

Spain

Burgos



C O N T E N T S

INTRODUCTION 1

CITY ITINERARIES

The pleasures of contemplation and observation 3

From church to church on the Pilgrims' Way 7

The grandeur of Castile 9

Across the Arlanzón 12

In the steps of the pilgrim 13

Sightseeing by car 14

Other sights of interest 16

SIDE TRIPS

The Pilgrims' Way 17

Along the Duero 20

The north, the Merindades region and the moors 23

The cradle of Castile. The Arlanza area and hill country 27

Local cuisine 32

Festivals & folklore 33

Map of the Burgos province 34

Useful addresses 36

UNITED KINGDOM

London ● 20

Paris ● 32

Cantabrian Sea

FRANCE

Atlantic Ocean

PORTUGAL

Lisbon ●

Madrid ●

SPAIN

← BURGOS

Mediterranean Sea

● Ceuta

● Melilla

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TORRELAVEGA 15 km SANTANDER 60 km SANTANDER 108 km

DONOSTIA/SAN SEBASTIÁN 38 km ALSASUA 19 km ESTELLA 43 km CAL AHORRA 32 km TARAZONA 70 km CAL ATAYUD 85 km

- Highway
- Dual carriageway
- National road
- 'A' Road
- 'B' Road
- Local Road
- Railway
- The Pilgrims' Way
- Parador
- Shrine-Monastery
- Castle
- Monument
- Historical ruins
- Caves
- Camp site
- Golf course
- Ski resort
- Spa
- Airport



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MADRID 180 km MADRID 140 km RIAZA 17 km MEDINACELI 45 km

SAHAJÚN 26 km BENAVENTE 104 km TORDESILLAS 30 km



Centrally positioned across the northern half of the Iberian Peninsula, the Province of Burgos, straddles an area of 14,269 sq. km. (5,509 sq. miles). Administratively it forms part of the Castile & León Autonomous Region, the single largest division of its kind in the European Union. As a natural crossroads, it is an obligatory staging post for all North-Centre and East-West travel.

Geophysically-speaking the area is a central *meseta* or plateau, lying at a height of 800-900 metres (2,624-2,953 ft.), bounded to the north and south by the Iberian Peninsula's two main rivers, the Ebro and Duero. The foothills of the Cantabrian Range (*Cordillera Cantábrica*) along the region's northern reaches and the *Sistema Ibérico* Range away to the east lend the terrain in these parts an altogether more rugged character, in some cases taking the form of high moorland wastes gashed by deep canyons and valleys, and in others, soaring to heights of over 2,000 metres (6,562 ft.).

The climate, while predominantly Mediterranean, is keenly affected by the area's altitude and inland location. Both features make for cold winters, with temperatures averaging 3°C-4°C (37°F-39°F), and short mild summers, with averages of 21°C (70°F). Apart from the mountain areas, rainfall tends to be scant.

Local agriculture is based on dry-farming techniques, with barley as the main crop. The region's irrigated farmland is found some way beyond the City of Burgos along the lower course of the River Arlanzón, and on the banks of the Duero.



Its industrial activity makes Burgos the second leading city in the Castile & León Autonomous Region, with a further two centres of importance concentrated around the outlying provincial town's of Aranda de Duero and Miranda de Ebro. In passing, mention should also perhaps be made of the Valdeajos oil wells, the first such deposit discovered in Spain and currently in operation.

■ El Cid Monument

The provincial capital of Burgos (pop. 166,000) lies in the middle of a fertile river bottom fed by the River Arlanzón, which runs through and divides a city that is otherwise inseparable from the history of Castile and Spain.

History

The Burgos area can claim to be home to Europe's oldest known human remains, found at the Atapuerca archaeological site a few kilometres from the provincial capital. A number of digs attest to the presence of humans in pre- and protohistoric times.

Not only is this part of Spain traversed by the Pilgrims' Way to Santiago de Compostela but it positively abounds in historic sites, witnesses from another age to deeds chronicled in the ancient writings. In addition, it is the birthplace of historical figures of almost mythical proportions, such as Fernán González and Rodrigo Díaz de Vivar, better known as El Cid Campeador (*Cid* from the Arabic, *sidi* or *seid*, sire or lord).

The year 884 marks the first recorded appearance of the City of Burgos, huddling under the protective might of the castle erected by Diego Rodríguez Porcelos. In the

following century, Fernán González declared the city the capital of what had been the County, and was thenceforth to be the Kingdom of Castile, under the rule of King Ferdinand I.

In 1187, Alfonso VIII and Eleonor of Aquitaine (daughter of Henry II of England) founded the Las Huelgas Reales Convent, and in 1221, Ferdinand III el Santo (the Holy) followed their example by founding the Gothic Cathedral on the site of an earlier Romanesque structure. The conquest of Granada was to spell the end of Burgos' preeminence as capital, this status being conferred on Valladolid instead.

How to get there

Of all Castile & León's provincial capitals, Burgos possibly enjoys the best road links, making coach or car travel effortless. The city is served by the N-1, the N-620 and a number of other roads. Arriving by rail is just as easy, since the city is a junction point for many routes, e.g., Madrid-Paris. The nearest airports are in Bilbao (158 kilometres/98 miles) and Madrid (237 kilometres/147 miles).



■ Courtyard of Miranda House



City itineraries

The pleasures of contemplation and observation



■ St. Stephen's Arch

A visit to this city can commence in many ways, yet perhaps the most appropriate of these is to go to the top of the Castle Hill (*Cerro del Castillo*), now a park, to get a general overview.

The fortifications, constructed on the orders of Diego Rodríguez Porcelos, founder of the primitive citadel (9th century), speak eloquently of past cultures that dwelt and developed on this very spot. From the

Mirador (1) (*mirador*; belvedere or look-out point) the view of Burgos as a whole is delightful, with the Old Quarter directly ahead, Las Huelgas Convent to the right and the Carthusian Monastery of La Cartuja to the

left... national treasures set against a scenic backdrop.

Lying at the foot of the *Mirador* is the San Esteban Quarter. A gradual descent along the castle road will bring the visitor into Calle Alvar Fáñez (*calle*; street) where a section of the city wall and the 14th-century Mudejar horseshoe-shaped **St. Stephen's Arch (Arco de San Esteban) (2)** are on view

(*mudejar* being the term used to describe the style favoured by the Moorish minorities). Calle de San Esteban leads south to the **Church of San Esteban (3)**, a 14th-century Gothic edifice with a central nave, two aisles, three apses, ribbed vaulting, cloister, chapterhouse and an array of Perpendicular and Renaissance elements. This church houses one of the best museums of its kind in Europe, the Retable Museum, embodying a wise decision taken



by the Burgos Diocese to bring together retables from a number of outlying towns and villages for safekeeping.

A good idea on leaving the church is to follow Calle Cabestreros as far as the intersection with Fernán González, a thoroughfare trodden by generations of pilgrims. Here, on the corner, stands the proud and somewhat haughty looking **Church of San Nicolás (St. Nicholas)** (4), attributed to Simon of Cologne (15th-century), its lavish Perpendicular-style stone retable conceived by Francisco de Colonia in honour of St. Nicholas of Bari (16th-century). With its ogive portal and square groundplan of a nave and two aisles, this church is home to a series of 15th-century Flemish panels and a 16th-century Last Judgement that make it a "must" for any visitor.

The doorway opens onto a superb view of the Plaza de Santa María (*plaza*; square) and the **Cathedral** (5), Burgos most valuable treasure and an officially designated UNESCO World Heritage Site since 1984. If to contemplate it is to stimulate the soul, to observe it is to give free rein to the emotions. Its history harks back to 1221, when the first stone was laid on the site of the old Romanesque

Cathedral, thanks to the driving spirit of Maurice, Bishop of Burgos, and King Ferdinand III. To the right, along this same street, is the 13th-century Gothic-style Coronería Door, depicting Christ the Judge flanked by the Virgin Mary and St. John; and to the left is the neighbouring Castilfalé Palace with its round-

■ *Cathedral*



arched portal (16th-century), a building now serving as the city archives but originally constructed by the wealthy Gauna clan, a family of traders and merchants.

Taking a turn around the Cathedral one comes to the Pellejería (Skinners') Door, attributed to Francisco de

Colonia (1516). A few more paces and one is at the best spot from which to view the outer ornamental beauty of the Constable's Chapel (*Capilla del Condestable*), forming the building's east end, and the stunning filigree work of its crocketed spires, which, along with those adorning the towers and transept, are the Cathedral's crowning glory.



By following Calle Llana de Afuera and Calle Diego Porcelos, two streets that skirt the cloister walls, the circular tour continues as far as Plaza del Rey Ferdinand and the Sarmental Door (13th-century), presided over by a magnificently sculpted typanum, depicting Christ as a learned doctor imparting instruction to the four evangelists seated at their desks, with the image of Bishop Maurice on the mullion. Surmounting the whole is a rose window. Take time out here to gaze up at the transept lantern designed by Vallejo in the 15th century. This, you will agree, is a very special place.

The round-trip of the Cathedral exterior comes full circle at the point where the main façade, formed by the Royal Door or Door of Pardon, overlooks the Plaza de Santa María. Overhead, a magnificent rose window encircles a six-pointed Star of David, superimposed by the



■ Cathedral choirstalls

sculpted figures of the eight Kings of Castile and, higher still, St. Mary, with an inscription that reads, "Pulcra est et Decora". The entire ensemble is flanked by twin towers that support the fine openwork spires designed by Johan of Cologne (15th-century).

After breathing in the atmosphere created by the external play of volumes, the visitor crosses the threshold of the Royal Door to find him/herself inside a Gothic edifice, drawn on a cruciform groundplan, with the one nave running crosswise and the main nave and two aisles running lengthwise, together with an ambulatory, 19 chapels, sacristy and cloister. In short, West European Gothic in all its styles and forms, magnified by the decorative devices and innovations of the Burgos school.

While still at the beginning of the nave, be sure to glance up at the

Cathedral's emblem, the so-called *Papamoscas* or Flycatcher Clock with its mechanical figure that strikes the hours.

Off to the right, a succession of chapels follow upon one another like a veritable cascade of architectural fireworks, their hidden treasures calling for time and patience. Behind each tomb, retable, railing, grille or sculpture there beats the heart of a *burgalés* (inhabitant of Burgos), so that a heartfelt respect for art will be the best possible ally for a first reconnaissance. The most renowned of these chapels is the Constable's Chapel, a Cathedral within a cathedral, housing the Carrara marble tomb of Pedro Fernández de Velasco, Constable of Castile, and his wife, Mencía de Mendoza. The work of Simón of Cologne (15th-century), the chapel's openwork vaulting simply radiates fantasy. While credit for the tombs is disputed by three possible rivals -Berruguete, Juan de Lugano and

Bigarny- the high altar retable is known to have been the work of Bigarny and Diego de Siloé (16th-century). Putting the finishing touches to this dignified corner are side retables by these same two artists and Gil de Siloé, depicting St. Anne and St. Peter, as well as a grille by Cristóbal de Andino (16th-century).

A further marvel is the Golden Staircase, situated at the far left of the transept and featuring lavish gilded banisters by the French master ironsmith, Hilaire, and splendid statuary by Diego de Siloé (16th-century). The stairs had to be built to compensate for the difference in height between Calle Fernán González and the Cathedral. At the opposite end of the transept, the scene of Christ entering Jerusalem on the Cloister doors (15th-century) is yet more proof of Gil de Siloé's virtuosity. At the east end, the Sacristy brims with colourful decoration. The choirstalls (16th-century) boast

some of Bigarny's most sublime handiwork, with Bishop Maurice's wood and enamelled copper-plated tomb (13th-century) visible behind a 17th-century grille wrought by Celina.

The culmination of any visit is the transept over the crossing. The lantern overhead, built following the collapse of Johan of Cologne's original dome, is Juan de Vallejo's masterpiece: a vault forming an eight-pointed star worked in filigree, rising on four massive columns above the tombstones of El Cid and his beloved Doña Jimena.

Finally, the central absidal chapel features a retable attributed to Rodrigo and Martín de la Haya (16th-century), divided into four registers and celebrating the figure of St. Mary.

There are guided visits to the cloister, nave and Cathedral Museum.

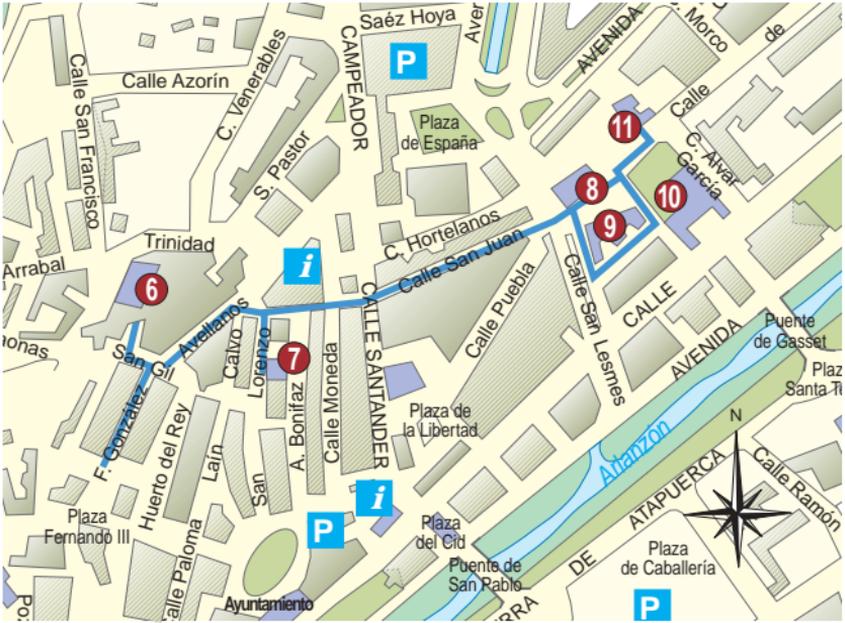
From church to church on the Pilgrims' Way

Once again, the starting point for this itinerary is Calle Fernán González, which leads north-westwards to Calles San Gil and Avellanos. Here, standing cheek by jowl, are the San Gil Arch, an old gateway in the city walls, and the **Church of San Gil (6)**, one of Castile's prize parish churches (14th/15th-century). Its nave, two aisles and transept served as a canvas for the Cathedral sculptors and artists, who left images and paintings ranging in style from



■ Church of San Gil

Gothic to Baroque. Examples of their work are afforded by the moving Gothic Crucifix in the



Chapel of Santísimo Cristo, and the Baroque retablo in the central absidal chapel.

On exiting the church, take a quick look around the Plaza Huerto del Rey, meeting point and "in place" for the city's younger set, and then return to Calle Avellanos. Heading in a north-easterly direction, link up with Calle de San Juan, the other great artery of the Pilgrims' Way. Close by and just to the left is a Tourist Information Office on the Plaza de Alonso Martínez, site of the Army Chief-of-Staff H.Q., a building with connotations that are historical rather than artistic, in view of its past role as the seat of the National Defence Junta following the Spanish Civil War.

Alternatively, a right turn brings one out at the **Church of San Lorenzo (7)** (St. Lawrence's) after a short stroll along the street of the same name. Dating from the 17th century, its originality resides in its octagonal groundplan and delightful dome,

as well as its Baroque retablo and a lovely Flemish panel depicting the Epiphany.

Many more surprises are still in store however. Calle de San Juan leads the visitor eastwards to another gate in the wall, known as St. John's Arch (*Arco de San Juan*). Cross the San Juan Bridge spanning the River Vena and make for the Plaza de San Juan, a key point on the Pilgrim's Way. Here it was in 1083 that Adelermo, a Frankish monk, dedicated his life to the care of the pilgrim and succeeded in persuading Alfonso VI to construct a hospice. The best plan might be to take each item singly. Rising on the left is the 15th-century **Church of San Lesmes (8)**, *Lesmes* being the colloquial Spanish form of the monk's name. With its ogive portal by Simon of Cologne, nave, two aisles, transept and Plateresque choir, the church interior houses gems such as the 16th-century tomb of the monk who has since become Burgos' patron saint, and a 15th-century

retable of the Holy Cross (*Santa Cruz*). Dominating the square is an equestrian statue of Diego Rodríguez Porcelos, and to the right, the original **St. John's Hospital (9)**, which was named in honour of John the Baptist and of which only the doorway remains (15th-century). At the far end is **St. John's Monastery (10)**, built over the course of the 15th and 16th centuries, an erstwhile Benedictine abbey, hospital and monastery converted into a Cultural Centre. Its exhibition rooms house the Marceliano Santamaría Museum, with canvases by this local artist (1866-1952) on display. The Chapterhouse, along with the ruins of the church, tower and cloister make an admirable ensemble and, indeed, what must be one of Burgos' most evocative corners. Located outside the confines of the square is the former **Bernardas Convent (11)**, a 16th-century structure which these days serves as the city's Music Conservatory.



■ Church of San Lesmes (*St. Adelelmus*)

The grandeur of Castile

Leaving by St. John's Arch and turning left, Calle de la Puebla runs as far as the Plaza de La Libertad and, with it, part of the history of the New World. The **Casa del Cordón (House of the Cord) (12)** was where the Catholic Monarchs received Columbus after his second voyage. This excellently preserved civic building, its premises converted into a bank's head office, was erected by

Simon of Cologne (15th-century) at the behest of the Constables of Castile. The distinctive Franciscan cord motif framing the façade is somewhat reminiscent of a door lintel. The Renaissance *patio* (courtyard or quadrangle) can be seen during office hours.

Walking along Calle Santander towards the river, one passes the 19th-century Palacio de la Diputación (Provincial Authority

Building) and the Teatro Principal, a well-restored conventionally classical edifice on the right, before reaching the bustling Plaza Miguel Primo de Rivera and Juan Cristóbal's (1955) **El Cid Monument (13)**, a genuine source of pride to the townfolk. Immediately opposite is San Pablo bridge which, in its passage across the river, is watched over by guardian-like figures sculpted by the contemporary 20th-century artist, Joaquín Lucarini, and representing personalities who played a prominent role in the legendary real-life saga of El Cid.

Rather than crossing to the far bank, an altogether better idea is to ramble along the **Espolón (14)**,

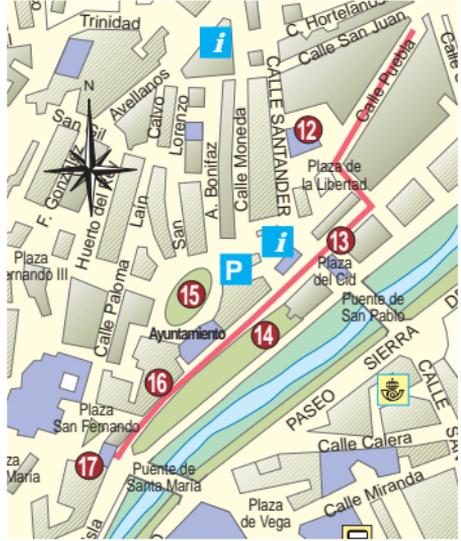
a riverside promenade par excellence and pivotal point in the city's social life, the origins of which can be traced back to the 18th century. This pleasant walkway leads to the City Hall (Ayuntamiento) and the **Plaza Mayor (Main Square) (15)**, redolent with the echoes of monarchs, heroes and *hidalgos* (claimants to noble lineage). Glassed-in galleries and arcades serve to set off the City Hall building (18th-century) in a square presided over by the monument to Charles III. Surrounding the Plaza Mayor is the very essence of the city, a maze of pedestrian precincts and shopping streets, lined with restaurants and bars where one can try the Ribera del Duero



■ The Espolón promenade

wines, taste the so-called "medieval" lentils or sample *tapas* (delicious snack-like servings), streets that converge at the **Consulado del Mar (Maritime Consulate) (16)**, to the rear of the City Hall. This 18th-century building, now serving as the Academy of Art, evokes a glittering past, an era when this inland city and capital of Castile was the hub of the seaborne trade with the Low Countries.

Nearing the Cathedral again, the Espolón promenade takes the traveller to the last item on the itinerary, **St. Mary's Arch (Arco de Santa María) (17)**. This, the most beautiful of all the city's gateways, houses an exhibition hall and the Pharmacy Museum. Its interior, decorated with excellent Mudejar coffering and stucco-work, was home to the



Burgos Council until the 18th century. The many-turreted exterior, once again the work of Francisco de Colonia and Juan Vallejo, consists of a centrepiece showing the Emperor Charles V attended by nobles and judges, surmounted by the seated figure of the city's other patron saint, the Virgin Mary.



■ Main Square

A cross the Arlanzón

From St. Mary's Arch, site of another Tourist Information Office, the bridge of the same name crosses the Arlanzón to the newer section of the city that expanded beyond the walls in the mid-15th century. Off to the right is Johan of Cologne's 15th-century Gothic-style **Church of La Merced (Mercy) (18)**.

A little further on -looking left as one goes down Calle de la Concepción- is vivid evidence of Burgos' wealth in the form of the **Cardinal López de Mendoza College (19)**, a Renaissance structure, its fine entrance-way embossed with an heraldic device.

Standing on the corner of this same street and Calle San Cosme is the **Church of San Cosme and San Damián (St. Cosmas and St. Damian's) (20)**, its Renaissance portal bearing a splendid example of Vallejo's work. The church, built in the 15th and 16th centuries, is the burial place

of Cristóbal de Andino, the 16th-century wrought-ironworker. On reaching Calle Madrid, turn round and head back to the Old Quarter via the river, though not before seeing the 17th-century Baroque portal of the **Hospital de la Concepción (21)** on the right, and the **Burgos Museum (22)** on



■ Burgos Museum

Calle Miranda. Housed in what is Burgos' most elegant Renaissance mansion, the former home of Miranda and Íñigo Angulo, the museum is fascinating thanks to the sheer depth and breadth of the collections on show.



Highlights are exhibits from the Clunia, Atapuerca and Ojo Guareña sites, as well as the enamelled front of the tomb of Santo Domingo de Silos (St. Dominic); in short, an archaeological anthology, excellently documented and displayed.

In the steps of the pilgrim

The 15th-century Church of Santa Águeda (Santa Gadea - St. Agatha) (23), on the street of the same name, is reached from the Plaza de Santa María. According to the epic poem entitled "Cantar del Mío Cid", it was here that the hero made

Alfonso VI swear on oath (the Oath of Santa Gadea) that he had not participated in the death of his brother, Sancho II. Two alternatives now lie open to the tourist. The first is to follow Calles Nuño Rasura and Asunción de Nuestra Señora, past another Tourist Information Office and the Tourist Board, until coming to a group of buildings in the city extension. These are the Neo-Renaissance Archbishop's Palace, the Barrantes Hospital and Salesian Church (*Salesas*), both Neo-Gothic, and the Neoclassical-style Law Courts (*Palacio de Justicia*). Running between these buildings is Calle Aparicio y Ruiz, which leads into the Plaza de Castilla, the formal starting point of the **Paseo de la Isla (24)**, a pleasant spot to while away the time and relax. The second option is to walk along typical streets, such as Embajadores, to get to the Herreran-style **Fernán González Arch (25)**, erected in the 16th century in memory of the man whose dogged determination was responsible for Castilian independence. Returning to Calle de Santa Águeda, and always heading westwards, one comes across the **Antigua Alhóndiga (Old Grain Exchange) (26)**, a 16th-century building emblazoned with the coat of



arms of the House of Austria, whence the longest and best-preserved section of the old town wall, the **Paseo de los Cubos (27)**, can be seen. From here, an area of shrubbery and gardens leads to the Pilgrims' Way, now known as Calle de Doña Jimena, and eventually to two monuments. These are El Empecinado, the name given to J. Martín, hero of the War of Independence (Peninsula War), and the 18th-century **Solar del Cid (28)**, where sculpted shields keep alive the tradition and an inscription reads, *El Cid tuvo su casa aquí* (El Cid lived here). Lastly, one comes to St. Martin's Arch (Arco de San Martín), the horseshoe arch through which the León-bound pilgrim would have passed on his way out of the city.



■ Paseo de la Isla

Sightseeing by car

This tour begins at the point where the Paseo de la Isla ends. Cross any bridge over the river from the Paseo de las Fuentecillas and take the old Valladolid road that skirts Parral Park. Curiously enough, this is a park that is usually fairly empty except for the day after Corpus Christi, the date of the "Curpillo" festivity, marked by a procession through the Huelgas Quarter, when the standard wrested from the Moors at the Battle of Navas de Tolosa is borne aloft. The **Hospital del Rey (29)** quickly comes into view. Originally founded by Alfonso VIII as a hospice for pilgrims, it now houses the Burgos University Faculty of Law. The building's 16th-century Plateresque Patio de Romeros and church doors, embellished with Jacobean motifs, are both "musts".

Immediately adjoining the Hospital del Rey is St. Amaro's Chapel (16th-century) and pilgrim's graveyard, one of the landmarks on the Way to Santiago.

On the opposite side of the park is a truly memorable sight, namely, **Las Huelgas Reales Convent (Monasterio de Santa María la Real de las Huelgas) (30)** founded by Alfonso VIII (13th century).

Complete with defensive tower and fortified enclosure, its very walls seem to exude history and art. This church and pantheon of kings -its nave, two aisles and five absidal chapels, all instances of Primitive Gothic- possesses a splendid cloister that is a veritable catalogue of architectural styles. There are Romanesque touches and Mudejar solutions, Morisco-style stucco

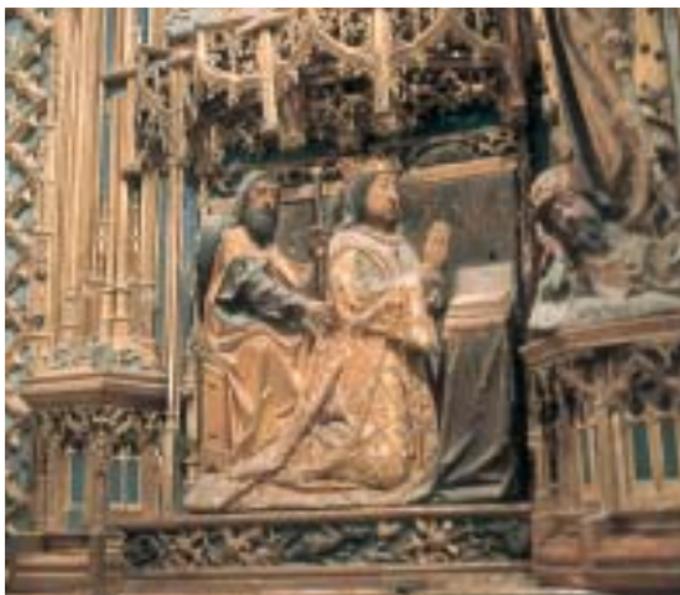
(*Moriscos* were Moorish converts, sometimes known as Spanish Moors) vying with Almohad techniques... the whole adorned with Renaissance and Baroque retables. Pride of place must nevertheless go to the Chapels of Santiago (St. James) and the Assumption. The Museum of Medieval Weavings (*Telas Medievales*) rounds off the immense treasure trove that is Las Huelgas Reales.

Follow the avenue of the same name back to where it becomes a riverside drive, heading east along the Arlanzón. One can now opt for one of two possible routes: the first, via Calles Carmen and Santa

■ Las Huelgas Reales Convent



Dorotea, to St. Dorothy's Convent (Santa Dorotea), a 15th-century structure with a Renaissance portal by Simon of Cologne; and the second, a little way ahead, via Calle Ramón y Cajal to yet another 13th-century Gothic jewel. This is St. Clare's Convent, with its fine retables. Returning to the longitudinal street -called Paseo Sierra de Atapuerca along this particular stretch- the Convent of the Discalced (i.e., barefoot) Carmelites, the last to be founded by the saint, will soon come into view on the nearby Plaza de Santa Teresa. The final stage of the route begins here, running alongside La Quinta Park and going via Calle de



■ *Miraflores Carthusian Monastery*

la Cartuja in the direction of Fuentes Blancas to the 15th-century marvel of the **Miraflores Carthusian Monastery (Cartuja de Miraflores) (31)**, founded by John II of Castile. Here, the Carthusian monks lead a life of retreat and prayer. Johan of Cologne's Isabeline Gothic church is a pure joy, its interior housing a work that is as spectacular in its finish as it is singular, namely, Gil de Siloé's polychrome altarpiece which, legend has it, was gilded with the first gold to be brought from the New World. Also on show are two more masterpieces by this prodigious artist, the mausoleum of King John II and Queen Isabel of Portugal, the parents of Queen Isabel the Catholic, and that of Crown Prince Alfonso, virtuoso displays of the sculptor's art. Further treasures include the Renaissance choir stalls by Simón de Bueras, an Annunciation by Pedro Berruguete, Manuel Pereira's almost lifelike sculpture of St. Bruno, the order's founder (17th-century), and a Flemish triptych depicting the Ascent to Calvary.



Other sights of interest

Monastery of San Pedro de Cardeña (32). Situated at the 9-kilometre mark on the Fuentes Blancas road, this 9th-century abbey, inhabited by Trappist monks, evokes the life of El Cid. The *romancero* (epic ballad) relates that the hero came here and entrusted his family to the monks before going into banishment and exile. The building, renovated in the 17th and 18th centuries, still preserves Romanesque vestiges, such as the cloister and tower. The most notable features are the El Cid Chapel, where the nobleman was buried, the chapterhouse stalls and a series of panels by Juan de Juanes and Ribera.

Church of Our Royal and Venerable Lady of Gamonal (Nuestra Señora la Real y Antigua de Gamonal) (33). Erected in the 14th century, the building is located in the Gamonal Quarter, which acted as an approach route into the city in the Middle Ages.

This church became the seat of the Diocese when the bishopric was moved to Burgos, and possesses an enormous tower over a portal graced by a Mudejar doorway and a superb Gothic Calvary scene. The interior reveals a nave and apse drawn on a square groundplan.



■ Cloister. Monastery of San Pedro de Cardeña

Sightseeing by night

The notion that the night is not made for sightseeing is something which this city has set out to disprove and dispel. Façades and recesses may emanate mystery and arouse curiosity, yet lighting somehow manages to confer that extra touch, an added dimension to which no-one can be indifferent, even on the coldest night. The spotlight sights are: 2, 4, 5, 6, 7, 8, 10, 12, 13, 15, 16, 19, 25, 27, 28, 30, 31 and 33.

Visiting times of sights and museums:

As opening times tend to change according to the season, visitors wishing to avoid any unnecessary inconvenience should contact the museums directly or make enquiries at the local Tourist Office. Retable Museum: ☎ 947 20 37 52 Cathedral Museum: ☎ 947 27 47 12 Marceliano Santa María Museum: ☎ 947 28 88 68 Pharmacy Museum: ☎ 947 26 53 75 Las Huelgas Reales Convent: ☎ 947 20 16 30



Side Trips

The Province of Burgos can be likened to a continent in miniature, affording infinite possibilities for excursions. Nature and history join forces to offer a range of contrasts as appealing as it is wide: verdant valleys to the north, sun-drenched fields to the south, mountains, hilltop castles (it was castillo, the Spanish word for castle, that gave this part of Spain its name of Castilla/Castile), churches, palaces...

The Pilgrims' Way

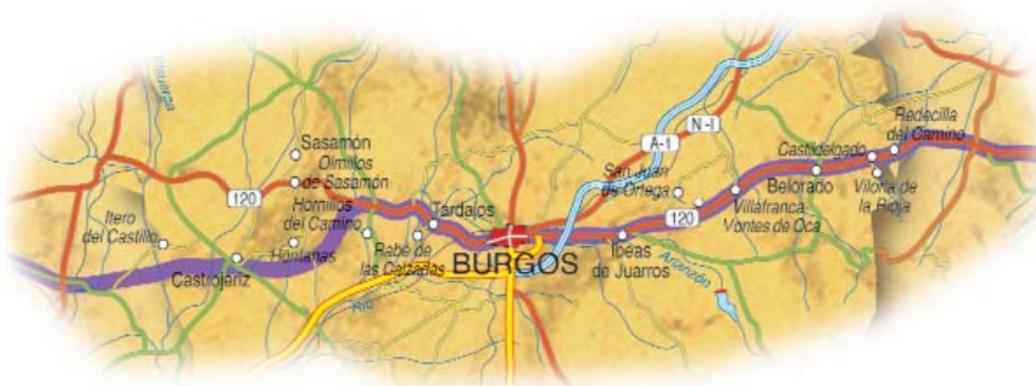
The Burgos section begins in **Redecilla del Camino**, the first town in the province to be reached by pilgrims proceeding from the La Rioja region. Chief points of interest are a medieval column (*rollo*, a symbol of authority), St. Lazare's Hospital and the Church of the Virgin of the Way (Virgen de la Calle), dating from the 17th-18th centuries.

Keeping to the N-120, one then gets to **Castildelgado**, with its 16th-century parish church and the family seat of the Counts of Berberana. The next point en route is **Vitoria de la Rioja**, (a short distance from the Way), the birthplace in 1019 of St. Dominic of the Causeway (Santo Domingo de la



■ *Virgin of Oca hermitage chapel*
Calzada - calzada; causeway or road), who was destined to play such a key role in the Pilgrims' Way.

After traversing Villamayor del Río one arrives in **Belorado**, which has been important as an urban centre since the



Middle Ages and features a fine Plaza Mayor -arcaded in typically Castilian style- castle ruins, the Convents of San Francisco and Nuestra Señora de Belén (Our Lady of Bethlehem) and the Churches of Santa María and San Pedro.

The route leads onwards, past Tosantos, Villambistia and Espinosa del Camino to **Villafranca Montes de Oca** (or Auca) and the nearby remains of the 9th-century Mozarabic monastery where Diego Porcelos was buried (*mozarabic*; the style of the Christian minorities). Until it was moved to Gamonal in 1075, the episcopal seat had been located here in Villafranca. The Virgin of Oca Ermita (i.e., hermitage chapel) marks the spot where St. Indaletius, St. James' disciple and the area's first bishop, was martyred.

The Way now parts company with the N-120, to go via Valdefuentes to **San Juan de Ortega**, whose 12th/13th-century church, completed in the 15th century, is the centre of attraction at the equinoxes, when the sun's rays flood through one of the windows and illuminate the Angel of the Annunciation. From here, the route leads onwards to **Agés**, where the parish church provided a resting place for the mortal remains of King

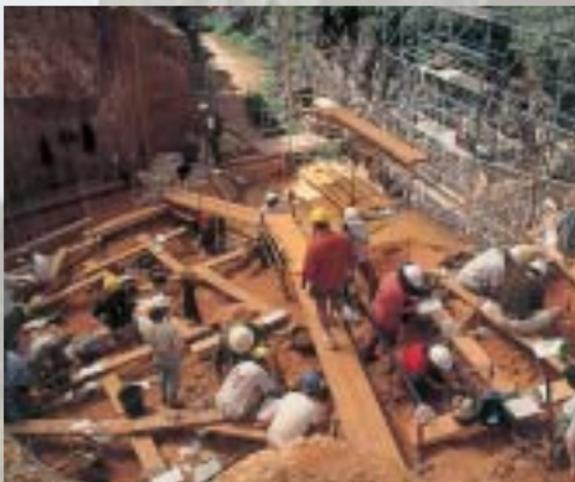
García of Navarre, following his defeat at the hands of Ferdinand I of Castile in 1054. At the town exit there is a bridge attributed to San Juan de Ortega.

Rejoining the N-120, one comes to **Ibeas de Juarros**. Situated hereabouts is the world famous Atapuerca cave and archaeological dig (for information kindly contact Aula Emiliano Aguirre on ☎ 947 42 14 62. On the far side of Burgos, the Way continues along the N-120 to **Tardajos**, a town of Roman origin with a parish church (St. Mary's) built between the 13th and 16th centuries.

Straying off the national road, the Way makes for **Rabé de las Calzadas**, where St. Mary's Church preserves its 13th-century portal, and thence, over heath and moorland to **Hornillos del Camino**, its town plan reminiscent of the Jacobean Age, with an old pilgrims' hospital and two medieval bridges.

A series of towns follows: **Hontanas**, with a church, the remains of a palace and a medieval hospital; **San Antón**, with a 12th-century hospital, where victims of St. Anthony's fire (erysipelas, an acute infectious skin disease) received the Saint's Tau (scapular), bread and wine; and, a stone's throw away, **Castrojeriz**,

originally Roman and one of the great Wayside cities, with a castle, town walls and churches, the best of which is the ex-Collegiate Church of Santa María del Manzano, built in 1214 by Berengueta the Great. The Mostelares hilltop commands a sweeping view of the vast cereal-covered plains



■ Atapuerca archaeological dig



■ Castrojeriz

known as Tierra de Campos or Campos Góticos (*Campi Gothorum*, a reference to the time of the Goths). Adjoining the N-120 are **Sasamón** and **Olmillos de Sasamón**. There was a time when Sasamón was the bishop's seat, a fact attested to by the Church of Santa María la Real (St. Mary Royal), with its 13th-century portal, a replica of Burgos Cathedral's Sarmental Door. Housed inside is a retablo with panels by Diego de Siloé. Guided tours are



■ Sasamón

available. Olmillos de Sasamón's main feature of interest is its handsome castle.

Itero del Castillo, the last town along the Burgos section of the Way, sits on the banks of the Pisuerga. This once important frontier outpost retains a medieval stronghold, hospital, 13th-century hermitage chapel and a bridge that was built over the Pisuerga on the orders of Alfonso VI.



■ Itero del Castillo

A long the Duero

The route starts out from the traditionally important provincial town of **Aranda de Duero**, whose period of splendour began during the reign of Henry IV and rose to a pinnacle under Isabel the Catholic.

Vineyards (*Santuario de la Virgen de las Viñas*) situated on the town's outskirts; and the Romanesque bridge. In the environs, special mention should be made of **Sinovas**, for its Parish Church of St. Nicholas

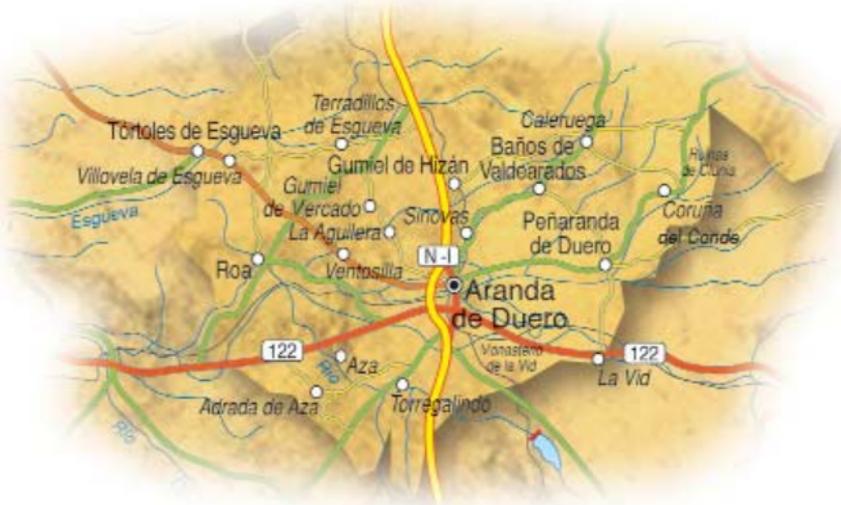


■ St. Mary's, Aranda de Duero

This dynamic centre of 30,000 souls attracts a good number of visitors, as much for its historical side as for its famed roast lamb. Make a point of visiting: the Isabeline Gothic-style Church of Santa María, its frontage graced by a heraldic portal and crowning cornice (15th/16th-century) of major proportions attributed to Simon of Cologne, its interior concealing a Renaissance retable; the Church of St. John the Baptist (*San Juan Bautista*), seat of the Council of Aranda (1473), with a truly beautiful portal formed by nine impressive archivolts; the Verdugo Palace (15th-century); the 17th-century Shrine of the Virgin of the

of Bari, declared a national monument thanks in part to its magnificent 15th-century coffered ceiling, and **Ventosilla**, on the C-619 district road. The latter should not be missed for two reasons. Firstly, there is the palace constructed by the Duke of Lerma; and secondly, displayed in a private church is a late 15th-century retable of the Spanish-Flemish school, ascribed by some to the *maestro* of San Nicolás and by others to that of La Ventosilla.

Heading for Soria on the N-122 brings one to the **Monastery of the Vine (Monasterio de la Vid)**. Although its construction goes back



to the 12th century, when Alfonso VI had the first small religious retreat built, its high point came in the 16th century under the patronage of the Counts of Zúñiga y Avellaneda, who erected the present church, cloister and pilgrims' hospice. No visit would be complete without seeing the early 14th-century Gothic polychrome stone figure of Our Lady of the Vine (*Nuestra Señora de la Vid*). The beauty of the statue's face is said to be without equal.

Lying seven kilometres (just over 4 miles) away on the C-111, is the unforgettable town of **Peñaranda de Duero**. The Plaza Mayor is more like a stage set for a performance of one

of Spain's Golden Age classics: to the left stands the 16th-century Plateresque Zuñiga Avellaneda Mansion; to the right, the ex-Collegiate Church of Santa Ana, complete with Baroque portal, Roman columns and white marble busts (possibly brought from nearby Clunia); and silhouetted above the rooftops directly ahead, are the hilltop ruins of the town's 15th-century castle. More curiosities are on offer in the shape of the apothecary's shop (*botica*), which has been in use since the 17th century and is one of the oldest in Spain.

It is well worthwhile to make a short stop seven kilometres further on (C-111), at **Coruña del Conde**, to visit the Hermitage Chapel of Santo Cristo, a 12th-century Romanesque structure with a square apse and blind arches. A mile or so down the road, a turn to the left leads to the ruins of **Clunia**. This impressive city, which under the Romans had a population totalling 30,000, was founded at the time of Augustus on the site of an earlier Arevaci settlement. It was here that Galba was proclaimed emperor after spearheading an uprising against Nero. Excavations have brought to light a string of finds, including houses with mosaic inlays, remains of hot baths and a theatre.



Sights to see in **Caleruega**, birthplace of Santo Domingo de Guzmán, the founder of the Dominican Order, are the Guzmán tower and Church of the Dominican Mothers, founded by Alfonso X on the site where the saint was allegedly born. Not far off is **Baños de Valdearados**, where a villa was unearthed in 1972, dating from the Late Roman period and decorated with an enormous mosaic depicting Dionysian scenes. On the N-I, **Gumiel de Hizán** retains



■ Roman ruins. Clunia

its medieval town plan and a parish church with an imposing façade. Not only is this church's interior sumptuous, but it houses a museum exhibiting items of surprising quality, such as a Romanesque madonna attributed to the Silos school. Some five kilometres away is the Hermitage Chapel of Santo Cristo de Reveche, with its Romanesque apse.

La Aguilera is home to a fine convent, known as Domus Dei or San Pedro de la Aguilera, which became an important pilgrimage centre on the death of San Pedro Regalado. Lining the streets of **Gumiel de Mercado** are houses emblazoned with coats of arms, two churches, a hermitage chapel and defensive gates.

To the north, along the Esgueva valley, are four towns boasting interesting buildings: **Pinillos de Esgueva**, whose 12th-century church

has an exquisite apse with pilaster arcading; **Terradillos de Esgueva** with an impressive 15th-century retablo ascribed to the Master of Terradillos; **Tortoles de Esgueva**, with a fortress and *torre albarrana* (a flanking tower, peculiar to Spanish castle architecture, which projects beyond the walls and allowed defenders to repel attacks before these could threaten the castle proper) and, on the town outskirts, the ruins of the Monastery of Santa María la Real, founded in the 12th century by Gonzalo de Torquemada; and finally, **Villovela de Esgueva**, with another monastery, that of Our Lady of the Valleys (*Nuestra Señora de los Valles*), founded in the 13th and rebuilt in the 15th century.

Roa, on the Duero, can trace its origins to Roman rule. Repopulated in 912, nobles, clerics and royalty once mingled in these same streets. It was here too that Cardinal Cisneros died when marching out to meet the Emperor Charles V. Local sights include Roa's ruined fortifications and the ex-Collegiate Church of Santa María.

Perched atop a hill that stands head and shoulders above the surrounding countryside and overlooks the N-112, is **Aza**, its rich past stretching back to the days of Fernán González. An important administrative town in the 12th and 13th centuries, its ruined town wall, escutcheoned houses and medieval-looking streets now seem to stand petrified, engulfed in a sea of silence, mute witnesses to past glories. All that remains now is to return to Aranda de Duero, but bear in mind that in the neighbouring town of **Adrada de Aza**, the church retablo ranks among Burgos' best, and that in **Torregalindo** castle ruins are waiting to be seen.

The north, the Merindades regionales and the Moors

This is an area of densely carpeted valleys and bleak uplands, of history and culture, contrasts which provide scope for a wide array of activities ranging from skiing and hiking to canoeing.

For this tour, set out from **Miranda de Ebro**, an important communications hub, second only to Burgos in terms of population. Its strategic riverside location has made it a gateway between Spain and Europe since ancient times. Items of interest here include the Churches of Santa María de Altamira and St. Nicholas, also known as the Church of the Holy Spirit (*Espíritu Santo*). The style of the latter's portal is a good instance of the transition to Gothic.

The N-1 travels on through the Condado (County) de Treviño, with its promise of: **Puebla de Arlanzón**, whose church boasts a 16th-century Gothic retable; **Treviño**, the county seat, with its lovely Gothic church; the Romanesque Hermitage Chapel of **San Vicentejo de Treviño**; and **Laño**, site of a hermitage dug out of the rock.



■ Miranda de Ebro



■ Condado de Treviño

From Miranda de Ebro, proceed along the N-1 in the direction of Oña to **Pancorbo**, ensconced in a scenic ravine at the foot of the Obarenes hill country.





■ Pancorbo

Immediately afterwards, branch off the main road and go via the N-232 to Busto de la Bureba and thence, on local roads, to the Tobalina Valley where, on a promontory jutting out above the river, **Frias** raises its proud head. Its origins go back to the 9th century, when Alfonso VIII repopulated the valley to bolster the frontier between Castile and Navarre. From the heights of its rocky emplacement, the castle affords an unforgettable vista.

In the medieval town centre, there are two sights of note: the Church of San Vicente (St. Vincent's), still yearning for its Romanesque portal that was removed and taken off to New York, and the Convent of Santa María de Vadillo. Over the River Ebro just below the town is a striking medieval bridge, featuring an unusual and elegantly-arched defensive tower.

Trespaderne, on the N-629, is the main town in the district. The road continues on to

Merindad de Valdivieso, with a generous complement of nobly emblazoned houses and historic churches of great appeal. **Medina de Pomar**, offers a rich architectural ensemble that includes a number of churches: the Gothic-style Church of Nuestra Señora del Rosario (Our Lady of the Rosary); the Church of Santa Cruz (Holy Cross), begun in the 13th century; the 14th-century Convents of Santa Clara and San Pedro de la Misericordia; the old town walls; the Veracruz Hospital; and the Alcázar de los Velasco (*alcázar*; Moorish fortified palace), again 14th century, complete with crenellated towers.

By staying on the N-629 as far as Bercedo and then turning onto the C-6318, one gets to the evergreen Mena Valley, watered by rivers flowing inland from Cantabria. The town to visit here is **Villasana de Mena**, richly endowed with monuments, such as the Convent of Santa Ana, Velasco Tower-House and Sancho Ortiz House, to name but a few. Local "musts" also embrace the 12th/13th-century Church of San Lorenzo in **Vallejo de Mena**, enjoying the patronage of the Order of the Knights of St. John of Jerusalem, and the 12th-century Romanesque Church of Santa María



■ Frías



■ Church. Vallejo de Mena

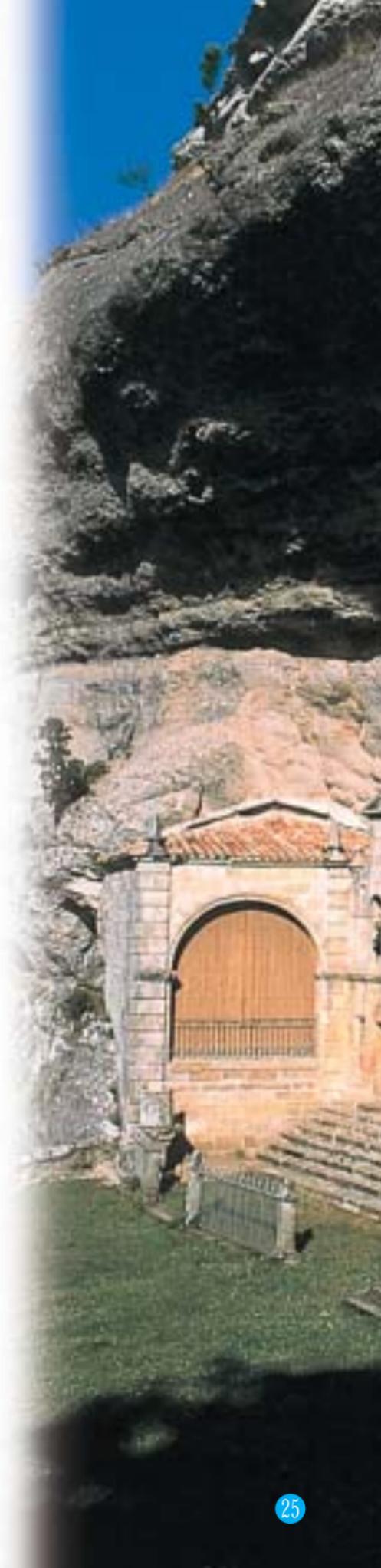
in Siones.

If time permits, it is worth squeezing in a quick side trip to Berberana to visit **Monte de Santiago**, declared a Natural Monument. Directly opposite, the Ortuña Pass mountain hut marks the way up to the Nervión Falls vantage point (*Salto del Nervión*), from which a marvellous view can be had of the limestone scenery of the Sierra Salva Range. Most surprising of all however will inevitably be the height of the drop... some 300 metres (just under 1,000 ft.)!

From the Mena Valley one can get to **Espinosa de los Monteros**. Situated on the lower slopes of the Sierra de Somo Range, the town has a rich historical legacy (Churches of San Nicolás and Santa Cecilia; the Velasco and Marqués de Chiloeches Palaces, and a good number of manor-houses). Just 15 kilometres on is the ski resort of Lunada
☎ 947 12 00 02.

From Espinosa de los Monteros take the C-6318 to **Ojo Guareña**, an enormous limestone complex -certainly the biggest of its kind in Spain- that lies contiguous to the three towns of Merindad de Sotocueva, Merindad de Montija

Hermitage Chapel of San Bernabé ■
(St. Barnabas). Ojo Guareña



and Espinosa de los Monteros, and is made up of some 100 kilometres (62 miles) of underground passages and galleries. The whole was officially declared a Natural Monument in 1996. One of the leading sights in the town of **Cueva** is the Hermitage Chapel and Cave of San Bernabé (St. Barnabas), where the presence of Man and feelings of religious awe have gone hand in hand since prehistoric times. Guided tours are available (Ojo Guareña Natural Monument Information Office ☎ 947 13 87 70).

Villarcayo is one of the grand old towns of the north. Partly destroyed in the Carlist Wars, it still retains the 18th-century Hermitage Chapel of San Roque (St. Roch), the monastery-cum-museum of Santa María la Real de Vileña and a few seigneurial mansions.

Sedano can either be approached via the **Mazorra Pass**, with its panoramic views of the Merindad de Valdivieso (*merindad*; district or jurisdiction, specifically the region politically organised in the 10th century by Fernán González as the seven ancient *Merindades de Castilla*), or, via a better road that slowly winds along the Ebro, to see gorgeous scenery and towns, such as **Pesquera de Ebro**, **Escalada**, a historical-artistic ensemble, **Orbaneja del Castillo**, one of the



■ Sedano

most picturesque villages in the province, reputedly repopulated by Mozarabs, and **Covanera**, alongside the Rudrón Canyon and the intriguingly named, "Pozo Azul" (blue well or hole).

Sedano, capital of the ancient domain known as the "Honor de Sedano", possesses a rich collection of stone buildings in its old town centre. The surroundings offer singular attractions, including a well-known group of dolmens, **Moradillo de Sedano**, with its Romanesque church dating from 1188, and **Gredilla de Sedano**, the site of another 12th-century Romanesque church. En route to Poza de la Sal, the **Páramo de Masa** (*páramo*; moor) presents a desolate picture of rock structures weathered and eroded by the action of the wind. The valley setting of **Poza de la Sal** made it a magnet for Romans, Visigoths and Moors alike. Aside from the salt pans, the town's castle ruins and escutcheoned houses provide evidence of a more prosperous past.

Oña, which has enjoyed renown since the time of Fernán González, grew in the protective shadow of San Salvador Monastery (St. Saviour's) and Royal favour. Apart from the Arco de la Estrella (Star Arch), the old walls and St. John's Church, do pay a visit to the Church of San Salvador, where you will spot a Romanesque window or two and a Gothic-Mudejar arch. The interior is richly ornamented and is especially noteworthy for the royal pantheon, where King Sancho the Great of Navarre and Sancho García lie. In summer the *Cronicón de Oña* (a theatrical representation of the town's history) is performed here. The cloister (16th-century) is the work of Johan of Cologne.

Briviesca, capital of the La Bureba



■ Church of San Salvador (St. Saviour's). Oña

of the Cortes de Castilla, pre-cursor of today's parliament, was held here in 1387. The town plan is a perfect grid, in imitation of Santa Fe de Granada. Outstanding buildings are the Collegiate Church of Santa

María, the Church of San Martín (16th-century) and the Convent of Santa Clara. The Shrine of St. Casilda (16th-century) houses a statue of the saint sculpted by the Fleming, Gil de Siloé.

The cradle of Castille. the Arlanza area and hill Country

Lands steeped in history, a history reflected in towns and monuments of unsurpassable calibre. This then was the mould from which Fernán González forged the Kingdom of Castile.

Leave Burgos by the N-1 and head for **Lerma**. This once pre-Roman settlement started its long ascent under Fernán González, a process that was to culminate under the Duke of Lerma (Philip III's favourite from 1598-1618). The Tourist Office runs guided tours of the following buildings: the Ducal Palace (symbol of political power), the Church of San Pedro, the Piedad Hermitage Chapel, and the 17th-century Monasteries of San Blas (St. Blase), Madre de Dios (Mother of God) and

Ascensión de Nuestra Señora (Ascension of Our Lady). Golf lovers will be pleased to know there is a course nearby.



■ Ducal Palace. Lerma



Follow the C-110 to **Covarrubias**, a textbook Castilian town, with its arcaded streets and Tudor-like timbered houses. Sights to note here are the Fernán González Tower, better known as the Doña Urraca Tower, and the old Collegiate Church of

San Cosme and San Damián, with its pantheon of the famous, 16th-century cloister and museum. Be sure to pop into the museum to see one of the most exquisite instances of Flemish Gothic religious imagery, the triptych of the Adoration of the Magi (16th-century).



■ Covarrubias

A matter of few kilometres separates Covarrubias from **San Pedro de Arlanza**. Ruins are all that is left of what was Castile's most important monastery in the 10th century. The remains of the church date from the 11th-12th century. Until their bodies were exhumed and taken to Covarrubias in 1841, Fernán González and his wife, Sancha, were buried here.



■ San Pedro de Arlanza

At the base of the crag known as Peña Lara stands the hermitage chapel of Santa María of **Quintanilla de las Viñas**, a prime example of Visigothic art. The east end, square groundplan and bas-reliefs are all 7th-century.

Santo Domingo de Silos. This gem is the world famous Benedictine Monastery of Santo Domingo de Silos, whose cloister marks a



■ Cloister. Monastery of Santo Domingo de Silos

watershed in the history of European Romanesque art. The capitals are of sublime artistic perfection, matched only by the monks' mastery of the Gregorian chant.

Some three kilometres away in the direction of Caleruega, is the **Yecla Gorge**, a deep ravine gouged out of the local limestone by the river as it relentlessly forced its way through the mountains. Together with the juniper trees lining the Arlanza, the whole makes for a protected natural area of outstanding scenic beauty.

The N-234 leads to **Sala de los Infantes**, the town on the banks of the Arlanza where the seven noble scions (*infantes*) of Lara were raised and where, according to the chronicles of the time, their decapitated heads are preserved to this day. It has two 15th-century churches and a sprinkling of noble houses. On the boundary with the



Lagunas Altas Park ■

Revena is the High Middle Age necropolis of La Cerca, while in **Regumiel de la Sierra**, a set of dinosaur footprints can be seen. Lastly there is **Neila**, famous for the Lagunas Altas Park, with its many traces of glaciation and forests of birch, beech and fir.

Other places of interest are: Mahamud and Santa María del Campo near Lerma; Melgar del Fernamental on the Pisuerga;

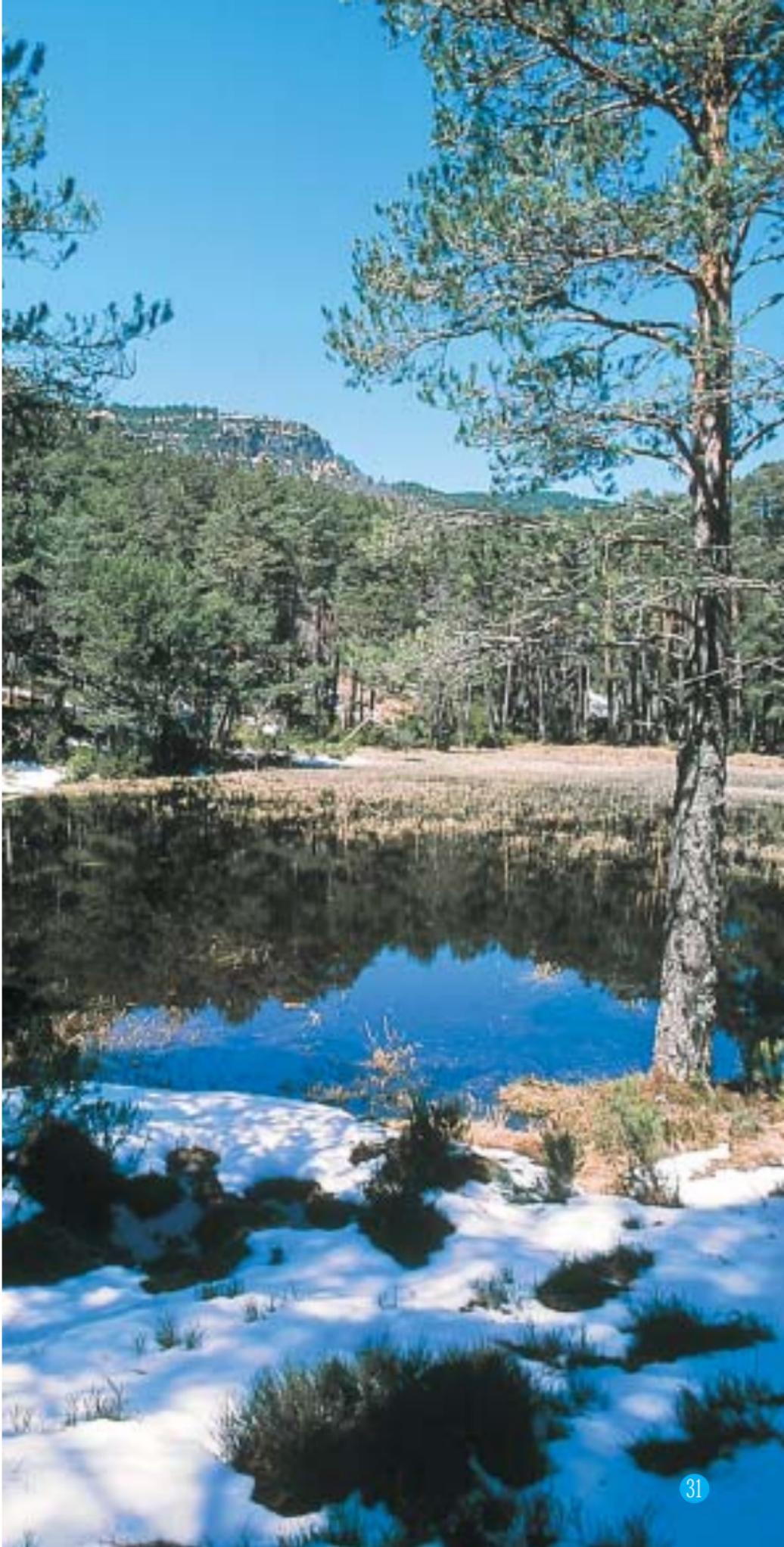


■ Yecla Gorge

Province of Soria is **Hontoria del Pinar**, gateway to the Burgos sector of the Cañón del Río Lobos Nature Park information on ☎ 975 36 35 64. Lying outside

Villadiego, on the C-627; and Pradoluengo, on the flanks of the Sierra de la Demanda Range.

The Sierra de la Demanda Range ■



Local cuisine

Owing to its vast extent and its proximity to areas that remain fiercely loyal to their traditional cooking, Burgos offers one of the most delicious and varied cuisines in the Castile-León region. To the north, edging on Cantabria and the Basque Country, the mountainous locality of Espinosa de los Monteros will come as a pleasant surprise with its *sobaos pasiegos* (small sponge cakes), butter, cheeses and *quesadas* (a type of cheese cake). In the south on the other hand, roasts (*asados*) are the order of the day. Try the *cordero lechal al horno de leña* (roast baby lamb cooked in a brick wood-fired oven) in Aranda de Duero, Roa, Lerma and a host of towns and villages in these parts... a truly unforgettable meal when washed down with a full-bodied Ribera del Duero wine.

There is more to come however. Both the *morcilla* (black pudding made with the addition of rice, onion and seasoning) and *queso fresco*, a smooth white unfermented cottage cheese made from ewe's milk, generically labelled as *Burgos* cheese, are famous throughout Spain, as are the *caracoles* and *cangrejos a la burgalesa* (snails and freshwater crayfish cooked Burgos-style).

A comprehensive list of all the local dishes is beyond the scope of this brochure, yet mention must be made of: *olla podrida* (a hearty stew of chickpeas, brisket, ham and marrow bones, pork, black pudding, potatoes and greens) and *truchas* (trout) from Covarrubias; "medieval" lentils (*lentejas*) and beans (*alubias*) from Belorado and La Bureba; loin cuts, hams and sausage meats cured in the hill country; *perdices* and *codornices escabechadas* (marinated partridges and quails); roast game (*caza*) and *bacalao al ajo arriero* (cod served in traditional muleteer style) in areas where drovers and their herds still move between the winter and summer pastures.

No table worth its name would be complete without something sweet. Local specialities include: *yemas de canónigos* (a sugary egg-yolk confectionery traditionally produced by convents and monasteries), *almendras garrapiñadas* (candied almonds), *empiñonados* (small biscuit-like pastries topped with pine nuts) and the local honey which, with walnuts and *queso fresco*, is simply delicious.



■ Roast baby lamb



Trout ■

And what is one to say of the wines? The entire southern section of the province falls within the ambit of the Ribera del Duero Seal of Origin (*Denominación de Origen*, equivalent to the French Appellation d'Origine Contrôlée), whose Regulatory Board is based in Roa de Duero. Reds and rosés of international acclaim are made from locally-grown Tempranillo, Garnacha, Cabernet-Sauvignon, Malbec and Merlot grapes. Quality wines are likewise produced by

Festivals and folklore

January: The feast days of St. Anthony and St. Adelelmus (*San Lesmes*) in Burgos; *La Matanza* in Covarrubias.

February: Carnival in Miranda de Ebro and Acinas. St. Blase's Day festivities in Poza de la Sal.

Easter Week: *Bajada del Ángel* (Descent of the Angel - Sunday of the Resurrection) in Aranda de Duero; processions throughout the province, with the *pasos vivientes* (floats bearing live tableaux) of Lerma deserving special mention.

May: St. Isidore's Day in Salas de los Infantes.

June: St. Barnabas' Day (*San Bernabé*) in Sotocueva and *El Capitán* in Frías.

July: Cherry festivals in Covarrubias and Villarcayo.

August: Burgos Province Bank Holiday in Caleruega, and the Day of the Virgin and St. Roch (*San Roque*) though celebrated in most towns and villages, are given added zest in Roa, Briviesca and Sala de los Infantes.

November: St. Cecilia's Day celebrations in Salas de los Infantes.

El Curpilllos is a moveable fiesta that is celebrated in Burgos on the Friday after Corpus Christi.



■ The *El Capitán* dance. Frías

In addition, the following fiestas have been declared of tourist interest: San Juan del Monte (St. John's Day) and Pentecost Monday in Miranda de Ebro; *Colacho* (a 300-year-old rite, in which a colourfully clad demon chases the village children and, by leaping over a mattress bearing babies born during the year, is thought to safeguard them from ill health) and Corpus Christi in Castrillo de Murcia; *Peñas* Day in Burgos.

USEFUL ADDRESSES

International Dialling Code: 34

Turespaña Tourist Information: ☎ 901 300 600. www.tourspain.es

Castilla y León Tourist Information: ☎ 902 20 30 30. www.jcyl.es/turismo

Castile & León Regional Authority: (*Delegación Territorial de Industria, Comercio y Turismo de la Junta de Castilla y León*)

Plaza Alonso Martínez, 7. ☎ 947 20 18 46; Fax: 947 27 65 29. www.patroturibur.es

Burgos Tourist Board (*Patronato de Turismo de Burgos*):

Asunción de Nuestra Señora, 3. ☎ 947 27 94 32

Companies engaging in tourist activities:

Horse and pony trekking ☎ 947 37 02 76. Ailanes Riding Club ☎ 947 15 01 05

Tourist Information Offices:

Burgos: Plaza Alonso Martínez, 7. ☎ 947 20 31 25. Paseo del Espolón, 1. ☎ 947 28 88 74

Aranda de Duero: Calle de la Sal. ☎ 947 28 88 74

Covarrubias: Monseñor Vargas, s/n. ☎ 947 40 64 61

Lerma: Calle Audiencia, 6. ☎ 947 17 01 43

Miranda de Ebro: Río Ebro, 33. ☎ 947 33 04 71

Useful Telephone Numbers

National Police: ☎ 091; Municipal Police: ☎ 092; Road SOS: ☎ 900 123 505;

Renfe (Spanish Rail): ☎ 902 24 02 02; Bus and Coach Station: ☎ 947 26 55 65

Paradors (State-run hotels)

Central booking office. Calle Requena, 3. Madrid 28013.

☎ 91 516 66 66; Fax 91 516 66 57. www.parador.es

Spanish Tourist Offices Abroad

Canada. Toronto. TOURIST OFFICE OF SPAIN

2 Bloor Street West 34th floor. SUITE 3402 TORONTO, Ontario M4W 3E2

☎ 1416 961 31 31; Fax: 1416 961 19 92. e-mail: toronto@tourspain.es

Great Britain. London. SPANISH TOURIST OFFICE

22-23 Manchester Square. LONDON W1M 5AP

☎ 44207 486 80 77; Fax: 44207 486 80 34. e-mail: londres@tourspain.es

Japan. Tokyo. TOURIST OFFICE OF SPAIN

Daini Toranomom Denki Bldg. 4F. 3-1-10 Toranomom. Minato-Ku. TOKYO-105

☎ 813 34 32 61 41 - 42; Fax: 813 34 32 61 44. e-mail: tokio@tourspain.es

Russia. Moscow. SPANISH TOURIST OFFICE

Tverskaya - 16/2 Business Center "Galeria Aktor" 6th floor. MOSCOW 103009

☎ 7095 935 83 99; Fax: 7095 935 83 96. e-mail: moscu@tourspain.es

Singapore. Singapore. SPANISH TOURIST OFFICE

541 Orchard Road. Liat Tower # 09-04. 238881 SINGAPORE

☎ 657 37 30 08; Fax: 657 37 31 73. e-mail: singapore@tourspain.es

United States of America

Los Angeles. TOURIST OFFICE OF SPAIN

8383 Wilshire Blvd., Suite 960 BEVERL HILLS, CAL 90211

☎ 1323 658 71 88-1323 658 71 92; Fax: 1323 658 10 61. e-mail: losangeles@tourspain.es

Chicago. TOURIST OFFICE OF SPAIN

Water Tower Place, Suite 915 East 845, North Michigan Avenue. CHICAGO, ILL 60-611

☎ 1312 642 19 92 - 944 02 16; Fax: 1312 642 98 17. e-mail: chicago@tourspain.es

Miami. TOURIST OFFICE OF SPAIN

1221 Brickell Avenue MIAMI, Florida 33131.

☎ 1305 358 19 92; Fax: 1305 358 82 23. e-mail: miami@tourspain.es

New York. TOURIST OFFICE OF SPAIN

666 Fifth Avenue 35th. NEW YORK, N.Y. 10103.

☎ 1212 265 88 22; Fax: 1212 265 88 64. e-mail: nuevayork@tourspain.es

Embassies in Madrid

Canada: Nuñez de Balboa, 35. ☎ 91 431 43 00; Fax: 91 431 23 67

Great Britain: Fernando el Santo, 16. ☎ 91 319 02 00; Fax: 91 308 10 33

Japan: Serrano, 109. ☎ 91 590 76 00; Fax: 91 590 13 21

Russia: Velazquez, 155. ☎ 91 562 22 64; Fax: 91 562 97 12

United States: Serrano, 75. ☎ 91 587 22 00; Fax: 91 587 23 03

SANTANDER 156 km

LOGROÑO 115 km

BURGOS



LEÓN 21 km

MADRID 237 km

City plan

THE PLEASURES OF CONTEMPLATION AND OBSERVATION

- 1.- Look-out point
- 2.- St. Stephen's Arch
- 3.- Church of San Esteban
- 4.- Church of San Nicolás
- 5.- Cathedral

FROM CHURCH TO CHURCH ON THE PILGRIMS' WAY

- 6.- Church of San Gil
- 7.- Church of San Lorenzo
- 8.- Church of San Lesmes
- 9.- St. John's Hospital
- 10.- St. John's Monastery
- 11.- Bernardas Convent

THE GRANDEUR OF CASTILE

- 12.- House of the Cord
- 13.- El Cid Monument
- 14.- The Espolón promenade
- 15.- Main Square
- 16.- Maritime Consulate
- 17.- St. Mary's Arch

ACROSS THE ARLANZÓN

- 18.- Church of la Merced
- 19.- Cardinal López de Mendoza College
- 20.- Church of San Cosme and San Damian
- 21.- Hospital de la Concepción
- 22.- Burgos Museum

IN THE STEPS OF THE PILGRIM

- 23.- Church of Santa Águeda
- 24.- Paseo de la Isla
- 25.- Fernán González Arch
- 26.- Old Grain Exchange
- 27.- Paseo de los Cubos
- 28.- Solar del Cid

SIGHTSEEING BY CAR

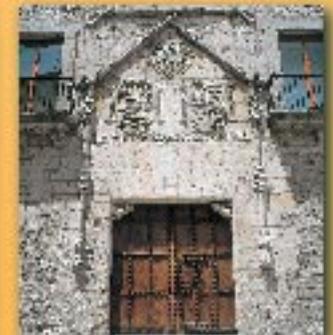
- 29.- Hospital del Rey
- 30.- Las Huelgas Reales Convent
- 31.- Miraflores Carthusian Monastery

OTHER SIGHTS OF INTEREST

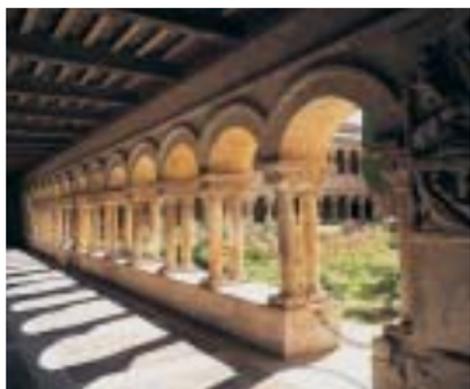
- 32.- Monastery of San Pedro de Cardena
- 33.- Church of Our Royal and Venerable Lady of Gamonal

SYMBOLS USED

- Tourist information Office
- Car park
- Railway Station
- Bus & Coach Station
- Hospital



CARTOGRAFIA: GEAR, S.L. Cardenal Silíceo, 35
 Tel. 91 4167341 - 28002 MADRID - AÑO 2000



MINISTERIO
DE ECONOMÍA



COMUNIDAD EUROPEA

Fondo Europeo de
Desarrollo Regional

Spain

Burgos

SECRETARÍA DE
ESTADO DE COMERCIO
Y TURISMO

SECRETARÍA
GENERAL DE TURISMO

TURESPAÑA

