The background of the entire page is a close-up photograph of a highly decorative wrought-iron fence. The fence features intricate scrollwork and two prominent cherub figures. The cherub on the left is seated and playing a lute-like instrument, while the one on the right is also seated, playing a violin. Between them is a central urn-like finial. The metal is weathered and shows signs of age. A semi-transparent purple banner is overlaid across the top half of the image, containing the title text. In the bottom right corner, there is a purple triangular graphic element containing the text 'ENG'.

LIGHTS AND VOICES OF THE
ALAMEDA
PARK OF COMPOSTELA

ENG



The Alameda, a distinguished park

The Alameda has always been the home of Compostela's residents, the setting of strolls, dances, games and entertainment, a silent witness of kisses and conversations. Always accompanying us, always welcoming, always different.

This itinerary enables us to rediscover it by means of outstanding figures and milestones in the history of Santiago and Galicia, which are also "lights" of our personal history, thereby giving us a new perspective of this place that is so familiar.

The Santa Susana oak grove is the oldest area, with the Alameda growing outwards from there. In fact, according to legend, Monte Libredón, the place where the Apostle James' remains appeared, was located here.

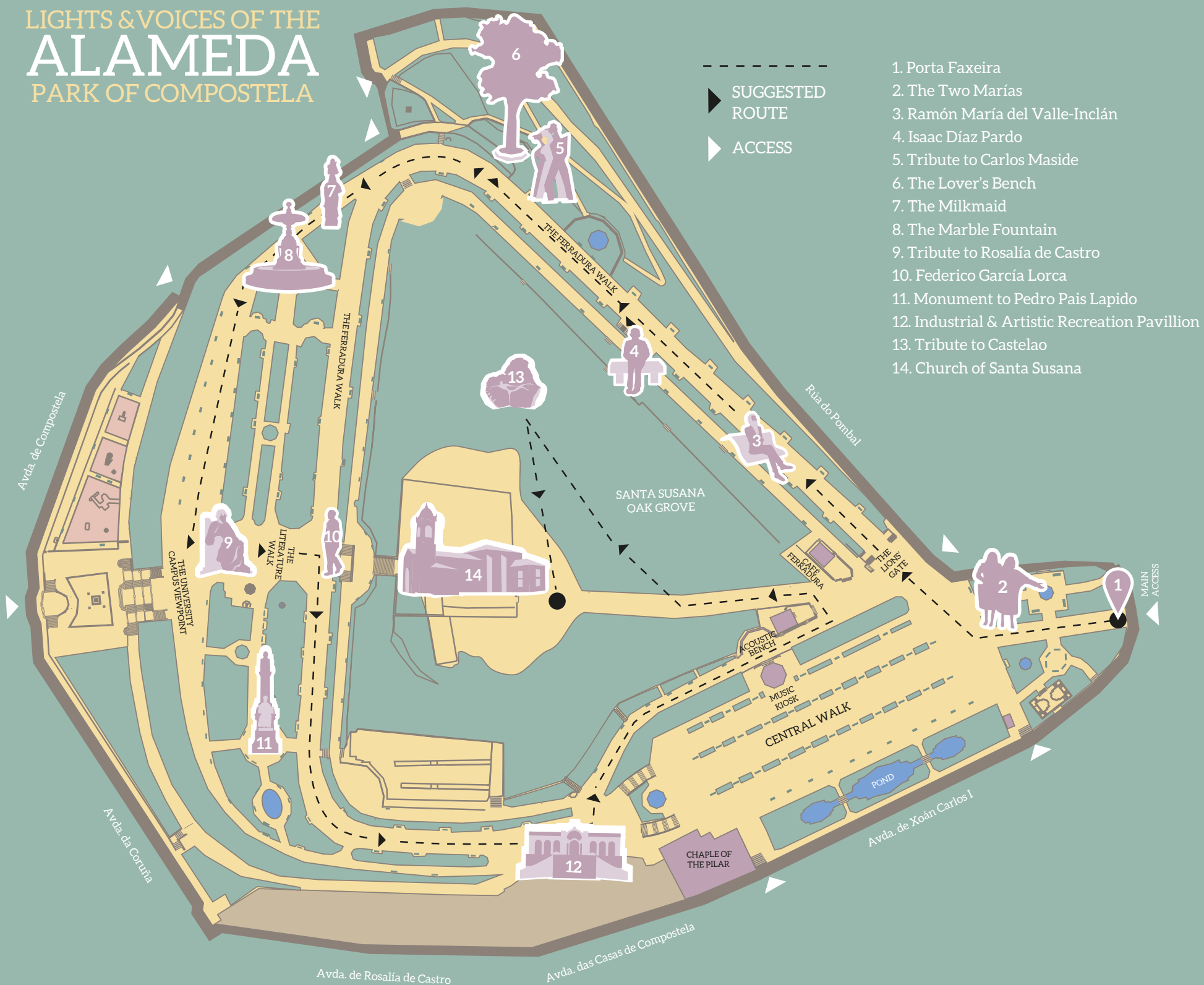
It began to take shape in the 18th century, when hundreds of trees were planted in order to embellish the entrance to the city. In the following century, it was gradually turned into a park with the creation of the central avenue, the lowering of the hill to open up the Herradura (Horseshoe) walk, the installation of a monumental wall, the bandstand, benches, etc. Next came the monuments, the stairs to connect it with the surroundings, Antonio Palacios' pavilion...

The initial tree-lined avenue and the oak grove were the venue of markets and the "Ascensión" and "Apóstol" festivities –the most famous ones in Galicia–, of Sunday walks, of the first Carnival parades, of summer dances, and of the city residents' childhood games.

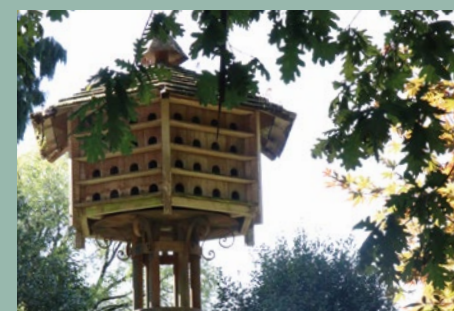


The Alameda is now a monumental space whose exuberant vegetation is the setting of Compostela's everyday life.

LIGHTS & VOICES OF THE ALAMEDA PARK OF COMPOSTELA



1. Porta Faxeira
2. The Two Marías
3. Ramón María del Valle-Inclán
4. Isaac Díaz Pardo
5. Tribute to Carlos Maside
6. The Lover's Bench
7. The Milkmaid
8. The Marble Fountain
9. Tribute to Rosalía de Castro
10. Federico García Lorca
11. Monument to Pedro Pais Lapido
12. Industrial & Artistic Recreation Pavillion
13. Tribute to Castelao
14. Church of Santa Susana



PORTA FAXEIRA

This is where the old walled city opened up to its surroundings, to the road to Pontevedra, to the Pombal de Faxeiras neighbourhood, and to the Santa Susana hill. In the past there used to be a monumental gate here featuring two lions –the ones at the entrance of the walk called Paseo de los Leones (Lions)– which warned passers-by that they were entering a different territory, one dominated by nature.

That gate has disappeared, but today exuberant, singular trees announce that we are entering a kind of botanical garden, while the monumental fountain of the old San Clemente school indicates that this is also a first-rate heritage site.



THE TWO MARÍAS

(1898-1980 and 1914-1983)

Maruxa and Coralia Fandiño Ricart were known during their lifetime as “Las Dos Marías” (The Two Marías) or “Las Dos en Punto” (The Two o’clock Sharp). Their essence is captured in this artistic work by Cesar Lombra, which was installed in 1994.

They were victimised during Franco’s dictatorship, being harassed and humiliated at home and on the streets due to their family’s links to anarchism. Later, every day, almost up to the end of their lives, they would go out for a stroll at two o’clock sharp, beautifully made up in bright colours, publicly rejecting by their demeanour the grey, fearful life imposed by the dictatorship. This statue, which portrays their most characteristic image, pays tribute to their attitude of resistance and resilience.

RAMÓN MARÍA DEL VALLE-INCLÁN

(1866-1936)

Valle, Galician author, was closely linked to Compostela from his time as a student. Apart from attending classes, he also led a Bohemian lifestyle that he always remembered. This explains why Santiago has a special place in his work, and why he returned here to spend the last months of life –he died in Santiago in January 1936.

Despite being ill, it is said that his lanky, bearded figure could often be seen strolling around the Alameda or sitting on this very bench, contemplating his *Compostela, rosa mística de piedra* (mystic stone rose).



ISAAC DÍAZ PARDO

(1920-2012)

He was a multifaceted artist that produced outstanding artistic work, being linked to essential projects in our culture such as Sargadelos ceramics. In the case of Galicians today, Isaac embodies the memory and sentiment of pre-civil war Galicia, that which dignified the region's language and culture, which connected it with the world, and defended the first Autonomy Statute. He embodied, even while very young, the best of that time.

Therefore, on his centenary, the city decided to pay tribute to one of its most singular and appreciated residents, setting aside this place for him, from which he used to contemplate his dear neighbourhood of As Hortas.

TRIBUTE TO CARLOS MASIDE (1897-1958)

Soledad Penalta's iron statue was unveiled in 2022. Featuring monumentality and dynamism, it portrays the writers Uxío Novoneyra and Manuel María accompanying the painter Carlos Maside on a stroll around the Herradura walk.

Linked to the Galician cultural avant-gardes of the 1920s and 1930s, Maside opened his studio in Santiago in 1932. He remained closely linked to the city all his life, depicting in his work scenes and personalities from the Compostela of that time.

Victimised after the 1936 coup d'état, he lived in a kind of interior exile, although he kept in touch with the intellectuals of the new generations.



THE LOVER'S BENCH

Rosendo Salvado (1814-1900), a monk from Tui who became a bishop in Australia, sent eucalyptus seeds to Santiago. Some were planted here in the Alameda and are now hundred-year-old trees like this one.

The so-called lovers' bench goes around its perimeter of more than 8 metres, featuring one of the best views of the old town.

According to tradition, if you want to get married you must go all the way around the bench. What is beyond doubt, in view of the carvings in the trunk, is that the bench and tree have been silent witnesses of many conversations and promise of love.

THE MILKMAID

Strength and determination are the emotions that stand out in this statue, which is based on a sketch by Gabriel José Eiroa (1892-1935).

Eiroa was a sculptor with his own artistic language who sought to depict the essence of the Galician people, displaying a likeness for simple volumes, emphatic expressions, and almost schematic forms.

We can see all of these in this depiction of a milkmaid, who is a woman of uncertain age, dressed in traditional costume, with the two most identifiable elements of her trade: the milk churn and the quart.



THE MARBLE FOUNTAIN

This beautiful fountain surrounded by exuberant vegetation was made in Barcelona for the central square of the old market, in San Fiz. It remained there from 1872 to 1932, when it was brought to the Alameda; it was moved to its present location in the 1970s. The pipes from which the water flows are reminiscent of that time, when they filled the cauldrons and buckets of homes and stalls.

It was designed by Agustín Gómez and is one of the few marble fountains in the city. Its colour and the elegance of its forms make it stand out in this place, giving the surroundings a certain romantic air.

MONUMENT TO ROSALÍA DE CASTRO

(1837-1885)

This monumental obelisk enjoys a privileged location, highlighting the exceptional status of Rosalía, the city's most outstanding resident. It was unveiled in 1917, being the work of the sculptors Isidro de Benito and Francisco Crivillés, and funded by public subscription.

It portrays Rosalía herself, in a meditative pose that was symbolic of melancholy at that time. On the other side there is a pensive couple that, in view of the accompanying verses, alludes to the feeling of nostalgia that characterises those living outside their homeland. As a whole, it is a romantic depiction of her work and of the emotions that vibrate therein.



FEDERICO GARCÍA LORCA

(1898-1936)

The poet visited Compostela on several occasions, enjoying an idyll with our city that flourished in his "Seis poemas gallegos" (Six Galician Poems), which were published in 1935.

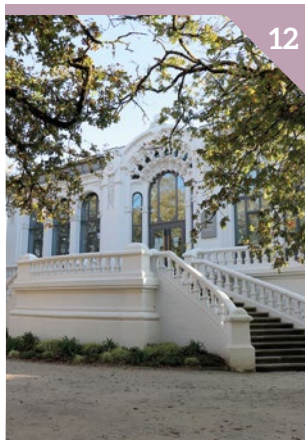
Years before, in 1932, he had been in Santiago with the "La Barraca" theatre company. There is a photo from that time depicting Federico on the Quintana stairs, which is how the sculptor portrayed him here, with the theatre group's same blue overalls and a cordial gesture.

The statue is looking at Rosalía, symbolically fulfilling the writer's desire to pay tribute to the poetess and give her a white camellia. A tree of this variety was planted nearby.

MONUMENT TO PEDRO PAIS LAPIDO (1841-1917)

Pedro Pais Lapido was one of those persons that make the world move forward. Born in Compostela, he promoted and supported countless initiatives aimed at making the city and Galicia progress, including the 1909 Regional Exhibition. Santiago recognised the value of his civic commitment with this monument, whose construction was authorised in this place and funded by popular subscription in 1918.

It is an obelisk crowned by a bust of Pedro Pais. Below there is an allegory of Galicia, embodied in the figure of a woman showing a mural featuring the main entrance of the 1909 Regional Exhibition. It was made by José Mateo Larrauri, depicting a very characteristic Compostela style due to the way the stone is worked, and to its sumptuous, serene air.



THE INDUSTRIAL AND ARTISTIC RECREATION PAVILLION

This is the only building that remains from the 1909 Galician Regional Exhibition, when it was used as an exhibition hall and cafeteria-restaurant. It is an early project by the architect Antonio Palacios and one of his lesser-known buildings.

It is reminiscent of the elegant architecture of Paris or Vienna, combining the "good taste" of that time –as we can see in its decorative elements and almost monumental stairs– with its location (with large windows overlooking the park) and use (it had tall ceilings and an open-plan design). Judging by images from that time, it reflected the same aesthetics as the rest of the exhibition's pavilions, since all the buildings were inspired by Central European architecture.

TRIBUTE TO CASTELAO

(1886-1950)

Francisco Leiro made this statue featuring great expressive force and plasticity, which was unveiled in 1995. This stone mass, which is reminiscent of Galicia's geography and depicts a figure evoking the image of a petroglyph, rises up in the heart of this ancestral forest. The human figure merges with the stone, giving life and new meaning to the black granite.

In this work the sculptor wanted to reflect Castelao's spirit and the patriotic values he embodied, such as love for his homeland and civic commitment, the pillars of Galician sentiment.



CHURCH OF SANTA SUSANA

This Romanesque-style church crowns the hill of Santa Susana, which is named after it. It was built to house St. Susanna's relics, which Archbishop Xelmírez brought to the city in 1102. Its courtyard was the venue of neighbourhood assemblies and all kinds of civic events, while a cattle market was held in its surroundings up until recent decades; that is why it is one of the hearts of the city and of its memory.

Although the church was altered in the 17th and 19th centuries, its original Romanesque air can still be seen in the corbels supporting its roof and in its interior design; also, in its façade that, although altered, still features its beautiful old capitals.

Artistic lighting

The points included in this itinerary feature artistic light and colour during both the darkest time of the year, coinciding with the winter solstice, and the time around the summer solstice, to proudly celebrate “Compostela Diversa” (Diverse Compostela).

The lights are turned on at dusk. During the month of December and the beginning of January, they coincide with the Christmas lights, from 6 pm to well into the night. In summer, they become visible at twilight, from 10 pm onwards.

This initiative by Turismo de Santiago is aimed at promoting the Alameda’s aforementioned sites and monuments, as well as encouraging people to undertake a different tour of this emblematic garden, which is undoubtedly Compostela’s most popular one.





An itinerary for discovering outstanding figures and milestones in the history of Santiago and Galicia in this historical garden.

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