

PRESS DOSSIER. SANTIAGO DE COMPOSTELA.

Turismo de Santiago.
2011. 8th centenary of the consecration of the Cathedral.

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1. World Heritage

Santiago de Compostela was declared a World Heritage City by UNESCO in 1985, in view of its urban beauty and monumental integrity, as well as the profound echoes of its spiritual significance as an apostolic sanctuary and the destination of the Middle Ages' most important religious and cultural movement: the Way of St. James pilgrimage.

An extraordinary ensemble of distinguished monuments grouped around the tomb of St. James the Greater, the destination of all the roads of Christianity's greatest pilgrimage from the 11th to the 18th century, Santiago de Compostela is beyond the shade of a doubt one of the world heritage's most obvious properties as this city, owing to monumental integrity, enshrines both specific and universal values. To the irreplaceable uniqueness of romanesque and baroque masterpieces is added the transcendental esthetic contribution which makes use of diachronic and disparate elements in the construction of an ideal city which is overflowing with history and timeless as well. The exemplary nature of this city of Christian pilgrimage which is enriched by the ideological connotations of the "Reconquista" is echoed by the great spiritual significance of one of the few places which are so deeply imbued with faith as to become sacred for the whole of humanity (...)

2. History

- Origins

Until the 9th century, the city of Santiago did not exist as such. However, archaeological excavations have shown that the present-day location of the old town was the site, in antiquity, of a Roman town that acquired certain importance and remained until the 7th century, forming part of the Swabian kingdom during some time. In the 1st century, alongside the walled enclosure of the Roman “civitas”, a pagan mausoleum was erected that subsequently gave rise to the cathedral. It has been demonstrated that, in that same century, three Christian martyrs were buried in the mausoleum, which became an established centre of worship, as shown by the nearby Christian cemetery that was used until the 7th century.

- The City’s Foundation

During the early 9th century (the year 813 is the most probable), the bishop of Iria Flavia, Teodomiro, was taken by a hermit called Pelagio to examine the mausoleum, which he recognised as that of the Apostle James; he based his opinion on the oral tradition according to which St. James had preached in Spain’s “finis terrae”, thereafter being martyred on returning to Palestine. His disciples Atanasio and Teodoro brought his decapitated body back; according to legend, they disembarked in Iria Flavia, 20 km away, and took it to Monte Libredón, where they buried it in a stone chest.

The Asturian king Alfonso II travelled from Oviedo with all of his court and recognised the existence of the Apostle James’ tomb. At that very moment, he made James the patron saint of his kingdom, turning the place into a centre of worship capable of uniting Western Christendom against the Moors’ expansion. The city’s foundation dates from the year 830. Santiago’s first church was also built –a simple construction housing the mausoleum from Roman times.

- The Cosmopolitan City of the Middle Ages

The pilgrimage to Compostela acquired great importance soon after the city’s foundation. Santiago became the spiritual focus of Western Europe, welcoming different cultural tendencies as well as treasures that enriched its sanctuary. Attracted by such, the Normans made repeated forays via the Ria of Arousa. However, the city was finally invaded by the Moors, who, led by Almanzor, devastated it in the year 997, although they respected the sanctuary. Its reconstruction led to Santiago’s first urban expansion, which included the construction of a new fort defining the perimeter of today’s old town. Construction of the large Romanesque cathedral began in the year 1075.

In 1099 Diego Xelmírez, the great promoter of the Compostela see and transformer of the city, was appointed as Santiago’s bishop. A key figure in the politics of Castile and León, he centred his constructive urge on the cathedral, the archbishop’s palace and the churches where he housed new relics that he acquired for the city, including those of St. Susana, Santiago’s second patron saint.

This was a time of fighting between the people and the archbishop, which involved the queen Doña Urraca, the bishop, cannons and abbots, knights and the bourgeoisie. Xelmírez promoted the cathedral’s construction from the first year of his episcopacy, entrusting the project to Maestro Esteban, who

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Rúa do Vilar, 63. 15705 Santiago de Compostela. 0034 981 54 23 05. www.santiagoturismo.com
e-mail: comunicacion@santiagoturismo.com Twitter: @santiagoturismo

finished it in 1125. At that time, the cathedral and the city grew in parallel. By the time Xelmírez died in 1140, the medieval city's present-day structure had been defined.

The year 1168 saw the beginning of the cathedral's second important construction phase, which was entrusted to Maestro Mateo –the most important artist of his time in the Iberian Peninsula. In Santiago, he is linked to two of the cathedral's monumental works: the Stone Choir and the Pórtico de la Gloria. Completed in 1188, the Pórtico de la Gloria surpassed the aesthetic possibilities of its time and pointed to new horizons, to the extent that it can now be considered one of Romanesque and universal art's masterpieces.

On April 21, 1211, the ceremony of consecration of the cathedral of Santiago took place. It was presided by the then king of León, Alphonse IX, who was accompanied by his son, the future king Ferdinand III "The Saint".

In the 13th century the cathedral acquired its full splendour, attracting an increasing number of worshippers from all over Christendom and consolidating the pilgrimage to the city. By then, the French Way, the most important of the roads leading to Compostela, had been defined. The pilgrimages gave rise to a decisive phenomenon in the city's life: the establishing of the mendicant orders' convents in the city, generally at the city gates. Convents such as San Francisco, Santo Domingo, Santa Clara or Belvís created new quarters, which determined the old town's structure beyond the city walls. During the late Middle Ages, Compostela also became an important industrial and commercial centre: the names of streets such as Caldeirería, Moeda Vella, Acibecheira or Concheiros are derived from the existence of rich and flourishing guilds.

The 14th and 15th centuries were times marked by fighting between Santiago's bourgeoisie and the power of the Church, while Compostela's prelacy experienced an important economic decline. The Fonseca family, which provided the city with three archbishops, controlled its destiny during this time of profound transformations at the end of the Middle Ages. The year 1495 saw the founding of the "Colegio de Estudiantes Pobres" (School for Poor Students), the origin of the present-day University instituted by Alonso de Fonseca III in 1525. From then on, Santiago began to stand out as an academic and student city.

- The Renaissance City

During the first decades of the 16th century, Santiago's monumental quarter began to experience an urban development transformation, starting with the founding of the Royal Hospital by the Catholic Monarchs. It was the peak of the plateresque style. The 16th century began by incorporating the civil dimension into the city and ended with the resurgence of religious congregations. The Renaissance laid the foundations of the extraordinary series of public spaces surrounding the Jacobean basilica, which would be completed and shaped during the baroque period.

- The Baroque Compostela

The year 1657 can be considered the starting point of Compostela's baroque period. The urban transformation began with the remodelling of the cathedral. Convents, churches and civil buildings participated in this process, which gave rise to the city's face and outline that we now admire. In the

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e-mail: comunicacion@santiagoturismo.com Twitter: @santiagoturismo

meantime, work continued on the project to make the cathedral the new standard-bearer of Compostela's baroque style, culminating in the construction of the Obradoiro façade. Santiago's baroque period came to an end with the construction of Palacio de Raxoi, which also configured Plaza del Obradoiro. Construction began in 1767, following the engineer Carlos Lemaur's classicist project.

- Neoclassical Style

The great renewal of Compostela's main monuments during the baroque period highlighted the precarious and degraded condition of its residential fabric, which was still characterised by many of its medieval features. The Enlightenment established the mechanisms required for remodelling the city's residential façade, introducing decisive elements for the present-day image of historical Compostela, such as stone paving, stone façades and the typical galleries.

- The 19th and 20th Centuries

In addition to the interventions aimed at enhancing the urban fabric, two public operations took place in Santiago during the 19th century and had a strong impact on its appearance: the construction of the Market, or Plaza de Abastos, and the Alameda park. The city walls were also eliminated during this century.

The most ambitious project during the first half of the 20th century, and the one that had the greatest impact on the modern city's still embryonic urban fabric, was the Students' Residence, which gave rise to the South Campus. The city's building activity was centred on this campus during the sixties and seventies, a time marked by real-estate tensions and speculations that resulted in the present-day "Ensanche" (urban expansion area).

A decisive historical event for the city of Santiago was the creation, in 1980, of the Autonomous Region of Galicia and its designation as the seat of the Xunta de Galicia (Galician Government) and different regional institutions, thereby becoming Galicia's political and administrative capital. Furthermore, Compostela experienced a strong impulse as a cultural, commercial and services city, redefining the role of the city and its infrastructures.

- The Compostela of the New Millennium

Santiago de Compostela's dimension as a cultural and university city, and as a meeting place for people from all over the world, has resulted in different urban interventions. Due to their quality and singularity, such projects play an active role in the global dialogue of this new century's architectural and urbanistic avant-garde. This is the case of the Auditorium of Galicia, the Galician Contemporary Art Centre (CGAC), the Journalism Faculty, the remodelling of Avenida Xoán XXIII –with a large, inclining shelter and a coach terminus as the main features, and the Public Library under construction- the Congress and Exhibition Hall, San Domingos de Bonaval Park, the City of Culture... These, along with numerous, elegant green spaces, the opening of new public spaces, the sculptures scattered throughout the cityscape, etc, make Compostela a city in which past and future –tradition and modernity- coexist in a unique way.

3. The Way of St. James

- First European Cultural Itinerary and World Heritage route

The pilgrimage to Santiago soon became the most outstanding and most profoundly experienced religious phenomenon of the Middle Ages, a fact that was recently recognised by the European Parliament, which designated the Way the First European Cultural Itinerary, and by UNESCO, which declared it a World Heritage route.

The discovery of the tomb of the Apostle James, the son of Zebedee and brother of John the Evangelist, changed the appearance of a small Roman settlement in the northwest Iberian Peninsula that, with the passing of the centuries, had become a necropolis; it was also a turning point in the spiritual history of a continent that soon set about building a road in order to reach the precious relic.

- Holy Years

Pope Callistus, in 1122, during the diffusion of the Gregorian reforms, instituted the Holy Year whenever the feast of St. James (July 25th) fell on a Sunday. In 1179, Pope Alexander III's bull granted plenary indulgence to whoever made a pilgrimage during such a time: the visit to the apostolic tomb, which already sufficed to mobilise the faithful, was now rewarded with the promise of salvation.

- The "Compostela"

Those who manage to reach Santiago unaided, during any year, are awarded the "Compostela", a certificate issued by the Pilgrim Office to certify that the route has been travelled due to religious reasons. It is given to pilgrims that cover the last 100 kilometres on foot or horseback, or last 200 kilometres in the case of cyclists. In both cases, they have to present a document proving they are a pilgrim or a log with one or more daily stamps from the shelters or parishes visited along any of the routes.

- History

The discovery, which took place around the second or third decade in the 9th century, was the logical end of an oral and written tradition that, after Jesus' death, placed St. James the Greater as an evangeliser in the land of ancient Hispania, as suggested by the Breviarum Apostolorum in the 6th-7th century and texts signed by the Anglo-Saxon Bede Venerabilis and the Asturian Beato de Liébana in the 8th century. The historical fact of the beheading of the Apostle by Herod Agrippa in the year 44 AD is followed by explanations provided by the Codex Calixtinus or the Legenda Aurea regarding his transfer to this corner of Europe, where he had preached the teachings of Christ. St. James' lifeless body was brought by two young disciples in a boat led by angels, which crossed the Mediterranean and sailed up the Portuguese coast as far as the Roman port of Iria, located in the province of Gallaecia. There, after a series of miraculous events, St. James was finally buried on Monte Liberum Donum, in a place vaguely designated as Arcis Marmoricis.

Almost eight hundred years later, continuing with the tradition, a hermit saw heavenly lights that led him to a sacred place, whose history was shrouded in mystery during the disintegration of the Roman

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Rúa do Vilar, 63. 15705 Santiago de Compostela. 0034 981 54 23 05. www.santiagoturismo.com
e-mail: comunicacion@santiagoturismo.com Twitter: @santiagoturismo

Empire, the creation of the Swabian kingdom and the Visigoth domination. The hermit notified Teodomiro, the bishop of Iria, about the discovery and, later on, King Alfonso II had a small church built, which he left in the care of Benedictine monks. Before the end of the 9th century, Alfonso III commissioned the construction of a larger basilica, worthy of the phenomenon that was beginning to move the European faithful.

The news coincided with an important political moment for the consolidation of the kingdom of Asturias-Galicia, where the discovery had taken place. Once the Moor troops had been expelled from the north of Spain, it was essential to repopulate the territory and set up a solid network linking with the rest of Europe for the movement of people, goods and ideologies. A decisive factor regarding this huge task was having a religious centre on a par with Rome or Jerusalem, which, to a certain extent, made the emergent kingdom “independent” from Charlemagne’s extensive empire.

Wave after wave of pilgrims soon appeared. All of Christendom wanted to visit the Apostle’s tomb, especially after the Turkish invasions that interrupted the pilgrimage to Jerusalem just when –it was the year 1078- the construction of Santiago’s Romanesque cathedral had begun. Thus began the golden age of the pilgrimage to Compostela, thereby consolidating the route that was most promoted and best equipped by kings and ecclesiastical authorities: the Way of St. James.

Thus, from early on, the pilgrimage to Santiago became the most outstanding and most profoundly experienced religious and cultural phenomenon of the Middle Ages, a fact that was recently recognised by the European Parliament, which designated the Way the First European Cultural Itinerary, and by UNESCO, which declared it a World Heritage route.

Although the first pilgrims in the 10th century travelled along what is now known as the Northern Way, along the Cantabrian coast, the expansion of the Reconquest soon enabled the kings Sancho the Great of Navarre and Alfonso VI of Leon to plan an itinerary through their recently liberated territory; the new route linked the capitals of the kingdoms of Navarre, Castile and Leon on the way to Santiago. It is known as the French Way and all of its branches are described in the Codex Calixtinus, a work attributed to the monk Aymeric Picaud and commissioned by Pope Callistus around the year 1139. Its fifth book may be considered the first European travel guide, since it indicates the routes followed by pilgrims in the 12th century through France in order to reach the Apostolic City, and describes the resources and impressions awaiting the daring travellers in each region.

In order to take care of the travellers, there arose monasteries, churches, hospitals, shelters, bridges and roads, many of which attracted the surrounding rural population and became new cities. In favour was the need for repopulating the territories recently reclaimed from Islam. This led the Christian kings to offer charters of freedoms and privileges to those who settled along the route.

It is therefore not surprising to read about multitudes of up to 250,000 pilgrims being mobilised each year during the 12th and 13th centuries. Most of them were moved by unbreakable faith and the search for salvation by means of penitence; some others in order to serve a sentence and a few in order to earn money by making the pilgrimage on behalf of some ruler. They could all be distinguished by their attire – staff or crook with a pumpkin for drinking, bag, hat- but above all by the shell (natural or made of lead, tin or silver) that identified the pilgrims that acquired it, at the beginning only in Santiago and then along the rest of the Way. There are a lot of versions regarding the shell’s meaning: the first vieiras (scallop

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shells) were collected in Finisterre, in the region where St. James preached, and therefore represented the end of the Way, the encounter with the Teacher and with salvation. Thereafter, they were also a protective sign, since it was a serious offence to attack or rob any pilgrim bearing a shell.

After the decline experienced by the pilgrimages from the 14th century onwards, firstly due to plagues and then during the religious wars of the 16th century and the expanding influence of the Enlightenment, there has now been a genuine revival of the phenomenon. Undoubtedly, this has a lot to do with the pilgrimage made by John Paul II, who visited Santiago in 1982. The 1993 Holy Year brought more than a 100,000 pilgrims to Compostela on foot, by bike or on horseback; this figure rose to 150,000 in the following Holy Year of 1999 and to 180,000 in that of 2004. The figure of the last few non-Jubilee years has continued to double in relation to previous years, so that the 2010 Jubilee is expected to attract hundreds of thousands of travellers and millions of visitors moved by faith, the desire to see the world and to experience the Way alone or in the company of others.

- Ways of St. James
 - French way

The main French Way: Having reached Saint Jean Pied de Port (France), the pilgrims travel 774 kilometres in Spain, passing through the provinces of Navarre, La Rioja, Burgos, Palencia, Leon, Lugo and A Coruña. At an average of 20-25 kilometres daily, it usually takes about 30 days to reach Santiago.

The route began to be signposted with yellow arrows in the eighties, thanks to the parish priest of O Cebreiro, Elías Valiña, and the Association of the Friends of the Navarre Way. This first symbol is now accompanied by milestones and each region's institutional signs.

- Aragonese Way

It enters Spain from France via Somport, in Aragon, and continues through the provinces of Huesca, Zaragoza and Navarre before reaching -after 6 days and 167 kilometres- Puente La Reina, where it joins the French Way.

- Primitive Way

The first devotees from Oviedo, the capital of the Asturian kingdom, followed the ancient route that, according to tradition, led King Alfonso II the Chaste to the Apostle's tomb, in the first third of the 9th century.

This route from Oviedo to Santiago was a safe itinerary that was frequented until well into the 10th century, when the present-day French Way was consolidated from León, the new capital of the kingdom. However, thereafter it was still an important alternative, especially due to the spiritual value that was attributed to visiting Oviedo's Holy Chamber of the Saviour, as well as the Cathedral of Lugo, with its permanent exhibition of the Holy Sacrament.

- North Way

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Almost immediately after the discovery of St. James' tomb in the 9th century, pilgrims began following the Asturian-Galician ways in order to reach Santiago, since the Castilian plateau –which would be subsequently crossed by the French Way- was still occupied by the Moors. This route enabled the pilgrims, who had come overland from France or disembarked in Basque, Cantabrian or Galician ports, to combine the traditional visit to the Saviour in the Cathedral of Oviedo or continue along the Asturian coast as far as the Ria del Eo.

- Portuguese Way

There are numerous routes, depending on the pilgrim's starting point in Portugal, but the main itinerary starts in Oporto and enters Spain via Tui. The international Valença do Miño-Tui bridge has facilitated the crossing of the River Miño, but some branches still cross the river by boat. Other Portuguese routes reach the Spanish border via Chaves, Bragança and, inside Galicia, join the Via de la Plata (Silver Road).

- English Way

The European pilgrims that travelled by ship to the Iberian Peninsula's northern coast, especially the British, disembarked in A Coruña or Ferrol, thereafter heading for Compostela.

- Silver Way

The Vía de la Plata is the longest Jacobean route, as a prolongation of the Roman road that crossed the western Iberian Peninsula from south to north, linking the cities of Emerita Augusta (Mérida) and Asturica Augusta (Astorga). After the conquest of Seville and Cordoba in the 13th century, this south-north was spontaneously reused by Jacobean pilgrims from Andalusia and Extremadura. Some continued as far as Astorga, joining the French Way. Others headed towards Compostela via the route from Puebla de Sanabria to Ourense, which was shorter and straighter, while some crossed northeast Portugal and entered the south of Ourense province towards Verín.

- Arousa Sea and Ulla River Jacobean Itinerary

This sea-river route via the Ria de Arousa and the River Ulla commemorates the arrival, by sea, of St. James' body in Galicia, the region where he had preached. According to tradition, the boat entered the "ria" and sailed up the River Ulla, arriving at the Roman city of Iria Flavia (Padrón), as remembered today by a sea-river procession to Pontecesures and Padrón.

- Finisterre Way

If all roads lead to Santiago, the Finisterre Road is the only one originating in the holy city. The visit to the Holy Christ of Finisterre and the Sanctuary of A Barca, in Muxía, surrounded by the impressive landscape of the ancient Land's End (finis terrae), is a ritual followed by many pilgrims to round off the Jacobean pilgrimage.

PILGRIMS 1987 – 2009

Ano	Pilgrims
1987	2.905
1988	3.501
1989	5.760
1990	4.918
1991	7.274
1992	9.764
1993 (<i>Holy year</i>)	99.436
1994	15.863
1995	19.821
1996	23.218
1997	25.179
1998	30.126
1999 (<i>Holy year</i>)	154.613
2000	55.004
2001	61.418
2002	68.952
2003	74.614
2004 (<i>Holy year</i>)	179.944
2005	93.924
2006	100.377
2007	114.026
2008	125.141
2009	145.877
2010 (<i>Holy year</i>)	270.818

- The pilgrimage to Santiago in 2010

The Compostela Holy Year in 2010 was the year with the largest number of pilgrims ever recorded in history. The Pilgrims' Office received 270.818 pilgrims: 119.574 (44,15%) women and 151.233 (55,84%) men. 236.597 (87,36%) arrived on foot, 32.793 (12,11%) by bike, 1.367 (0,50%) on horse and 50 (0,02%) by wheelchair.

The distribution by age was as follows: Under 30, 78.850 pilgrims (29,12%); between 30 and 60, 157.927 (58,31%); and over 60, 34.041 pilgrims (12,57%).

The main motivations were: religious, 148.276 (54,75%); religious and cultural, 108.732 (40,15%); only cultural 13.799 (5,10%).

There were 186.850 Spanish pilgrims, a 68,99% of the total. The main origins in Spain were: Galicia, with 34.058 (18,23%); Madrid, with 32.876 (17,59%); Andalucía, with 24.740 (13,24%); Cataluña, with 20.482 (10,96%); Comunidad Valenciana, with 17.119 (9,16%); Castilla León, with 13.020 (6,97%); Castilla la Mancha, with 8.811 (4,72%); and País Vasco, with 7.160 (3,83%).

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There were 83.968 foreign pilgrims, a 31,01% of the total. The countries with the largest numbers of pilgrims were: Germany, with 14.526 (17,30%); Italy, with 14.197 (16,91%); France, with 9.138 (10,88%); Portugal, with 7.782 (9,27%); USA, with 3.342 (3,98%); Ireland, with 2.295 (2,73%); Brazil, with 2.113 (2,52%); and Holland, with 2.054 (2,45%).

4. The Cathedral

Santiago Cathedral, conceived as a small city of stone centred on holy relics and endowed with its own life, has evolved dynamically through the years, resulting in today's heterogeneous building of different historical styles and artistic tendencies that have been successively superimposed.

The Romanesque Cathedral, designed according to the French model of pilgrimage churches, was erected (1075-1211) on the site of the first churches built in the place where the Apostle's ashes appeared, the last of which was destroyed by Almanzor in the summer of 997. The boom of the pilgrimages and the riches of one of the Iberian Peninsula's biggest feudal estates enabled the beginning of the Cathedral's construction during the episcopacy of Diego Peláez. The building has a traditional Latin-cross ground plan with three naves. The ambulatory surrounds the High Altar in order to provide access to the relics, by means of a small transversal corridor, where the apostolic ashes are kept. The naves have cruciform pillars with annexed columns. Elegant semicircular arches are used to delimit the volumes. The gallery was built above the aisles, all along the length of the Cathedral, the transept arms and the ambulatory. The exterior part, or triforium, consists of arcades with sections formed by two smaller arches. The gallery is a characteristic construction of pilgrimage churches, due to the need for increasing the capacity in order to accommodate a large number of visitors. The central nave is 97 m long and 20 m high; it is covered by barrel vaults and the aisles by groined vaults.

- "PÓRTICO DE LA GLORIA":

The west entrance was completed in the year 1188 with the masterpiece of Romanesque sculpture: the "Pórtico de la Gloria." Conceived as a vestibule or narthex of the Cathedral, this complex work sculpted by Maestro Mateo in only 20 years consists of three arches. More than 200 granite figures make up a theological message centred on the idea of salvation. On the central arch, the apocalyptic vision of Heavenly Jerusalem: the resurrected Christ, surrounded by the four Evangelists, John, Luke, Mathew and Mark, who make room for the righteous and a procession of angels. Above them, in the archivolt, the 24 elders converse among themselves while tuning the instruments they will use to intone the song of Glory. The left side arch features Old Testament scenes, supported by columns bearing the prophets. Among them the figure of Daniel stands out due to his smile that became famous; such naturalness and expressiveness were unusual in the Romanesque period, thus heralding new artistic times. These were the first steps of the Gothic style in Compostela, also announced by the ribbed vault. The right arch, for its part, is devoted to the Final Judgment and supported by the figures of apostles: Peter, Paul, James and John. The Cathedral's patron saint, the Apostle James, also appears in the central column of marble. This mullion, sculpted with a representation of the Tree of Jesse, or Christ's genealogy, features half way up the profound handprints made by pilgrims. Behind the column, the kneeling Maestro Mateo has become known as the Saint of the "Croques," which refers to the popular tradition of touching the sculpture three times with one's head in order to receive some of his talent.

- 8th centenary of the consecration of the Cathedral

On April 21, 1211, the ceremony of consecration of the cathedral of Santiago took place. It was presided by the then king of León, Alphonse IX, who was accompanied by his son, the future king Ferdinand III "The Saint", along with 10 Galician and Portuguese bishops and all the ecclesiastical and civil important figures from León and Galicia. It was the main event of a city that at that time had many privileges which

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e-mail: comunicacion@santiagoturismo.com Twitter: @santiagoturismo

allowed the finishing of the works at the basilica, under the direction of Mestre Mateo. This brought about the arrival of new religious orders, artisans and workers in Santiago. It was an all-in-one which took place during one of the most crucial periods of the pilgrimage to the shrine of the Apostle.

This 2011 we celebrate the 8th centenary of the consecration of the cathedral, an event declared Event of Exceptional Public Interest by the Chamber of Deputies, a fact which will grant fiscal bonuses and discounts to all the private entities which join in the programme for the celebrations.

The programme of activities includes two great types of actions: on the one hand, restoration and maintenance works considered in the Management Plan for the Cathedral and in the previous studies of the Management Plan for the Infrastructures in the Historical Town relating to the Cathedral compound (energy supply, telecommunications, etc); on the other hand, the execution of a cultural programme which will consist (amongst other activities), of two exhibitions, one about the history of the Cathedral and another one about the city of Santiago de Compostela at the time of the consecration of the basilica, along with an ample offer of music festivals.

5. Monuments (more info: www.santiagoturismo.com)

Cathedral
San Clemente de Pasantes School
Food Market
Casa do Dean (House of the Dean)
Collegiate Church of Santa María a Real do Sar
Convent of Belvís
Convent of Santa Clara
Convent of Carme
Convent of Compañía de María or da Ensinanza
Convent and Church of Madres Mercedarias
Convent and Church of San Domingos de Bonaval
Convent and Church of San Francisco
Convent and Church of Santo Agostiño
Convent, Church and School of As Orfas
Church of Compañía or University Church
Church of Nosa Señora da Angustia
Church of Terceira Orde (the Third Order)
Church of As Ánimas (the Souls)
Church of San Bieito do Campo
Church of San Fiz de Solovio
Church of San Fructuoso
Church of San Miguel dos Agros
Church of San Pedro
Church of Santa María do Camiño
Church of Santa María Salomé
Church of Santa Susana
Church of O Pilar
Monastery and Church of San Martiño Pinario
Monastery and Church of San Paio de Antealtares
Seminario Menor (Minor Seminary)
Antigo Colexio dos Irlandeses (Former Irish College)- Pazo de Ramirás
Casa da Parra
Casa das Pomas (House of Pomas)
Casa do Cabido (chapterhouse)
Casa da Conga
Casa-pazo dos Fonseca
Hostal dos Reis Católicos
Pazo de Amarante
Pazo de Bendaña
Pazo de Feixoo
Pazo de Fondevila
Pazo de Raxoi
Pazo de San Lourenzo de Trasouto
Pazo de Santa Cruz

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Casa-pazo de Vaamonde
Pazo de Xelmírez
Casa Gótica (Gothic House)
Colexio de Fonseca
Colexio de San Xerome (School of St. Jerome)
Monastery and Church of Santa María de Conxo
Former Hospital and Church of San Roque

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6. The University of Santiago (USC)

The University of Santiago de Compostela has been the cornerstone of the city's and the autonomous region's education for more than 500 years. Its foundation goes back to 1495, the date when Lope de Marzoa opened the so-called “Estudio Viejo” (Old Study) or “Estudio de Gramática” (Grammar Study) in the Monastery of San Paio de Antealtares. After merging with the Colegio de Santiago Alfeo, founded by Archbishop Fonseca, its first statutes were approved in 1555.

Since then, the University –which originally consisted of the chairs of Art and Theology- has extended its educational field to the more than 60 degrees that are currently imparted in 32 faculties, schools and institutions located throughout the campuses of Santiago and Lugo.

The USC's facilities –which also include research institutes, university residences, sports grounds, cultural venues and libraries, among other buildings- now occupy an area of 1,300,000 square metres and house 33,000 students, more than 2,000 lecturers and researchers, and 1,000 employees.

The University is also active as a cultural programmer, organising around a hundred annual events featuring exhibitions, theatre, dance and cinema.

7. Museums of the city

Santiago's cultural range includes a series of museums with important permanent exhibitions, as well as prestigious collections of internationally famous artists. We provide data about the eleven most outstanding ones.

Cathedral Museum

Museo do Pobo Galego (Museum of the Galician People)

CGAC (Galician Centre of Contemporary Art)

Eugenio Granell Museum-Foundation

Museo das Pergrinacións (Pilgrimage Museum)

Museo de Arte Sacra (Sacred Art Museum)

Museo de Terra Santa (Holy Land Museum)

Museo da Colexiata do Sar (Collegiate Church of Sar's Museum)

Casa da Troia

Natural History Museum

Museo do Colexio Médico (Medical Association Museum)

Mupegal (Galician Pedagogic Museum)

8. Parks and gardens

Parks and gardens have the virtue of transforming themselves throughout the seasons, modifying the city in turn: colouring it in autumn, baring it in winter, lighting it up in spring, shading it in summer, filling it with the aroma of damp soil, of recently cut grass, of flowering plants... and they are, undoubtedly, the best lounges for contemplating Compostela's sunsets.

Santiago de Compostela's landscape has always been characterised by the presence of green. From almost any point in the city, and especially from the old town, we are presented with perspectives revealing the city's parks, or fleeing towards farmland or towards the forests covering the hills surrounding Compostela.

During centuries, the sensation of closeness to nature has been enhanced by the city's historical gardens –the area formed by the Alameda park, the Santa Susana oak grove and the South University Campus, plus the San Domingos de Bonaval and Belvís parks- which are still some of the city's most emblematic and popular places.

The urban expansion that began in the mid-20 th century led to an increase in the number of residences and the need for guaranteeing sustainable urban development, by creating new green spaces in the city. This task was fully assumed in the nineties, making Santiago , with more than one and a half million square metres of public green spaces, a city that can be encircled and toured by means of its parks and gardens. The city has received several prizes and international acclaim due to this scenic and environmental quality.

The new green spaces embracing the old town have safeguarded this historical relationship between the constructed area and the natural surroundings. Thus, today we can still enjoy the same urban scenes that were enjoyed, a long time ago, by other travellers and pilgrims...

9. Contemporary architecture

Santiago's singularity and charm has been growing throughout the ages with the combination and superimposition of styles from different periods, as we can see in Plaza del Obradoiro. The new projects from contemporary times have enriched this accumulative image defining the city even further. Today's architects, some of international renown, transform the urban space just as the stonemasons, who came from afar, did so in the past.

Santiago de Compostela's heritage has been increased in the last two decades with an outstanding series of contemporary architecture and urban development projects. Some of these were undertaken in the monumental quarter, interacting with the city's internationally acclaimed heritage.

Santiago's importance throughout the ages has turned the city into the effective and symbolic centre of Galicia. The public institutions have responded to this stimulus with quality buildings and urban designs that, during the last fifteen years, have been carried out in the city by some of the world's most important contemporary architects: Álvaro Siza, Manuel Gallego Jorroto, Giorgio Grassi, John Hejduk, Josef Paul Kleihues, Alberto Noguero, Jean Nouvel, Andrés Perea, Arata Isozaki, Peter Eisenman, Norman Foster, César Portela, Víctor López Cotelo, Albert Viaplana and Helio Piñón, etc.

- Opening of the City of Culture of Galicia

The City of Culture of Galicia will be one of the main icons of Santiago de Compostela and Galicia during the 21st century. Literally carved out of Mount Gaias, it is a work of formidable dimensions. The six buildings which compose it are laid over an extension of land that deliberately mirrors that of the Historical Centre. This construction is unique, modular and landscape-integrated at the same time, based on a formal guideline, with defragmentation at its essence, to be eventually integrated in a compact and singular lunar landscape.

On January 11, 2011, two of the six buildings of which the work is composed opened to the public: the Library of Galicia and the Galician Archives. The other four buildings are: The Museum of Galicia, The Centre for Music and Performing Arts, The International Art Centre and Central Services. The whole compound will host services and activities devoted to the preservation of heritage and memory, the study, research, experimentation, production and dissemination in the field of literature, thinking, music, theatre, dance, film, the visual arts, audiovisual creation and communication.

In this video, the author, the North American architect Peter Eisenman, explains his work in detail:
<http://www.youtube.com/watch?v=5dHZ-Zy9I5w>

10. Gastronomy.

Compostela's gastronomy has become another highlight of the visit of those who appreciate good food and generous portions. The city's food market, called Mercado de Abastos, supplies all kinds of fresh produce, recently brought from the sea or the vegetable garden, which are proudly exhibited in the unusual still lifes decorating the windows of bars, inns and restaurants.

At mealtime, the choices depend on the size of your appetite: large appetites can be satisfied with a three-dish menu, whose price normally includes bread and a drink; those wanting a snack can go for an informal meal made up of “raciones” (portions), i.e. platters of squid, octopus, omelette, peppers, salad, cheeseboards or selections of cold meats, which are normally shared among a group. In this case, each person usually eats off the platter using his or her own fork; when it comes to paying, the bill is divided among the group in equal parts.

“Raciones” should not be mistaken for “tapas”, which are the small snacks that are usually served along with drinks without being requested and are on the house –in Santiago , unlike other places, they are free.

- The Land of Seafood

The standard bearers of the best local cuisine are crustaceans and molluscs, a varied group that goes by the general name of “marisco” (seafood). Crawfish, prawns and king prawns, shrimps, razor shells, oysters, scallop, mussels, clams, cockles, zamburiñas , santiaguiños , spider crabs, lobsters, ox crabs or swimcrabs are served boiled or grilled, at room temperature or hot, but without any sauces –normally used to disguise bad quality seafood. According to tradition, the best seafood months are those with an “r”, i.e. from September to April.

Special mention should be made of Galician-style octopus, i.e. boiled octopus served with cayenne pepper and olive oil. You should also try it cooked with cachelos (potatoes). Seafood may also be included in soups, rice dishes and paellas; in croquettes, pickling brine or pies. As a “tapa”, portion, party snack or first dish, “empanadas” (Galician pies) are filled with bold combinations of meat, fish or seafood, among which cod and raisins stand out.

The first dish par excellence is “caldo gallego” (Galician stew), which hides the miraculous taste produced by potatoes, beans and turnips tops cooked with “unto”, the smoked pig fat that is omnipresent in winter dishes.

- From Land and Sea

Hake, turbot, grouper, sea bass, sole, read bream and monkfish are the Galician fish that you will find “swimming” in what is truly a sea of restaurants. Sardine and horse mackerel are normally fried; the rest can simply be grilled or baked, or served in succulent Galician-style stews –with garlic sauce, olive oil and a lot of cayenne pepper- in caldeirada (fish cocktail) and in “zarzuela” (casserole), which involves the presence of several spices, potatoes, beans or peas and the appreciable addition of prawns or clams. Galicia 's thousand rivers also supply salmon, trout and lamprey.

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The Galician capital is also home to the famous Galician beef, which provides big and tender barbecued, sirloin and T-bone steaks. However, the star of winter dishes is –unfortunately for the poor animal- the pig. From the time it is slaughtered in November – A todo porco lle chega o seu san Martiño , something like “Every dog has its day” but applied to pigs- pork appears in dishes such as “Iacón con grelos” (cured ham from the foreleg served with boiled potatoes, chorizo and turnip tops) or Galician stew, which combines uncured pork, chicken, chorizo, ham (from the foreleg), salted ribs, pork fat, pig's ears and snout with boiled potatoes, chickpeas and turnip tops.

Blood sausage and chorizo may also be served inside filloas , which appear in Galician cuisine during pig-slaughtering and carnival time, on their own or along with stew. These are similar to Breton crêpes and are also very popular as desserts.

- Desserts, Wines and Liqueurs

These are not the only dessert options. Compostela's contribution to Galician cuisine includes the so-called “tarta de Santiago”, whose 200-year-old history has come up with the perfect combination of ground almond, eggs, sugar, butter and a little cinnamon topped by a layer of icing sugar bearing the Apostle's cross. If you want to finish your meal with cheese, there are many to choose from since Santiago is surrounded by excellent cheese-producing regions such as Arzúa-Ulloa, O Cebreiro or San Simón (pointed, smoked cheese). The Galician cheese par excellence is “queso de tetilla”, characterised by its mild taste (due to its short maturing period) and unmistakable conical shape.

To wash everything down there are wines from all over Galicia . The popular Ribeiro, from the rich wine-producing region of Ourense, is characterised by light and young white wines and strong red wines. The Rías Baixas region produces Albariño, a faithful seafood companion, followed by wines from Tea, Rosal, Ribeira de Ulla and Salnés. You should also try the wines from Ribeira Sacra –white and red, led by the historical Amandi, which is said to have been enjoyed by the Roman Caesars- Monterrei, which range from light white wines to fruity red ones with an intense purple colour, and Valdeorras, also in the province of Ourense and divided into Godello (white) and Mencía (red).

And to round off a good meal there is eau-de-vie, which can be served as herb liqueur, coffee liqueur or in many other ways. It is also used to make queimada, flamed eau-de-vie with sugar, orange or lemon rinds and coffee beans, which is made while reciting a spell against the curses of meigas (witches) and trasnos (goblins).

11. Prize-winning city

1941. Historical Site of National Interest .

1985. World Heritage City by UNESCO, December 4 th, 1985. The prize was received in March, 1986.

1985. First European Cultural Itinerary. Council of Europe.

1987. Council of Europe's Flag of Honour, October 23rd, 1987.

1992. Firenze Prize from the Centro Culturale Firenze Europa, December 5th, 1992. Sponsored by Florence Comune.

1993. Royal Foundation of Toledo Prize . Received in October, 1994, 'because of its urban restoration and renovation project, which appropriately and intelligently combines tradition and the contemporary.'

1993. The Way of St. James was declared a World Heritage Route by UNESCO on December 10th, 1993.

1994. Europa Nostra Prize for the rehabilitation of an old tannery in Carme de Abaixo. Architect: José Luis Pereiro.

1995. European City of Culture in the year 2000, along with Avignon, Bergen, Bologna, Brussels, Krakow, Helsinki, Prague and Reykjavik.

1996. Gubbio Prize. National Association of Historical-Artistic Centres of Italy (ANCSA) and Gubbio Town Council. Awarded to the 'Programme for Rehabilitating Houses in Santiago de Compostela's Old Town.'

1996. Europa Nostra Prize for the heritage rehabilitation programme in the city's old town.

1997. Medal of the Parliamentary Assembly of the Council of Europe in recognition of the city's efforts in promoting Santiago de Compostela's European heritage.

1997. Manuel da Dehesa Prize to the architects Álvaro Siza Vieira and Isabel Aguirre for their rehabilitation of the old Bonaval cemetery and garden as a city park, opened to the public in 1994.

1998. European Town Planning Prize. Awarded by the European Commission in the local planning category, after competing with 130 projects from all over the continent.

2001. Europa Nostra Prize. 1999-2001 for the rehabilitation of Santiago Cathedral by the Xunta de Galicia's Department of Tourism and Culture from 1997 to 1999.

2001. Torre Guinigi Prize. Awarded by the Italian city of Lucca (Tuscany) for the restoration work carried out in the old town in recent years.

2002. 'Habitat' Award for Best Practices (UN). Obtained at the United Nations' 4th International Best Practices Competition for the planning of Compostela's Old Town protection and rehabilitation.

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2003. Archival Prize. Awarded by the Association for Restoring Spain's Old Towns (Archival) for being an old town rehabilitation reference for other cities and for managing to channel its restoration processes towards making the city more habitable, with a better range of services and undisputed quality of life.

2003. Eixo Atlántico Medal. Awarded by Eixo Atlántico do Noroeste Peninsular for the restoration and preservation work carried out on its monumental heritage.

2003. Manuel de la Dehesa Prize. (7th Spanish Architecture Biennial). Awarded to the architect Víctor López Cotelo (Madrid, 1948), for converting an old dairy in Carme de Abaixo into a group of 21 houses. Private sector project.

2004. Prince of Asturias Award for Concord for the Way of St. James as a place of pilgrimage and a meeting point for people of different nations that has become a symbol of fraternity over the centuries and a cornerstone of awareness of Europe.

2006. Green Flag Award – Sustainable city of the Federation of Independent Users and Consumers to recognise and reward councils that efficiently tend towards sustainability in their programmes.

2007. Reina Sofía Award of Universal Accessibility 2006.

2007. Award to the Best International Tourist Destination 2007. Awarded in Brazil by the magazine "Brasil Travel" and the Associação Brasileira de Agências de Viagens.

2007. ARQAno Award to the promotion of architecture, for the continuous and attentive urban management, which includes architecture as a cornerstone.

2010. World Heritage Cities Award to the Historical Centre and Rehabilitation Office of the Council of Santiago, for their performance as "a continued model integral intervention".



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