* ("wayside shrines"). It is even more exceptional the fact that the *pelourinhos* of *Chacim*, *Nozelos*, *Pinhovel*, and *Vale de Prados* have come to our days, remains of the importance that justice had in the Old Regime.

In the Portuguese city of **Mirandela**, good examples of **popular architecture** of this same period are preserved. It is difficult to set an exact date for this kind of structures, although

their heritage and ethnographic value are undeniable. They are also one of the best expressions that religiosity adopted among the people, and a phenomenon without borders, since **there are almost no differences between the lands north and south of the Miño river**. This is why it is very recommended the visit to this centre of the Portuguese northeast. A good number of **alminhas** and **cruzeiros** have come to our days. Within the first group of *alminhas*, the ones of **Barcel**, **Caravelas**, **Cedães**, **Freixeda** and **Vila Boa** are worth a visit. Regarding the group of *cruzeiros*, the ones of **Abreiro**, **Santa Bárbara**, **Vale da Sancha** y **Vale de Salgueiro** stand out. Furthermore, a good representation of another kind of popular construction is kept, but with a completely different orientation: the **pelourinhos**. A good example are the ones of **Abreiro**, **Frechas**, **Lamas de Orelhão**, **Mirandela**, **Torre de Dona Chama** and **Vale de Prados**.



Church of Vilarinho de Agrochão(Macedo Cavaleiros)



Church of Lamalonga (Macedo Cavaleiros)



Church of Senhor da Pedra (Vila Nova de Gaia)

Monasteries and architecture

The beginning of the modern times is a moment of deep change and transformation in two catholic monarchies like the Portuguese and the Spanish. In the **transition from the 15th to the 16th centuries**, different projects to **remodel the monasteries** were carried out. In the case of Spain, this came with the Observer Reform from San Benito de Valladolid, as well as with the creation of the Congregation of Castile, by which many small monasteries disappeared and were incorporated to bigger ones, in order to improve the monitoring of the rule and the control over the rents. These changes also came to the Mendicants, who were put through a greater surveillance. In Portugal, these reforms did not affect in the same way but, still, they ended up creating a monastery that worked as the headquarters of the congregation in Brazil and Portugal. This was São Martinho de Tibães, in Braga.

A place where one can easily observe the consequences of this process if the **Cistercian monastery of Oseira**, close to O Carballiño, which was born closely linked to its condition as a transit point towards this monastery. Founded in the 12th century, a fire destroyed a great part of its facilities, rebuilt in the 16th and 17th centuries thanks to the resurgence of the community as a result of the reform.

In Portugal, the best example of the reforms and changes that the monastic orders underwent at the beginning of the modern times is the **monastery of Serra do Pilar, in Vila Nova de Gaia**. This building was built in the 16th century, at the request of the king, who decided to move a monastery in ruins, Grijó, to the range of San Nicolás, in front of the city of Porto. The most peculiar of this construction is that both the church and the cloister present a circular floor plan. But it is also meaningful that the community to which it was handed was the one of Saint Augustine, an order that mixed elements of the Mendicant orders and the hermit life.



Monastery of Grijó (Vila Nova de Gaia)



Convent of Vilar de frades (Barcelos)

Architecture of the new orders: Jesuits, Hyeronimites and Lóios

Not only the old orders were remodelled, but also new ones became spread, like the Jesuits. In the case of Portugal, Hyeronimites had a greater importance, as well as the secular *conegos* of *São João Evangelista* or *Lóios*. The first were more interested in the study, while the second ones were dedicated to pastoral action. Some of the best examples of the architecture of these new orders were the monastery of **Santa María da Feira** or the church of **Vilar de Frades**, in the municipality of **Barcelos**, first headquarters of the *Lóios*.

The diffusion of the Jesuit order has left different examples that share the taste for a simple and austere decoration. The most relevant example of the **Colegio de Nuestra Señora la Antigua**, also known as the **Colegio de la Compañía en Monforte de Lemos**. The relation and the importance that the counts of Lemos had in the configuration of the current city are undeniable. The history of Monforte greatly benefitted from the importance that the Castro had in Spanish politics in the Modern Age. It could not have been otherwise, since it was the central, homonymous core of a house that gathered some of the most important and of most responsibility honours of Spain at the time. They were members of the State Council, viceroys of Naples and, in the case of the

cardinal don Rodrigo de Castro, also of the Supreme Inquisition Council.

“O the Galician Escorial”, joins the characteristics of a Herreran style and the principles of Jesuit architecture”

This building, known as “the Galician Escorial”, joins the characteristics of a Herreran style and the principles of Jesuit architecture. The influence of its architectural forms became spread in the area, and an example of it was the **Benedictine monastery of San Vicente do Pino**, a good example of the Herreran style in Galicia. Also linked to the Castro family, the **convent of Santa Clara de Monforte** was



Convent of the Lóios (Santa Maria da Feria)

born by order of the wife of the **great count of Lemos**, Pedro Fernández de Castro, after widowing, and it currently houses one of the most interesting collections of sacred art with pieces by

Gregorio Fernández, among others. This collection completes the picture gallery of the college of the Compañía, where works by Andrea de Sarto and especially El Greco stand out.



School of Nuestra Señora la Antigua (Monforte de Lemos)



The defensive coastal forts

The Modern Age was a period of insecurity, where the frequent wars and the pirate and bandit activities brought hunger and misery to most of the population. In this sense, the territories of **Galicia and the north of Portugal** followed a parallel evolution.

The **privileged geographical location of the northwest of the Peninsula was key to its history**, since it has always been considered a strategic place. This is why it **suffered so many attacks and pirate raids** during the modern times. Because of that, a series of **coastal defences** were built over time.

The naval policy of Felipe II, oriented to the attack of the English positions, provoked a British reaction. This was especially virulent with the Atlantic coasts, what became evident after the failure of the Spanish Armada.

“The most important and planned system of defensive coastal forts was the one that defended the different Galician Rías Altas”

Besides the loss of men and ships, the Galician and Portuguese ports had to face the English counter-offensive against Lisbon. This phenomenon was especially visible in the Galician case of the city of A Coruña, which was already the seat of the Royal Audience, but whose strategic position within the

country's instability made the Crown reconsider its approach.

Until then, the Galician coast had been a transit and supplying point for men and goods, but the attacks of Francis Drake in Vigo in 1586 and in A Coruña in 1589 made evident the need to reinforce the defences. This situation of instability and frequent attacks brought the proliferation of different defensive structures all along the Galician coast, which sought to guarantee the protection against the attacks. **The most important and planned system of defensive coastal forts** was the one that defended the different **Galician Rías Altas**. In all of them, two forts were set facing each other, in both sides of the ría, joined by a submarine chain which could be stretched, should they need to close the transit.



Castle of San Antón (A Coruña)

In the *ría* of A Coruña, one can observe the **forts of Santo Antón and Santa Cruz**, in the neighbouring council of Oleiros. Both structures are located in islets, although the one in A Coruña is currently communicated overland with the city, housing the Archaeological Museum. Both forts, in Italian style, imitating San Telmo in Naples, are especially arranged to protect the port of A Coruña, which was under royal control.

In Portugal, due to the fear of pirate attacks by the enemies of Spain, a fortification of the coastal positions was also carried out. In the area of **Porto**, it was built the **castle of Sao João da Foz** in the 16th century, in the entrance of the **Duero river** and, in the 17th century, the **fortresses of Sao Francisco Xavier and Nossa Senhora das Neves**, which protect the estuary of the Leça river and the towns of Matosinhos and Leça de Palmeira.



Fort Nossa Senhora das Neves (Matosinhos)



Ferrol as the central axis of the naval strategy

The accession to **power of the Bourbons** brought the **creation of three naval departments**, one of the established in **Ferrol**, which turned into one of the axis of the naval strategy. This core occupied the central place within the Bourbon military strategy from 1726. The construction of **two military shipyards** started then, one in A Graña and the other in Ferrol. Since 1749, with Fernando VI, the shipyard was divided into, on the one hand, the part that remained in Esteiro and, on the other hand, the departmental capital itself. Its growth over this century was such, that in 1789 it had become the biggest city of Galicia.

The **first of the series of coastal defences** from which there is evidence dates back from the times of Felipe II, and consisted on a series of three forts arranged in a triangular shape in **both sides of the ría of Ferrol, the castles of San Felipe, San Martín and La Palma**. This defensive scheme was reinforced and remodelled over time with the creation of the arsenal. Furthermore, two new defensive structures were added, taking advantage of the orography of the area, such as the batteries of San Carlos and San Cristóbal or the ammunition dump and the station of Vispón.

The construction of the military arsenal started when the facilities of A Graña seemed not to have the necessary capacity. The project was suggested by Lieutenant-General Cosme Alvarez

in 1747, and finally approved in 1750. It means the realization of the thoughts of the Enlightenment, and through its dimensions it sought to fulfil a defensive function, as well as to show the royal power.

“The construction of the military arsenal started when the facilities of A Graña seemed not to have the necessary capacity”

Under the wing of the military arsenal’s growth, the private initiative started to focus on the ría, taking advantage of the benefits that the growth of the area and the liberalization of the commerce with America offered. One of the first ones was the arsenal of La Cabana, with capacity to build ships up to 35 metres of length, and whose tide dyke



1,2. Military arsenal and dike of the military arsenal (A Graña, Ferrol) / 3. Castle of San Felipe (Ferrol)

is almost one of a kind. Following the same outline of rationality and proportion of the arsenal, new quarters of the city were built, being the first place of Galicia where a boulevard was created to act as a transition between the civil and the military areas. One was the **quarter of Esteiro**, although it is currently very modified by the new constructions of Caranza. It was

thought for the accommodation of the shipyard workers and organized on a basis of 6 streets, parallel to other small ones that connected them. With a similar plan, but improved, the **quarter of La Magdalena** was equally created, thought for the staff of the Armada, and laid out between the medieval quarter of Ferrol and the quarter of Esteiro.



La Magdalena Quarter (Ferrol)

FROM REVOLUTION
TO OUR DAYS.





Introduction

The contemporary period is a moment of deep change and transformations that affect all the fields. With the arrival of the Industrial Revolution, there was a move from

the Old towards the New Regime, and with it, an acceleration of the historic time.

The move towards the cities occurred in Galicia and the north of Portugal, territories with a high rate of ruralisation. These moves, although they came later than to other areas, provoked an even deeper transformation.

It was presented a scenery where the cities gained more and more weigh from the economic and social points of view, and new ideas achieved an unseen dimension.

The scenery of the Napoleonic Wars

After years of harsh battles, a character appeared in the middle of the storm: Napoleon. From this moment on, the revolutionary France started the attack against its enemies, England and Austria. In this context, Spain and France signed the Fontainebleau treaty, by which the French troops were allowed to cross the Peninsula in order to conquer Portugal, as well as the division of the country in three influence areas. Shortly after, at the end of 1807, the invasion started. The Spanish troops launched an attack from the north, entering Valença and advancing towards Porto, which quickly succumbed. From the south, they took Setúbal. The French, for their part, entered through Alcântara, from where they headed towards Lisboa.

The quick initial victory and the retreat of the Portuguese royal family to Brazil should have cleared the situation up, but soon, the Spanish cities started to see the visiting troops as an occupation force that was taking positions in strategic places for the communication with the neighbouring country. The disagreements within the royal family ended in the Mutiny of Aranjuez, on the 17th March 1808, when Carlos IV abdicated, and his son Fernando VII ascended the throne.

The French took advantage of this prevailing instability and they took the capital, under Marat's command. Barely a month later, father and son met in Bayona

with Napoleon who, benefitting from the confrontations and the power vacuum, made them give up in his favour and entrusted the throne to his brother, José I Bonaparte. All these happenings ended up provoking the **Independence War**, a conflict extended between 1808 and 1814, **where those in favour of the Old Regime –patriots- faced the pro-French, defenders of the new times.**

• *The Napoleonic wars in Portugal*

Galicia and the North of Portugal ended up playing a more important role than the emperor had previously believed. The Regent prince Don Juan found out about the Spanish rebellion and, from Brazil, formally declared war against the French on the 9th May.

The first centre to rise up was Porto, where General Bellesta imprisoned his French counterpart, Quesnel. The news of this revolt quickly spread towards the north. First, it arrived at Trás-os-Montes, where the former arms governor of the province, Manuel Jorge Gomes de Sepúlveda, led the movement that won in Chaves, Miranda do Douro, Torre de Moncorvo and Vila Real, and from here, it was spread through the whole region. This brought the organization of militias in places like

Bragança and, later, in Viana do Castelo, Guimarães, Caminha, etc.

On the 18th June, the people rioted in Porto and, led by Captain João Manuel de Mariz, they **achieved the victory** and established a Provisional Board of the Supreme Government of the Kingdom, which was led by the bishop D. António de S. José e Castro.

British help was added to the popular riots, and this was decisive throughout the conflict. Portugal was a valuable ally and because of that, a landing lead by Arthur Wellesley near Figueira de Foz sentenced the French control. Junot, the highest authority designed by Napoleon, had no other option than to sign an armistice by which he left the country in English vessels.

• *The Napoleonic wars in Galicia*

The presence of the French troops did not last much in the Galician territory, but it was even shorter in Vigo where, on the 28th March 1809, a revolt organized by Captain Cachamuíña ended up with the expulsion of the French. **The reconquest of Vigo marked the beginning of the uprising in the Galician territory**, up to the point that Fernando VII recognized years later this initiative with the title of loyal and brave. Shortly **after, after the battle of Pontesampaio in Pontevedra**, on the 9th June 1809 the **French left the country for good.**



1. Ponte Sampaio (Pontevedra) / 2. Gardens of San Carlos (Elviña, A Coruña)

In **A Coruña**, the **reminiscences of the battle of Elviña** are also very present nowadays. In this unequal battle, which took place on the 16th January 1809, the British troops, led by Sir John Moore, confronted the better supplied and more numerous French opponents, and they could only resist enough to evacuate the soldiers. Today, in the site of Elviña, a plaque remembers Sir John Moore and in the gardens of San Carlos we can find the tomb of this famous English soldier.

Did you know?

"Despite its brevity, it was easy to identify the sceneries of the Napoleonic Wars in the current Galicia. In Vigo there are still remains of the castle of San Sebastian and the one of O Castro. Many streets remind of the main characters of this episode, such as Vázquez Varela, Cahamuíña or Victoria, and also several monuments such as the one of the Reconquista, in the Independencia square. One can even observe some of the flags of the reconquest and the sabre of General Soult, in the Quiñones de León Museum."

New times, new ideas: Liberalism

The history of these centuries is a tale of the progress of human beings, who incorporates important technological innovations to their lives. Both in Spain and in Portugal, **the first great revolution was the arrival of liberalism**. This was a trend of thought and action that spread through all the cities where a commercial bourgeoisie had appeared. This sector confronted those who were in favour of the former system, the absolutists. The fight between both parts gave rise to a **very convulsed 19th century, which manifested itself in very different ways in Portugal and Spain..**

The Liberal Wars

In the case of Portugal, the situation that remained after the Napoleonic defeat was a disaster. The royal family stayed in Brazil, while an English lobby controlled the metropolis. In this context, when king João VI died, a dispute arose between his two sons, Pedro and Miguel, each of them supported by a different side. These were the so-called **Liberal Wars**, which took place between 1828 and 1836 and where **absolutists and liberals faced each other**.

One of the **most important sceneries** was the city of **Porto**, which at the beginning of the 19th century had an important **commercial bourgeoisie that firmly supported the liberals**. In July 1832 a liberal contingent disembarked in the beach of Pampelido, between Perafita e Lavra in Matosinhos, which is currently known as Praia da Memória, due to its commemorative obelisk that was erected two years later. After camping in Pedras Rubras, this contingent continued towards Porto, from where the royal troops had escaped. From this moment on, there was an absolutist counter-offensive: the viscount of Santa Marta gathered his troops in Vila Nova

de Gaia. The fight, which lasted more than a year, until August 1833, gave it the nickname of "unconquered city".

The war caused several ravages that can still be noticed in many of the **buildings** that have remained until our days, such as the **Quinta de Covelo** or the **fort of São Francisco Xavier**. This last one was occupied during the fight by the forces loyal to Miguel I, and was bombed in several occasions. Also the **monastery of A Serra do Pilar** is maintained, in **Vila Nova de Gaia**, which was used as headquarters.

This episode was decisive and ended up tipping the scales in favour of Pedro



Monastery of A Serra do Pilar (Vila Nova de Gaia)

Church of Sta Maria de los Dolores (Lalín)

IV, and as recognition, his heart is still preserved in the church of Nuestra Señora da Lapa. His victory was the one of the liberal ideas, but, in order to keep the throne in Brazil, he had to abdicate in favour of her daughter. The accession to the throne of María II did not mean the implementation of the liberal ideals at all. In a similar

evolution that that of Spain in the 19th century, the Portuguese queen made use of the liberal support in order to gain power, but then governed with the support of the main faction, the moderates. The radical faction was pushed to the side-lines and did not get to see their aspirations fulfilled.



Obelisk, Memória Beach (Matosinhos)

Portugal in the second half of the 19th century: from Rotativism to the First Republic

Over the years, the Portuguese society and culture started to advance towards a direction, whereas the monarchy did not show this same permeability. Under the rule of Luis I, the **Rotativism was implemented**, taking as a model the English parliamentary system, based on the **alternation of two parties in the power** that represented, in theory, opposed ideas. These were the **Regenerative Party** and the **Progressive Party**. What was intended with this was to keep both sides happy and therefore to get stability. Behind this new conception was his right-hand man Fontes Pereira de Melo.

But in this apparent calm, there was soon place for those that did not feel themselves represented, turning into the majority as the century progressed. This was the situation that Carlos I found then he inherited the power. Against this background, he progressively entrusted the **government to Joao Franco**, a man who was in favour of force solutions, whose measures only **aggravated the tension**.

On the 1st February 1908, the Portuguese royal family came back to Lisboa after a long absence when a group of fanatics shot them, killing the king and his heir. The efforts of the heir, Manuel II, of forming a Government that could stabilise the situation were not useful. On the 5th October 1910, **a Republican revolution proclaimed the First Portuguese Republic**.

The return of Fernando VII

In this same century in **Spain** there was also a **debate between absolutism and liberalism**, but the situation was even more unstable. The end of the Napoleonic Wars meant the return of **Fernando VII**. After years of war where his figure had been idealized, he was called the desired. But the situation that he found was that of two confronted worlds, the one of the absolutists and the one of the liberals. Soon, the actions and decisions of the monarch made clear his inclination towards absolutist ideas. The liberals organized different uprisings and attempts that signalled the **political path**. In this way, **a tradition of the army taking part in the public sphere** was inaugurated, and this would be key over the 19th and 20th centuries.



María Pita Square (A Coruña)

Did you know?

"One of the places where the situation of the 19th century is better discerned is in A Coruña. A rich centre was inhabited by an important bourgeoisie where liberal ideas quickly spread and, because of this, it turned into one of the places where the action of the uprisings was felt with great intensity. The first one took place in 1815, led by Juan Díaz Porlier, who openly showed his disconformities with the policies of the king, who did not respect the Cortes de Cádiz. This caused his transfer to the castle of San Antón, where he organized a new attempt. Juan Díaz Porlier got to launch a proclamation and got the control of the General Captaincy. Later on, he set out with his troops towards Santiago de Compostela, but was betrayed and sent back to A Coruña, where he was interrogated by the Royal Audience. He spent his last days in the castle of San Antón, and was then moved to the Campo da Leña, where he was executed. Years later, in this same place which is currently known as Plaza de la Libertad, a statue was erected in his honour. Other sceneries also keep the memory of this character alive, such as the Castle of San Antón or the Royal Audience".

From the Liberal Triennium to the Carlist Wars

Liberals organized different uprisings until, in 1820, they got the power **giving way to the so-called Liberal Triennium**. After a short parenthesis of three years, the king got back the power thanks to the help of the *Hundred Thousand Sons of Saint Louis*, who, under the command of the Duke of Angoulême, fought for the return to absolutism. The so-called Ominous Decade started, lasting until the monarch's death.

After the death of Fernando VII, without any male heir, there was a succession fight between her daughter and heiress, Isabel, and her uncle Carlos María Isidro. These were the **Carlist Wars**, a confrontation that ended up with the victory of the Isabellines, mostly liberal. The division of the country at an ideological level had its reflection in the map, existing different influence areas. In this way, the motto *God, Fatherland and King* went deeper in societies like the Galician one where the church and the privileged sectors had a very significant role. In Galicia, one of the areas where this movement had the greatest importance was the region of Deza, where they organized different parties that in 1835 became intensified and forced the intervention of governmental forces.

A queen in the power: Isabel II

The end of the first Carlist War did not mean the pacification of the situation at all. In fact, this conflict was reactivated in several occasions and its validity as political ideology reached the 20th century. The reign of Isabel II was everything but a quiet period. It was started under the regency of her mother, María Cristina. To the instability that a regent government means it was added the war conflict that was shaking the country. The proclamation of the age of majority of Isabel II and the end of the First Carlist Wars did not solve the situation. **The country was still divided into two irreconcilable sides** and, just like it had happened with Portugal, the queen had to seek the liberals' support to get the power. This provoked the discontent of an important part of society. The Spanish particularity was that **the army played a decisive role**.

Shortly after, in 1820, the **Constitution of 1812 was proclaimed**. A Coruña, together with other Galician cities like Ferrol and Vigo, joined the **mutiny of Riego**, which started the so-called **Liberal Triennium**. The participation of A Coruña in this case was decisive. A new character came in this period: Espoz y Mina, who was named Captain-General. In 1823 A Coruña, together with Cádiz, turned into one of the last liberal bastions and suffered for two months and a half the siege of the **Hundred Thousand Sons of Saint Louis**.



The Gloriosa: the revolution that could have been

In September 1868 **the Gloriosa put an end to the reign of Isabel II**, who left the country towards France, where she abdicated in favour of her son. The so-called **Democratic Six-Year Period** was started, where different solutions were attempted in order to establish a liberal system. The first measure that was proposed was to proclaim a constitutional monarchy. The chosen king was Amadeo I of Savoy, but his reign was brief, since he did not have any support. With the failure of the monarchic way, it was chosen the proclamation of the First Republic, which since the beginning had to face the existence of two irreconcilable tendencies: a centripetal and unifying one, and another, centrifuge and federal. The impossibility to reach a consensus and the growth of the tension were the perfect breeding ground for the planning of the return of Alfonso XII by those in favour of the Bourbon Restoration, something that finally happened in 1874.

The Restoration

Alfonso XII, son and heir of Isabel II, started **a process of restoration of the royal power**. The established system was an **institutional monarchy**. In order to ensure control and stability, he resorted to a Portuguese-like solution: the alternation of two parties in the power, the Progressive Party and the Conservative Party. The initial success of the **Bourbon Restoration started to come apart since the 1898 disaster**. The loss of the last colonies felt like pouring cold water over a country that was very attached to this past of overseas control. This left a mark in the whole 98 generation. But not only that: the apparent calm also started to teeter and the solutions that had been taken only made the problem worse. Seeking to recover the lost prestige and fame, Spain decided to get involved in the scramble for Africa. The area that it got was part of the current Morocco. What Spain did not take into account was the expense in men and resources that were necessary to achieve an effective control.

This was the situation that Alfonso XIII found when he was declared of legal age in 1902. The two-party system also started to give signals of exhaustion and the ideas related to the need to adopt force measures were gaining more and more support. In this context took place the **Annual disaster**, where the Spanish army suffered a severe defeat against the Riffs. The happenings rushed and with the general discontent, the king entrusted the power to general Miguel Primo de Rivera, who had just staged a coup d'état. The first years of his government had a relative success, especially in the military sphere. But after the initial victories,

once he tried to start a transition towards a civil system, problems began to rise. When in 1930 the general presented his resignation, the king had to assume the governmental tasks but his figure was totally discredited due to the support that he had given him, and the economic crisis was dominant. Obligated by circumstances, he carried out municipal elections where both monarchic and republican candidacies were presented. Although the result was an overwhelming majority for the realists, the republican victory in the cities led, on the 14th April 1931, to the **proclamation of the Second Republic**.

○ *Rexurdimento*

While the **liberal ideas** were entering the emerging **commercial bourgeoisie**, other kind of ideological conceptions also did the same. One of the most singular and representative in the case of Galicia was the **provincialism**, a movement that gathered an old aspiration: that Galicia was considered, for administrative purposes, a single province. The idea was to go back to the situation that existed before Javier de Burgos carried out a provincial division, which meant the vanishing of the province/kingdom of Galicia and its division in the current provinces.

In 1846, the general discontent erupted in Lugo, where colonel Miguel Solís started an insurrection. The example spread through the Galician territory up to the capital itself, where on the 15th April the **Superior Board of the Kingdom of Galicia was established**. The answer of the government was immediate, and the rioters were judged and condemned to death in the town of Carral, and this is why they are known as the "Martyrs of Carral". This movement was followed, in the **second half of the 19th century, by a cultural and literary phenomenon which meant a wake-up call for the defence of the Galician language and culture: the *Rexurdimento*** (Galician word for "resurgence"), which had in Rosalía de Castro (Padrón), Eduardo Pondal (Ponteceso) and Manuel Curros Enríquez (Celanova) its best representatives. Their work was the necessary precedent for a series of nationalist movements that started at the end of the 19th century, but which reached their most prominent peak in the first half of the 20th century, with the *Irmandades da Fala* and the *Nós Group*, known as the Ourense coterie.



The Restoration crisis and the first republican experiences

The arrival of the **20th century** meant the **breakdown of the fragile balance** that had been achieved. In Portugal, the First Portuguese Republic had to face a difficult international situation marked by the First World War and its economic consequences, which ended up originating an authoritarian system in the decade of the 20s, the Estado Novo ("New State"), which stayed with just a few changes until the Carnation Revolution in 1974.

In Spain, the Second Republic also had to confront a difficult economic and social situation. In June 1936, the uprising by General Franco put an end to this regime and set the starting point of a long Civil War (1936-1939) that shook the peninsular territory.

The Civil War

The Spanish Civil War was an **internal dispute** that **confronted republicans and Franco's troops**. It was also the scenery where the big sides of the time faced each other, and it worked as a trial for what would later be the Second World War. In this way, the role that Galicia played was not very relevant, since Franco's soldiers found barely any resistance there, and where there was some, its duration and significance was limited (such as the case of the railwaymen in Verín of the industrial workers in Ferrol).

Franco's victory was quick in Galicia, and it obliged many republicans to seek for refuge in the hills. At first they hoped that this would just be a temporary hideout. They were the so-called **maquis**. For those they were unscrupulous bandits, for others, freedom fighters. Was their cause legitimate or not, the existence of these individuals lasted in time until almost the decade of the 60s. Their secrecy makes it difficult to find remains that could have been produced by them, but the Galician mountains keep a good part of the communication structures that they used and also a similar geography, so it is easy to travel in time if we go deep into them. Perhaps one of the easiest areas is the **Monforte valley**, where the last Galician *maqui* was executed, and which has still nowadays **a whole network of formal communications, paths and roads** that allowed the crossing towards the neighbouring Ourense.

Did you know?

“Almost all the Galician cities currently keep remains of plaques that commemorate those who were retaliated for having different ideas. One can even visit the places where it is known that shootings were carried out, such as the wall of the cemetery of San Francisco in Ourense, the Civil Cemetery of Pereiró in Vigo or the island of San Simón, used as a prison at the time.”

The Transition

After years of Franco's government, the Spanish society and economy had provoked large transformations that completely changed the situation. This is why, when on the 20th November 1975 Franco died, it was started a process to transform the old structures of the dictatorship towards a new system: **democracy**. A new form of government that was fixed with the **approval of a new Constitution where the fundamental rights and freedoms were recognized**.

This Spain is a world devastated by war, where industrialization was still an aspiration for most of the productive sectors. After Franco's death in 1975, the country saw its population grow up to its highest numbers ever, and its economic sectors started to be back on track.



Industrialization: the canning industrial sector

The first **industrial sector** that stood out was the **canning** industry, of which **Galicia was, already at the end of the 19th century, its main producer in Spain**. The starting situation was a long tradition of sales and exports of sardine and other fish, which through different conservation techniques were sent to nearby markets, such as the Portuguese. The arrival of the Catalans, at the end of the 18th century, introduced important novelties, both in the fishing and the conservation techniques, up to the point of causing a certain mass use of the fishing grounds. The proliferation of the new industries spread precisely in those places that the Catalan promoters had already reached, although among the new promoters there were also new people.

Undoubtedly, one of the places where the origin of this emerging industry is best noticed is in the **ría of Arousa**, where some of the **first factories were installed, such as the canning factory of Goday in the Arousa Island**. It is recommended to visit the **Sálvora Island, in Riveira**, currently **part of the National Maritime-Terrestrial Park of the Atlantic Islands of Galicia**, where the remains of one of the few salt mines that existed in Galicia in the Modern Age can be visited. At the end of the 18th century, a factory dedicated to this activity was built there.

The growth of this sector continued in a favourable way until the First World War, especially taking advantage of the war situation to grow in an exponential way. But the end of the fight and the drop of the demand brought a relative crisis. It had to wait until Franco's regime and the development plans, among which it stood out the city of Vigo, where the Citroën factory was installed.



1. Sálvora Island (Riveira) / 2. A Sereia Monument (Sálvora Island, Riveira)
3. Citroen Factory (Vigo)



Train station (Peso da Régua)

Revolution of the transports: the railway

In **Portugal**, it is in this moment when the **start of the city of Matosinhos** takes place, after the construction of the Leixões port. Furthermore, this meant the overcoming of a problem that the region of Porto had long borne: the **navigation's capacity of the Duero river**.

At an economic level, in this contemporary period an important transformation occurred in the north of Portugal and in Galicia. The **first revolution** was the **transport** one, specifically the arrival and **diffusion of the railway**, which allowed the connection between territories that up to this moment were badly communicated and turned into periphery areas. The construction of the **Linha Norte in Portugal** was a relatively quick and efficient process and in less than 25 years (1853-1877) Lisboa and Porto were connected. Nothing like this happened in Galicia, where the **lack of state organization** that could coordinate the different efforts led to the small tracks being built in an autonomous way. Besides, it was a slow and discontinuous construction. Whereas the first section that communicated Carril and Santiago de Compostela was inaugurated in 1973, Ourense and Santiago were not connected by train until 1958.

The **train stations** were one of the **most singular architectural models of the 20th century**. In Galicia, the one of **A Coruña** stands out, which was inaugurated in 1935 following a **neo-Romanesque style**. Nothing to do with other stations such as the ones of **Santiago or Ourense**, which **tried to imitate the monumentality of the traditional Galician pazos**, and which were built in later decades.

“The train stations were one of the most singular architectural models of the 20th century”

Regarding the railway and the history of the **Galician industrial heritage**, it is essential the visit to one of the former Galician railway nodes, **Monforte de Lemos**. Here it is located the **Railway Museum of Galicia**, where different historic locomotives and remains of the times of this activity are preserved.



Bridge (Peso da Régua)

Bridges as great communication axes

The engineering works, and specifically bridges, deserve a special chapter within this moment of **development of the great communication axes**. At the end of the 19th century, the importance that this commercial activity had gained around the **Porto wine** made necessary the construction of a bridge that connected this city and Vila Nova de Gaia. It was the famous **Ponte de Luíz I**, a work by the Belgian engineer Théophile Seyrig, which was started in 1881 and finished in 1886, turning into one of the **symbols of the city**. This architectural work with two floors, which is currently in use, is a good example of the architectural taste of the times, and proof of the modernity of the 19th century Portuguese elites. With it, the process of improvements that had started in 1877 with the construction of the bridge of Dona Maria Pia –which allowed the arrival of the railway– was completed. Another important bridge: the **Eiffel Bridge** in Viana do Castelo, which joined the parish of Santa Maria Maior with Darque. Its inauguration took place in 1878, the same year of the international exhibition, and its design was made by Gustave Eiffel.



Eiffel bridge (Viana do Castelo)



Luíz I Bridge (Vila Nova de Gaia)



The 20th century city

The last 200 years have mean radical changes in the social sphere. The old feudal conception gave way to a class society where the main differentiating element was money and where the possibilities for social mobility were wider. **Emigration from the field to the city** and the **incorporation of women to the workforce** ended up redrawing a radically different landscape than that of our ancestors. This is perfectly reflected in cities where, with the massive arrivals of population and the quick growth, redefined their planning through **expansion districts**. In many cities, a series of relation centre-periphery were configured, resulting in the formation of the so-called **working-class neighbourhoods**.

Vigo is a paradigmatic case of a city of quick development. The relevance of its port and the implementation of an industrial pole made its population increase, turning from the small village of the 19th century into the current biggest Galician city. In its outline we can still notice contrasts between the **bourgeoisie-dominated** centre and the **areas where the working force** of the first industries –located in the city environs- **lived**.



Bourgeois centre (Vigo)



New artistic expressions

The **last quarter of the 20th century** was the moment, both in **Spain** and in **Portugal**, of the **transition to democracy**, a transformation that came in different ways and situations, but which meant a **radical change for both countries**. Over the last 200 years there has been an introduction of new artistic forms and new lifestyles. The 19th and 20th century art became democratized and was not a product for elite consumption anymore, but was rather destined to more open groups.

The biggest consequence of these social changes is that they meant the **access to culture for collectives** that were, up to this moment, deprived of it and, consequently, it also meant the growth of possible consumers and a diversification of the market. A paradigmatic case is that of **Camilo Castelo Branco**, one of the first Portuguese professional writers. His house **has been remodelled** nowadays to create a museum around his figure, and it is located in the parish of São Miguel de Seide, in the municipality of Vila Nova de Famalicão.

Architecture and urbanism are also among the first indicators of these **new trends**. In the 19th century, the morphology of the modern cities was transformed through the **different expansion districts** that responded to the **needs and taste of the bourgeoisie of the time**. A new style

appeared, **modernism in Spain and Art Nouveau in Portugal**. The aim was to create an art that was new and different from the domineering styles. Inspiration was found in **nature**, and **was spread through the use of new materials, such as iron or glass**.

“A new style appeared, modernism in Spain and Art Nouveau in Portugal”

Among the **several examples of this style** that are kept in **Galicia**, there is the **Mondariz Spa** in Pontevedra or the **Casa Rey** in A Coruña. Meanwhile, in **Portugal**, we can find the **Martins Sarmiento Museum** in Guimarães, the **Circus-Theatre** of Braga (1911-15), the **Casa de Portuzelo** in Viana do Castelo, or the **Caixa Xeral de Depósitos** in Porto, among others. In the case of Ourense, the expansion and diffusion of modernism were



House of Camilo Castelo Branco (Vila Nova de Famalicão)



Circus-theatre (Braga)

closely linked to the figure of the future municipal architect, Daniel Vázquez-Gulías, author of residential buildings such as the **house of Fermín García**, **hotels** like the **Barcelona** or **Roma** and especially, one of the pinnacle works of the movement, **the Casa Taboada**. Besides the huge artistic value of the constructions that have come to our days, it should be highlighted their importance regarding the new urban outline of the city.

Modernism in Ferrol had a special development, and was **perfectly**

joined to the rational illustrated architecture in neighbourhoods like Magdalena. The most outstanding architect was Rodolfo Ucha Piñeiro, who was the municipal architect. Among his works there are buildings of all kinds and functions, both commercial and individual ones, public or private. It stands out the **Casa Romero**, the **Simeón Bank**, the Suizo Hotel, the Casino or one of the symbols of the city, **the façade of the Jofre Theater**.



Romero House (Ferrol)



Modernist house (Ferrol)



Palace Hotel of Vidago (Chaves)

Hydrotherapy

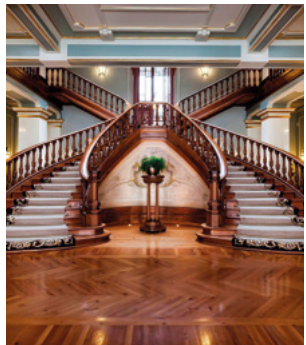
The new ways of life and the bourgeois class gave way in the **19th and 20th centuries** to the appearance of the **first spas in Galicia and the north of Portugal**, which were closely related in its first manifestations to the **Rococo architecture**, and **later with modernism**. In **Chaves** there is the **Palace Hotel of Vidago**, the **most emblematic thermal hotel of Portugal**, whose construction was started under the reign of Carlos I. It was through to imitate the large central European ensembles, but the death of the king and the subsequent proclamation of the Republic left this aspiration aside.

Another place that also represents the Portuguese thermal richness is the **Sao Jorge** baths, in Santa Maria de Feira, which started to become known from the end of the 18th century. Tradition says that this fame was due to a servant of Father Inacio da Cunha, who in 1787 miraculously healed his ailments thanks to its healing properties. Be this as it may, in the 19th century the baths, which are still working, were built.

North of the Miño river, **hydrotherapy** was also an important activity. One of the places where this can be best noticed is the municipality of **O Carballiño**, where



Sao Jorge baths (Santa Maria da Feira)



Palace Hotel of Vidago (Chaves)



the richness of its thermal waters promoted its exploitation since the antiquity. **Caldas de Partovia**, exploited since the medieval times, is a good example of this. But it was the **Gran Balneario**, by Vázquez Gullás, the best reflection of this new taste that spread among the privileged classes of the contemporary society. **Cabreiroá in Verín**, currently recognized by the **quality of its waters**, also started to stand out, first as **spa**. From 1906, the sale of its waters was started, and the project was a success. Up to the point that, in the Civil War, the spa was abandoned and only the part of the commercialization of its waters was maintained. Also in Verín, the **Sousas spring** was full of legends that talked about the virtues of his mineral water, declared of Public Profit in 1859, together with the ones of **Caldeliñas**.



Museum of Contemporary Art of Serralves (Porto)

The 20th century art

The **20th century** was marked **at an artistic level by the diffusion of the avant-garde and the diversification of the artistic concept and subject**. Galicia had important representatives, like Maruja Mallo, one of the most outstanding cubist painters, Laxeiro or Seoane, among others. Furthermore, if you have the change, you will be able to enjoy exhibition centres of contemporary art such as CGAC, in Santiago de Compostela, the MARCO and the Laxeiro Foundation, in Vigo, or the Varrié Foundation in A Coruña. But, if there is a painter that exemplified himself the evolution of Galician art during this century, this was Eugenio Granell, a multifaceted man who cultivated different disciplines, and whose life course was the chronicle of many of his time. Because of this, the visit to the Foundation named after him, in Santiago de Compostela, is compulsory for all those who are interested in this style.

Other artistic disciplines were also worked on. Regarding sculpture, natural sculptors of the north of Portugal, from the so-called Escola de Gaia, stand out, like Soares dos Reis, António Teixeira Lopes or Diogo de Macedo. Meanwhile, in painting, Amadeu de Souza-Cardozo stands out, pioneer of the contemporary painting.



Eugenio Granell Foundation (Santiago de Compostela)



Work by Eugenio Granell

In architecture, new trends had in Galicia artists of the standing of Antonio Palacios, author, among others, of the **Veracruz temple** in O Carballiño. An architecture characterized for its monumentality, which was very influenced by the architectural regilianism. Also big artists such as Manuel Gallego Jorreto or Rafael Baltar, and with them, important contributions such as the Ciudad de la Cultura, the Gaiás, by Perer Eisenman, the cemetery of Finisterra by César Portela, the offices of the ministry

of Development by Aturo Franco or the Muncyt in A Coruña, or the Vigo campus by Miralles, among others.

But it was in the **north of Portugal** where this field led the way, thanks to Álvaro de Siza. His work was closely linked to his hometown, **Matosinhos**. This is why it was **one of the paradigms of the 20th century architecture**. His main works in the city are the **Casa de Chá da Boa Nova (1956)**, and the **Piscina das Marés (1960-1966)**.



House of Chá da Boa Nova (Matosinhos)



1. Museum of Contemporary Art of Serralves (Porto)
2. Municipal library (Viana do Castelo)

The greatest achievement of these pools by the sea, supplied with salt water of the tides, is that they go unnoticed in the environment, without obstructing the landscape. Another project of similar value is the **Marginal Avenue** and the surrounding landscape arrangement that seeks not to alter the natural and landscape characteristics. In 2004 this project was updated and incorporated the **oil infrastructure that connected the port of Leixões and the refinery**. It also took part in other works that deserve special mention, such as the remodelling of the **Quinta da Conceição**. It had been the former Franciscan convent, and there the

master showed the possibilities of joining the contemporary architecture with an adequate heritage treatment.

Other names stand out as well, such as Alcino Soutinho, with the buildings of the Town Hall and the municipal library of Matosinhos, Eduardo Souto de Moura, with several buildings, Marques da Silva or Oliveira Ferreira. Finally, also in Matosinhos, the rehabilitation of the “*passeio atlântico*” (Atlantic promenade), by Eduardo Souto Moura, undertaking the urban renewal of the beach site of Matosinhos, where before existed old factories and warehouses.



CGAC (Galician Centre of Contemporary Art) and Museum of Galician People (Santiago de Compostela)

If these works, and other ones like the Quinta da Conceição, Matosinhos and Siza Vieira are closely related, the work of this architect of international prestige is equally expanded to other cities of the Eixo Atlántico. This happens in the neighbouring Porto, where he made the Museum of Contemporary Art of Serralves. Meanwhile, in Santiago de Compostela, he was the author of the Faculty of Information Sciences and the CGAG (Galician Centre of Contemporary Art), in an harmonious contrast with the neighbouring

medieval convent of San Domingos de Bonaval, which houses the Museo do Pobo Galego. Also in other places of Portugal such as Viana do Castelo there are interesting contributions, both by this architect and many other coetaneous ones, who places this Portuguese city in the scenery of contemporary architecture. A good example is the Liberty square, designed by Fernando de Távora, where the municipal library is located, created by Siza Vieira and the Coliseo of Souto Moura.



Faculty of Information Sciences (Santiago de Compostela)

Notes



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THE INTERREG VA PROGRAMME SPAIN/PORTUGAL (POCTEP) 2014/2020

