

Natural Framework

LOCATION

The City of Outes is located in the province of A Coruña, at the bottom of the estuary of Muros and Noia, bordering the municipalities of Noia, Negreira, Mazaricos and Muros. Its territory occupies 100 km². From 1822 to 1834 it was the head of the judicial area that includes the municipalities of Muros, Carnota, Mazaricos and Outes, however in 1834 the judicial head was transferred to Muros.

The municipal capital is in A Serra, which is 7 km from Noia, 15 km from A Picota (Mazaricos), 25 km from Muros, 40 km from Santiago, and 105 km from A Coruña.

MOUNTAINS / HILLS

The most significant feature of the Outense landscape is the large number of hills that rise up over almost the entire surface, as well as its high altitude, which stands out in contrast to the gentle ruggedness of the neighbouring municipalities.

The parishes of Outes and San Ourense are the most rugged in their morphology, except for Pedra Serpal in Cando, which is 419 m above sea level. The rest of the high altitudes are in San Ourense, with the mountains of A Pena (Alto das Sete Fontes 402 m, La Vella 477 m, and Pedra da Pena 503 m) and the mountains of A Albariza (Monte de Banzas 475 m, Pedregal 507 m and Coto de Eiras or Picouto, which is 511 m) and S. Pedro de Outes, with Monte Castelo standing at 310 m, Monteagudo 473 m, bordering Muros, Bedelo at 508 m and the Tremuzo. The Tremuzo serves as a border between the parishes of Outes, Sabardes and Roo, and dominates the entire estuary of Noia from its imposing profile. It is the highest peak in the municipality standing at 531 m.

RIVERS

- The **Tambre** river is the most important. It arrives at Outes after travelling along 84 km of the lands of Sobrado, Arzá, Ordes, Santiago and Negreira, making a border with Noia in its last section. The mouth of the river is of great ecological value, and is included in the Natura 2000 Network.
- The rivers **Laxoso** and **Donas** will flow into the Tambre river. The Laxoso river, flows for a short distance through Cando and Donas, which coming from Negreira crosses with its more than 12 km in length all of S. Ourense (where it receives the waters of the Banzas) and Cando (where it joins the river of Portomourello), finally ending in the Pontenafonso.
- The river Tins, also 12 km long, starts in Mazaricos, crosses San Lourenzo, and separates Outes (where some streams in Lantarou and Boel feed into it), San Ourense and Entíns, and at its end, it forms the Langaño cove that joins the mouth of the Tambre river.
- The river Rial is shorter and irrigates the S. Ourense and Entíns valleys, which flow into the same bay.

- The River Roo or Bendimón, which is 5 km long, starts or rises near Loios, bordering the Tremuzo, and flows through Roo and it exits to the sea through the boundaries between San Cosme and O Freixo.
- Other watercourses that rise or start in Mirós and Valadares do not go to the estuary, but rather towards the river Xallas through the river Beba.

CLIMATE

Due to its proximity to the Atlantic, Outes has a humid oceanic climate, which is characterized by abundant rainfall (around 1,200 mm per year, even exceeding 1,500 in its highest areas) and warm temperatures in winter (7°C on average) and mild in the summer (17°C on average).

Rainfall is most abundant in the months from November to March, but periods of clear skies and frost are interspersed throughout these months. In spring, the weather is unpredictable, but temperatures do gradually rise and in summer the weather is generally good, with high temperatures and little rainfall due to the almost constant presence of the Azores anticyclone.

HISTORY

The lands of Outes have been inhabited for millennia. The presence of men and women in this area dates back to the Prehistory time period and is made evident by the existence of megaliths, petroglyphs, and castrejo-roman settlements (castros).

MEGALITHS

Megaliths are constructions based on large slabs of stone and earth that began to be erected in the late Neolithic Age (around 3000 B.C.) and continued for hundreds of years, until the end of the Bronze Age (around 1000 B.C.). They served as collective or individual burial sites and also as a sign of domination of the territory.

There are various kinds of Megaliths, one of which is the menhir; a place in Valadares known as Pedrafitas makes reference to one of these megaliths, large stones fixed vertically in the ground, but nowadays they have disappeared. However, dolmens are more common. Dolmens are usually covered by a mound of earth and commonly called *mamoas*. In traditional folklore they are linked to the Moors, a popular name for primitive men, which is also connected to the origin of the names of the following places: Cabanamoura, Mourellos, Fontemourente and many others.

More than 30 funerary tombs of this type are preserved in our municipality; most in the highlands of Guende, Banzas and Valadares measuring between 10 and 15 m in diameter. Some of them, excavated by treasure hunters (since the dead were buried with their possessions), show the internal chamber was formed by stone slabs, as is the case with the *Casinha dos Mouros* de Lestao or the *mamoá* of Terelle. In some cases they were covered with a layer of small stones to prevent the collapse of the tomb, as can be seen in the mound of Millareira, in Cabanamoura. The largest (more than 30 m in diameter) is the *Medoá de Cando*, which apparently has not been looted. The researchers Cuevillas and Bouza Brey found two small daggers and a tomb with

human remains in a Boel mound.

PETROGLYPHS

Petroglyphs are carvings in stones of very varied themes, but the most common representations are curved geometric designs (from simple bowls to intricate mazes) and animal figures, dating back to the Bronze Age (between 1800 and 1000 B.C.) making them difficult to interpret.

In our municipality we have found several of these outdoor inscriptions, they are in fact the petroglyphs of Fontemoureira and A Carballa. The first, located in Freixo is a set of concentric circles with radial grooves, some of them joined together; but the most striking motif, of more than 1 m in diameter, is the one of four concentric circles with radial grooves surrounded by bowls framed in rectangles. The second, A Carballa, which is located on the slopes of the valley formed by the Roo River, is mostly crosses inscribed in pallets which form a set of about 150 sculptures covering an area of 25 m².

Its meaning could have been magical or religious, linked to the idea of fertility, nor can we discard interpretations that relate them to mythology, or astrological or topographical phenomena. Regardless of their meaning, they are evidence of the spiritual concerns of the people of that time, which were as deep as our own ideas about life and death.

CASTROS / SETTLEMENTS

Castros are fortified settlements in easily defendable places (hills, coastal peninsulas...) due to the increase of the belligerence of the men at the end of the Bronze Age, in relation to the dispute of the territories and the attempt to control the communication channels and commerce. The arrival of Central European invaders -the Celts-, between the 8th and 6th centuries B.C., bearers of the most advanced iron culture, significantly increased the war climate, making it necessary to build new *castros*, throughout the entire territory.

In Outes there are 10 *castros* that have been studied, however it is possible that there are two or three more that haven't been studied. So far, no archaeological surveys have been carried out on any of the known Castros, which are the following:

- **The *castro of Coiradas***, in the parish of Entíns; is located at a low elevation, but dominates the entire Langa cove. The settlements proximity to the sea allowed its inhabitants to practice, in addition to agriculture and livestock, shell fishing. This castro has an oval shape, and measures 150 m x 125 m and is in very poor condition. This is due to the fact that its remains were used to build the port of O Conchido and flattened in part during the division of land plots that happened during the last century.
- **The *castro of San Ourente*** in A Esfarrapa is the highest (188 m above sea level) and it is located on a hill with steep slopes. It has a circular shape and measures 115 m in diameter, still conserving a good part of its defensive parapets.
- **The *castro of Diz***, also in San Ourente, is oval and has a wide antecastro to the south, measuring almost 200 m in length. But it is very deteriorated due to the installation of houses and porches within its enclosure.

- **The castro of Brión**, in San Xoán de Roo, is halfway up (40 m), and less than 1 km from the coast. One of these has an oval shape and has the largest diameter: 150 m. However it also has the smallest at 110 m diameter, and house structures inside still remain visible today.
- **The castro of Valadares** is the one that is the highest altitude above sea level (403 m) but it protrudes slightly above the bordering lands. It consists of two joined concentric oval enclosures. The main one measures 135 m x 80 m and conserves a solid parapet which has an interior height of 1.5 meters.
- **The Gosende castro**, in the parish of Valadares, has a circular shape, 70 m in diameter and magnificently conserves almost the entire defensive wall, which is between 1 - 2 m high.
- **The castro of O Castelo**, in San Pedro de Outes, is located at a height of 310 m, on top of an outstanding stony hill, difficult to access, from which the whole area is dominated. In medieval times it was occupied by a castle.
- **The castro de Mirás**, in the parish of S. Pedro de Outes, 400 m above sea level, is formed by two oval-shaped concentric enclosures, the largest of which measures 175 m x 150 m. It contains very well-preserved defensive embankments with heights above 5 m.
- **The castro de Carleo** is also in the parish of Outes. It is the smallest of the three, as its largest diameter barely exceeds 100 m. It is located at the foot of the castro de Mirás, in the fertile valley that is formed by the river Roo, which in its beginnings was known as the Carleo river.
- **The castro of O Freixo**, located in Mosteiro, is near the seashore. Its inner enclosure, measures 75m x 80 m, and rises on several lines of overlapping walls with interspersed defensive slopes and towers. Its foundations are still observable and reinforce its defense. From here it might have its origin the one meter and a half structure that imitates a *castrexo* warrior located close to the parish church.

THE ROMANS

In the 1st century B.C. came the Roman conquest. To sustain their military and mercantile activity the rulers created a network of roads, described in the famous Antoninus Itinerary, which connected all the cities of the empire. The most extensive of the four that crossed Galicia was the so-called *Per loca maritima*, which went along the entire coast. It came from Bracara Augusta by Iria Flavia (Padrón), crossed the Barbanza and then entered the territories of the **Supertamaricos** through what is now known as Pontenafonso, as the Latin historians Mela and Pliny called the inhabitants of the right bank of the river **Tamaris** (Tambre). It then continued by bordering the estuary and heading towards the *Artaborum parvo portus* (Muros). They also built a dense network of secondary roads, such as **Carleo**, which connected the highlands of Valadares and Mazaricos with the coast.

An unequivocal sign of the Roman installation in our territory are the **Ara de Banzas**, consecrated by a certain Victorinus, and currently located in the Museum of the Galician People. There is also the **Estela de Cando**, of funerary use, and currently located in the Museum of the Cathedral of Santiago.

THE MIDDLE AGES

In the 5th century B.C. the Germans arrived. They were the creators of the present parish division; a reminder of their presence are the many place names throughout the municipality: Gosende and Xendil in Valadares, Gondelle in Entíns, Diz in S. Ourense, Gulfiñ in S. Cosme, Siavo and Catasueiro in Sabardes and Matasueiro in S. Lourenzo.

The Muslims, who invaded the Peninsula in the VIII century, barely got the time to settle here. They were limited to plundering the region from their settlements on the island of A Creba and Monte Louro, until they were expelled by a military squadron that was commissioned by the Archbishop Gelmírez.

• *The Ways of St. James.*

As a symbol of the resistance against Islam, the cult of the Apostle was born, which began to acquire great splendour and a network of roads was created that led pilgrims to Compostela. One of these *Caminos de Santiago* (way of St. James) came from Fisterra through the mountains, descended through S. Lourenzo and passed through the Sierra, where for centuries there was a chapel where pilgrims stopped, the chapel of *Santiaguinho*. The way then went up Coiradas and A Barreira to Pontenafonso; another French Way and connected the lands of Mazaricos with the Bridge through Banzas, A Poza and Esfarrapa in San Ourense and Vilardigo, in Cando. A third pilgrimage route, perhaps the busiest, was the coastal one, which originated in Muros and joined with that of Noia-Santiago after passing through the bridges of Bendimón, where there is news of an old hostel, A Serra and Pontenafonso.

• *Monasteries.*

In Outes, the Benedictine monasteries of Sabardes and Toxosoutos had a special impact on the reactivation of economic life, after the destruction and fall of production caused by successive invasions.

The monastery of Sabardes, in Freixo, had its origin in a primitive oratory that was almost ruined in the XI century but that Count D. Pedro Froilaz ordered to be rebuilt. He was endowed with numerous properties by the authority of the abbot Austrario. Later, he then invited the Archbishop of Santiago D. Diego Gelmírez to the consecration ceremony, which was held with great attendance by knights and clergy. Years later it became dependent on the monastery of S. Martiño Pinario in Santiago. Of the set, the church has been conserved, and it was updated close to the XVII century, as well as part of the monastic buildings which were transformed into a rectory.

San Justo de Toxosoutos came to have immense properties (mountains, farms, plots, villages ...) in our municipality which were located in: Tarás, Briñ, Ceilín, San Cosme, the cape of A Barquiña, Cando, Cuns, Filgueiro and lands of Entíns, the church of San Martiño de Rates and the chapel of Nosa Señora da Ponte. These properties were maintained and worked by peasants in exchange for payment.

There may have been a monastery called **Santa Tasia**, in O Rial, but the only record of it is a story from the early 20th century that said there were some ruins of an old convent building of nuns,

next to the chapel. On one of the windows of the convent's ruins an inscription dated "1526" could be read.

• **The fortresses**

We have news of three medieval fortresses in our municipality: **the Castle of Outes, the Castle of Insua and the Tower of Barco.**

The **Castle of Outes** is described as "*a very high castle with its moat and counter-moat, battlements, small windows and a shield with the coat of arms of the Mariños and Lobeiras*", in an entry file of D. Antonio Mariño de Lobeira in the Order of Santiago. This lineage starts from Rui Soga Mariño de Lobeira, who was Pertigueiro Maior of the Church and Land of Santiago in 1385, a position equivalent to that of governor. His son, Paio Mariño de Lobeira was the first jurisdictional lord of the Serra de Outes.

But that castle was overtaken during the Irmandiña wars from 1464 -1469 and destroyed by the peasants and bourgeois of Outes and Noia, who rose against the abusive noble power. All that remains of it is a cluster of ruins, including the base of the defensive walls, some almost completely collapsed walls and the shield, which is currently attached to the walls of the Pazo of Serra.

The castle of Insua, next to the Serpal Stone, from which the lands of Outes, Negreira, the entire final course of the Tambre river and the mouth of the estuary could be seen and dominated, is now virtually gone.

The Tower of Barco controlled the valley of the Tines and all its confines, but it was abandoned years ago and as a result is now in ruins. Among its remains stands a magnificent pointed Gothic arch.

• **The bridges**

From the medieval period, two bridges over our rivers survive, one of large dimensions over the Tambre and the other, in Serra, over the river Tines. The first one, called **Pontenafonso**, was probably built during the reign of Alfonso XI, in the 14th century. With its 20 arches of ogival profile and 270 m long it constituted a point of paramount importance in the communication routes of Galicia until the construction of the modern bridge of Ceilán. Proof of this was the intervention of the monarch Felipe III ordering the governor of the Kingdom of Galicia, Diego Sánchez de San Martín, to restore it immediately when two of its arches fell down and others got damaged, causing a serious collapse of communications and trade.

The repair of the bridge was undertaken by the master Mateo de Cubas between 1605 and 1608, costing 10,700 ducats that was paid for by all the Galician provinces.

In 1844 the bridge needed even more repairs and again in the 20th century. During these repairs the bridge received a disastrous widening that removed its original old stone sill.

This bridge, **Ponte da Serra**, has a single pointed profile arch that measures 14 m of arch, which was widened and updated with the removal of the old sill in the 20th century.

THE MODERN AND CONTEMPORARY AGES

In the 17th and 18th centuries the most notable events were the appointment of Fernando Mariño de Lobeira, Field Master of Infantry and jurisdictional lord of Outes, as the first Marquess of the Sierra in 1694 by King Carlos II. As well as the appointment of his brother, Antonio Mariño de Lobeira, Field Marshall, as the first Marquess of Mariño in 1705 by king Felipe V. He died in combat during his participation in the defense of Frandes during the War of Succession.

At the economic level, the introduction of corn and potato crops, which came from America after its discovery, highlighted a remarkable economic growth that allowed the transformation of small medieval temples into large churches full of splendid altarpieces and sculptures in most of the parishes of Outes. They also began to build hundreds of silos to store grain.

Also noteworthy is the development of shipbuilding along the seafront from Tarás to Freixo, which made it possible to build hundreds of boats of all sizes that sailed all the seas, moving goods across the five inhabited continents. The intense activity of the riverside carpentry propelled the wood industry forward. By the middle of the 20th century there were eleven sawmills that employed hundreds of workers.

Job insecurity in both industries gave rise to the formation of trade unions that shook the social life throughout the countryside on numerous occasions. The lack of agricultural progress did not allow population growth, nor did the rigidity of the ruling *cacique* of the main liberal parties. Power was reserved for the more affluent groups, who took control of municipal policy, and exercised that power for their own benefit, exempting themselves from taxes and instead charging them to the humblest members of society.

The lack of true democracy gave rise to republican organizations that, after the fall of the Dictatorship of Primo de Rivera, prevailed in the elections of April 12, 1931 that led to the proclamation of the Second Republic which, in Outes, was held amid great popular enthusiasm.

The reaction of those who lost their privileges and the most monarchical military was the *coup d'état* on July 18th 1936. This *coup d'état* unleashed a terrible civil war in which large numbers of Outesenses were killed on all fronts, especially in the Battle of the Ebro. This gave rise to a ruthless repression that was particularly fueled by teachers, many of them expelled from the corps, and trade unionists Cipriano del Río, shot that same year and Maximino Martínez, savagely tortured and killed in 1937 in Fonsagrada, along with other members of Commander Moreno's party, captured when they were trying to integrate into the Galician anti-Franco guerrilla after the fall of Asturias.

The Falangist bullets also shot down, in O Freixo, the Republican deputy Luis Barrena, arrested in Esteiro, where he was spending the summer with his family. The Terra de Outes Associated erected a monument in 2008 in the place where he was killed, on the border with the municipality of Muros. The monument commemorates the victims of the Franco regime of Outes and Muros, and also includes the name of Republican soldier Manuel Otero, exiled in the US, where he enlisted to fight fascism, dying in the Normandy Landing on 6th June, 1944.

Meanwhile, the victors of the War instituted a regime of terror that entailed brutal beatings, confiscation of property, exile, and expulsion from their jobs, for all those Republicans who

could not escape, as well as the dismissal of the democratically elected corporation. The mayor Enrique González Añón was replaced by Xoán Benito Tuñas Paz. In the following years, Falangists and men of the National Movement took turns being in charge of the city's local government, until 1979, when democracy was restored, and this time winning with the popular vote Gonzalo Pérez Villaverde was elected mayor.

ART

ARCHITECTURE

In addition to the historic buildings mentioned in the previous chapter, several churches, palaces and some other civil buildings should be highlighted.

CHURCHES

There are 10 parish churches in the municipality of Outes, all built between the 17th and 18th centuries and some chapels that are also very old. Among all of them the following stand out:

- **The church of San Tirso de Cando**, which was built between 1741 and 1744. A few years later the whole church was completed with an artistic balustrade that closes the atrium, the small chapel of Carmen, an artistic cross and a tall tower separated from the main body of the building.
- The temple of **San Xoán de Roo**, was built between 1751 and 1756 by the master mason Domingo de Fontenla, following in the footsteps of F. Manuel de la Peña, supervised by the architect Fray Manuel de los Mártires. There is no doubt that it is the most impressive and beautiful baroque church in the whole region. It stands out for its powerful pediment, large overlapping pilasters, airy towers of sinuous profile, abundant decorative plaques and pinnacles, as well as for its harmonious proportions, huge dimensions and the nobility of the ashlar masonry.
- **The church of Outes** was built in the middle of the 18th century under the patronage of the Marquis of A Serra. Like the previous one, with a cruciform (cross) plan and ashlar masonry, it has a slender baroque tower attached to the facade.
- **The church of San Ourente** stands out for its elegance and monumentality. Elevated on the road, with a wide atrium and staircase preceding it and wide stone vaults inside, its construction was commissioned by Cardinal Celada, Archdeacon of Santa Tasia, and in order to give more weight to his archdeaconry, he had the remains of the martyr San Campio, which were considered an object of great veneration in Galicia, brought to the church.
- Among the chapels, **Rial** stands out, especially the Christianization of ancient pagan rituals related to the fountain that is located next to it. There is also an inscription on the door of the sacristy which indicates the date of construction as 1668.

PAZOS - MANOR HOUSES

In addition to the **Pazo da Serra**, built from an old medieval house, of which there is still a door with a rigid semicircular arch and an oval shield that bears the waves of the Mariños, the squares of the Soutomaior, the wolves and the star of the Lobeira and bordered band of the Zúiga,

maintained by a beautiful siren, there are two other interesting manor houses:

The Pazo de A n , in Boel, from the 18th century, has a robust facade of ashlar masonry presided over by a balustrade balcony which is accessed by a prominent stone staircase. The manor complex is completed with various porches and stables, but also with splendid gardens and ponds.

The Pazo do Enxido , in Cando, is attributed to the school of Palacios Ramilo, the most important Galician architect of the 20th century. This grandiose construction has a facade preceded by a monumental arched staircase leading to an arched door under an elegant balcony supported on columns. Its construction utilizes granite in the form of unpolished cushioned ashlar whose material expressiveness stands out because of the whitewashed facings, aesthetics which were widely used throughout Galicia.

CIVIL CONSTRUCTIONS

Highlights include the **Town Hall**, built by Leoncio Bescansa in 1929, which contains many reminders of modernism and the 18th century **Ponte do Ruso** , such as its prestigious single half point stone arch. It is located in Os Mu os (San Ourense), on the river Tins.

THE SCULPTURE

Within this section it is necessary to mention, in addition to the images of **Saint Martin**, from Rates, of medieval time, there are also those of the **Saint Katherine**, from Sabardes, who was an exquisite figure mostly likely from the 17th century, who is responsible for the magnificent series of baroque altarpieces distributed throughout the different churches. It is also important to mention the spectacular set of sculptures of Ferreiro, almost all of which are concentrated in San Ourense. Special mention should also be made of the large number of crosses scattered throughout the parishes of Outes.

THE ALTARPIECES

The parish temples are authentic art museums, with striking *Dazaoite* altarpieces that are characterized by their abundant decorativeness and rich chromaticity, reinforced with gold upholstery that produces an intense glow that makes them shine even in the dimness of the churches.

- **The main altarpiece of Santa Maria de Ent ns** was created by two artists from Noia, Bernaldo do R o and Alonso Fern ndez, in 1727. The image of the Virgin stands out among its Solomonic columns for its ascending impetus drawn from the apotheosis of the Baroque period.

- **The high altar of San Xo n de Roo** , from the year 1753, rivals in monumentality with the previous one, and distributed throughout it we see images of naive beauty, great expressiveness, and reliefs alluding to the Baptist.

- Also noteworthy is the magnificent **main altarpiece of Cando**, built in 1755, which together with the two sides is the most beautiful set in the whole region, with its decorative plaque, following the Compostela models of Miguel de Romay.

- The **altarpieces of San Cosme**, two on the sides, from 1756, and another in the presbytery, three years later, are full of images of remarkable technical perfection, among which stand out those of Saint James the pilgrim and Santa Barbara, two sculptures worthy of being among the best in Galicia and whose golden hues shine in the midst of multiple raised, Solomonic columns.

Ferreiro's sculptures

The sculptor from Noia, Xosé Ferreiro, is one of the greatest artists of our land and the first introducer of the neoclassical style in Galicia. He worked most of his life in Santiago (where he sculpted the Saint James *Matamouros* that crowns the Pazo Raxoi and other great works in stone and wood for Franciscans, Benedictines or the University of Santiago). In Outes, his work for San Ourense is verified, and some other works in Roo and Sabardes are also attributed to him.

To decorate the church of San Ourense that was being constructed at the end of the 18th century, five altarpieces and several sculptural pieces were commissioned to him, everything of exceptional quality within the local artistic scope.

From the main altarpiece, dated 1796, only the figure of *Saint Ourense* is preserved, a slender figure with a serene face and a classicist profile, today semi-hidden under a bad repainting.

The altarpieces of *Saint Francis Xavier*, are from the same year, and contain an image of slender canon and the *Rosary*, with a carving of the Virgin that stands out for its greater air of sweetness and spirituality, contrary to the dramatic and realistic effects of the previous artistic period.

The altarpieces of the *Virgin of Pain* and *the Christ*, from 1799, have carvings imbued with delicateness and softness that distance them from the theatrical pathos of images of this type made in the Baroque style.

From the same year is the altarpiece of *Saint Roch* and, probably also that of the *Virgin of Carmen*, both of small size (barely a meter in height) but with the usual elegance of Ferreiro.

From 1801 is the *urn* of Saint Campio, with a top of angels, banners, palms and military emblems, now gone, and *the cross* of the cemetery, which is an imitation in stone of the one located in the interior of the church.

Saint John of Roo, also known as the figure of *Saint John the Baptist* is most certainly his as well, with a harmonious and classicist profile that can be admired on one side of the church.

In Sabardes, the elegant images of *Saint Bernard*, *San Basil*, *Sanit Gertrude* and *St. Scholastic*, distributed along the high altarpiece of the parish church, of which we only know that it was painted in 1790, and done with his habitual quality.

Popular art

With regard to popular architecture, small grain silos and mills represent the most important constructions in Outes, as in the traditional economy grain has been the primary food element of the Galician population for centuries. After the incorporation of maize into the cultivation system, there was a huge increase in the production of cereals, which led to the construction of a large number of *hurreos* (small corn or grain silos), where corncobs and ears are stored, and

mills, where the grain is turned into flour, which is then baked to make bread.

Herreos (Small Corn Grain Silos)

Herreos, perhaps to an even greater degree than the peasant houses, constitute the most representative buildings in rural Galicia. They are generally rectangular chambers with stone and wooden walls with gabled roofing and some ornamental -crosses and pinnacles-, resting on stone feet or vines and sometimes on top of storage units (space under the chamber closed by walls that can have different uses), in order to protect the cereal from the humidity of the ground and from rodents, such as mice. Because of the need to protect the grain from rodents the feet usually have *tornarratos* (mice traps) - which in Outes are called *moas*-. Because of this design in their feet, it is necessary to access them by ladders or stairs. To facilitate the ventilation of the grain in these small silos, in addition to having air vents, they are usually arranged in open places where the wind circulates easily.

In Outes there were about 1,200 herreos, most of them stone or a mix of stone and wood; herreos whose chamber was made entirely of wood are scarce. *Cabazos* (small circular grain baskets - similar in function to herreos) had a round shape and were made of straw roofs on top of a basket like structure of interwoven sticks. In the past they were very common, but nowadays they have completely disappeared.

The stone herreos correspond for the most part to three different types: the *perpia* o, made of regular stones but unfinished, is frequent in the northern part of the municipality. The most remarkable example of this type of herreo is one that is more than 10 m in length and about 6 or 7 m in height on the ladder/stair side, in the house of the "Faio", in Banzas (San Ourense) . Only one other example in Galicia is known of for this type and it is the *herreo of Ramos*, also in Banzas with its L-shaped floor plan, with three facades. The second type is that of masonry, generally called "Coristanco", with a large specimen in Xende (San Ourense), with seven feet on each side and about 10 m in length; the last is that of stonework, with its ventilation slots arranged horizontally, known as the "Noia type". Beautiful specimens of this type can be found all over Outes, but particularly in Cando, where they appear in large numbers, specifically in Cruceiro de Roo, San Cosme, and in O Freixo; but we have not located any of the type known as "Pontevedras" with vertical ventilation slots in any part of the parish.

The second group is the one that is made up of the mixed herreos. The mixed herreos are more numerous in the southern part of the city, and a great part of them are ruined or falling apart; these herreos correspond entirely to the type known as "Amalá", with stone walls, and in one of these stone walls there is usually a door. It also has wooden slats, although sometimes the wood is interspersed with stone columns. In some cases these stone columns are supported on round or octagonal "feet" and others on large stone supports. There are also herreos that are variants of the previous one or a mixture of the type "Amalá" and "Noia", with the lower half of the side walls being made of stone and the upper half of wood, and containing horizontal vents. Some cases and examples of this type have been seen in the municipality.

Mills

Mills are constructions in which the grain is generally ground; they are of various types, but the primary type in this municipality is the hydraulic one, which takes advantage of the power of the water and of the rivers and streams. There are many located throughout the municipality,

however most have fallen into disuse, due to the implementation of electric mills.

Those that continue in operation all follow a similar system, with very few variations: the water accumulates in a dam and is taken to the mill by a channel from which it is dropped to gain strength and move the blades of the wheel, located at the bottom of the building; on the wheel of the castor fits the vertical axis which, at the top of the building, rotates a circular piece of stone called *moa* on another fixed cylinder -the foot- between which the grain falls from an inverted truncated pyramidal box called *moega* or *moiega* (and in some places *sartego*) through a small channel that must have a small *zanzanque* (chamber) so that the grain moves downward. This is normally obtained from the movement of the grindstone by means of a simple table or *tarabela*; other secondary systems serve to retain the passage of water into the mill, grind the grain finer or thicker, collect flour in a box, and so on.

In Outes there are about 200 mills, most of them distributed along the Donas and Tins rivers. In the parish of San Ourente there are 40, in Outes just as many, and in Valadares 35, and in the other parishes the number mills fluctuates between one and two dozen.

One of the few that is still in operation with the traditional system is the mill of *Cabanamoura*, owned, like almost all, by several families, who are grinding in turns, in this case, for days of the week; but when the owners are many, as is the case of *O Cunchido* (Entrens), the time is divided into hours, even at night when it is time to grind and in the past this gave rise to crowded meetings of residents, in which they sang, and danced with the sound of tambourines. This is how the traditional Galician song known as *mui eiras* came to be. However, this also gave rise to or opportunity for young men and women to meet alone at night, often resulting in sexual intercourse. As a result, clergy and archbishop representatives expressly forbade men and women from meeting at the mills, punishing those found guilty with strong fines, whose collection was entrusted to the civil authorities. If individuals were caught a second time it could even lead to excommunication.

THE CRUCEIROS (CROSSES)

The stone crosses found at the crossroads are one of the most representative elements of the Galician landscape. In the municipal area of Outes there are more than 60 crosses that have been studied; and those that stand out for their beauty, quality or interest are the following:

- **O Cristo dos Pombeiros**, at a crossroads near Outeiro, between the parishes of Roo and Outes, with a platform formed by several steps, pedestal, and the vertical stone pillar measuring almost 4 m high, with a decorative scroll at the top of the pillar. On top of this pillar there is a cross and two figures. On one side of the cross there is a figure of Christ and on the reverse side the Dolorosa or "Painful Christ" figure. The sculptures are harmonious in proportion and contain abundant remains of their original paint.

- The **Cruceiro of A Barreira**, in Taras, from 1792, according to an inscription on the pedestal, has two steps on the platform, a vertical stone pillar more than 3 m, high, with scrolls in the corners and a figure of a friar and, on the cross, a Christ with his arms apart from it, which is very uncommon, given the extreme difficulty of carving holes in the granite; on the reverse a Virgin with the Child in her arms crowned by two flying angels, in a complicated position, and therefore of high artistic value.

- The **Cruceiro of Angustia**, in Viro (Roo), is of special interest, because of its rarity; it belongs to the type called "*de loreto*", with a small chapel on the pilar, which contains a virgin in the interior.

- In O Rial, in the atrium of **San Ourente**, there are two crosses identical to each other, without any image on the cross, but with shields on the pedestal with the supposed coat of arms of Cardinal Celada, promoter of the current parish church, adorned with feathered helmets, which is practically one of a kind in the typology of Galician crosses.

- The crosses of **Tarás**, with an inscription from the 18th century on the pedestal and the cross of Rates, which is very similar, are both the oldest of those preserved in our municipality.

PAINTINGS

Compared with the monumentality of the temples and palaces and the beauty of the altarpieces and sculptures preserved in large numbers, painting samples are scarce and of little value. The only painter worth noting is **Arximiro Suárez**, he was a native of Boel, and was born in 1905. But his profession as a teacher made him live for many years in Noia, where he died in 1960 and where he gained a well-deserved reputation as a painter through numerous exhibitions throughout Galicia (Muros, Rianxo, Santiago, Pontevedra, A Coruña, Vigo), Asturias and Madrid.

He won his first prize in the national drawing competition held in Madrid among artist educators. Specializing in architectural drawing, he features in his paintings all the art of the monuments of Compostela, as well as the most beautiful corners of our region. The field in which he achieved his greatest achievements was pen drawings. His pen drawings have a strong personality and show a tremendous mastery of the technique. He was also well-known for the beauty and grateful contemplation that could be found throughout his water colour, oil and engraving.

His work conveys a feeling of serenity, calm, and peace, which is especially hard to find in the post-war era. It is as if we saw the Dutch interior painting of the seventeenth century, characterized by the silence and stillness of its characters in the midst of careful and emphatic compositional geometries, now taken to the Galician exteriors.

In this way, it is now houses, churches, palaces, streets, arcades and squares that are the timeless protagonists, who find themselves, as if they were human, immersed in a contemplative state, engrossed, concentrated on themselves, and distant from the spectator.

LITERATURE

The poet Antón

The insigne poet Francisco Antón Paz is the most illustrious person from Outes. He was born in Boel on October 9th, 1812. Very early in his student days, he acquired a reputation as an easy verse writer. He studied Philosophy and Theology at the University of Santiago and later a degree in Law. While there he also came into contact with romantic writers and revolutionaries who in 1846 were preparing an uprising against Narváez's despotism. The military uprising failed outside Galicia and was "*provincialized*" through the Xunta Supreme de Galicia, of which Antón

Faraldo was secretary. In their proclamations they explain their provincialist program: to raise Galicia from its subjugation. However, the uprising was crushed after the military defeat of Commander Solis and his execution along with other leaders in Carral on 26th April, 1846.

The defeated forerunners (Faraldo, Romero Ortiz, A... n...) had to go into exile; but on May 5th, when they set foot on Portuguese soil, Galicianism began to be an immortal hope that Brañas, Murguía, the nationalists of the "Nós" (Us), and Castelao generation would take up.

It has been said that in Portugal, A... n would write " *Himno dos pobos*" (Hymn of the People), which would cause him to be expelled from this country. He then travelled through Europe as secretary to a British diplomat. He was able to return to Spain around 1853, settling first in Seville and then in Madrid, collaborating with some newspapers.

In 1861 he took part in the *Xogos Florais* (Floral Games) of A Coruña with his composition "A Galicia", the only winner in the Galician language in that competition. Not in vain, his poetry in Galician is what makes him a unique milestone in our literature, a pioneer of our Resurrection, a forerunner of Rosalía, Curros and Pondal. He died ill and poor in Madrid, far from his homeland, in 1878.

A... n's poetry, endowed with a singular musicality, is also full of humour and ingenuity, mixing the typical Galician *retranca* (hidden meaning) with beautiful customary descriptions, noble-toned elegies and progressive declamations. Most of his work, scattered in newspapers or unpublished, was collected by Martínez Salazar in 1889, then republished by Outes emigrants to Argentina in 1922. In 1966 The Royal Galician Academy published his *Poesías Galegas* on the occasion of the dedication of the Galician Literature Day (17th of May). On the bicentennial anniversary of the poet, the Provincial Council of A Coruña and the Royal Galician Academy prepared a facsimile edition that was distributed among the residents of Outes; and, finally, the Galaxia publishing house, with the support of the Xunta de Galicia, published the book *Vida e obra de Francisco A... n. Antoloxía* (2012), by the writer Ramón Blanco.

Since 1996, the Outes City Council has been organizing and holding a poetry contest in honour of Francisco A... n Paz every 17th May, the Galician Literature Day. The Francisco A... n Poetry Prize, initially designed for children in the municipality of Outes, has today become a benchmark of the Galician poetry scene.

OTHER POETS FROM OUTES

Nicolasa A... n

She was born in Boel in 1810, in the same house that today carries a plaque dedicated to her brother, the poet A... n, and where she died in 1887. Her condition as a peasant, being a woman and probably illiterate, did not prevent her in 1885, at the age of seventy-five, from collecting a sample of her verses (of oral production, or memoir if you will), written down by the master Jacobo Lema Paz, in a notebook. The manuscript was partially unpublished until 2014, when it was published by the Civic-Cultural Association *Terra de Outes*, and consists of four compositions in Spanish and two in Galician, all of a certain length, organized in romance songs and religious themes, mostly dedicated to the Virgin of the Rial (venerated in a chapel of our city,

in the parish of Santo Ourente de Entíns). But the most quoted texts by Nicolasa Añón were two poems collected in 1886 by the journalist from Noia, Lisardo Rodríguez Barreiro, who had gone to Boel to meet this popular poet, whose meeting he testified in the report "La hermana de Añón" (The Sister of Añón).

Ramón Coiradas

This poet was even more unknown, of whom two compositions appear, in Galician, in the *Album de la Caridad* (1862), the anthology of the Resurrection, which also includes poetic samples by Francisco Añón. The little we do know about him is given by autobiographical references in the work itself and by the clarifications offered by the album's editor, Antonio de la Iglesia. In addition to being a poet, he was a painter and lived for a time in Portugal, where he was imprisoned for document forgery. He frequented the town of Noia and knew its environment well. These facts were highlighted by the philologist Xoán Pastor Rodríguez Santamaría who, recently, established the link of this precursor with Outes, as it could be from the municipality (a link that would be strengthened by the toponym Coiradas) or some place near Noia.

Domingo Sendón

Like the Añón brothers, we are dealing with another poet from the parish who lends his name to the municipality. He was born in Outes in 1897. At only sixteen years old he emigrated to Buenos Aires, fleeing the forced military service or draft for the African war. He would spend most of his life in Argentina. During his first years there he settled in the district of San Telmo. For that reason his only book is titled *From Outes to San Telmo*, published in the city of the Silver in 1993, when he was almost ninety-six years old. This work was also recently republished by the Civic-Cultural Association *Terra de Outes*. It contains poems in Spanish and Galician, and is largely autobiographical: the emigrant lives divided between the nostalgic memory of his hometown and the big city that welcomed him so well. Domingo Sendón Rodríguez was an active participant in the Association Union of Outes Residents in Buenos Aires and participated in various tributes to Francisco Añón. He passed away in Buenos Aires in 1994.

Gonzalo Armón

Native of Viro (San Xoán de Roo), where he was born in 1928, he completes the list of emigrant poets (all the previous ones, except Nicolasa Añón). He emigrated to Brazil at a very young age and dedicated himself to selling books in Rio de Janeiro. He is the author of several books of poetry. In Galician: *Soedades* (Livraria Luso Espanhola e Brasileira, 1979), *Anacosd'alma* (Edicións do Castro, 1991), *So oseb goas* (Terra de Outes, 2009); in Spanish: *Poemas de amor y de viento* (self-published, 1984) and *Palabras al aire* (unpublished). In his verses, intimate or social, the dialogue between the two lands that divide his feeling is also established. He never returned definitively to Galicia; dying in Rio in 2011. In addition to the literary cultivation of our language, another common element with these Outense poets is their affiliation with popular lyric. Thus, realism becomes a channel for the autobiographical verses of Gonzalo Armón Rama.

FESTIVALS AND PILGRIMAGES

There are many festivities that are celebrated in the different parishes of the municipality. Most consist of religious functions and family banquets with numerous guests, also accompanied by

firecrackers, parades and night time outdoor concerts and dancing to celebrate and pay patronage to the patron saints of each parish, except for those of O Freixo, which, due to the fact that they are in the winter, move their biggest celebrations to the summer months. The calendar of all celebrations stands as follows:

January

1st, in O Freixo: Our Lady of Sorrows.

7th, 8th and **9th**, in Tarás: Saint Julian, Saint Benedict and Saint Anthony. Patron Saint's celebrations.

28th and **29th**, in Cando: San Thirsus, San Anthony and Saint Roch. Patron Saint's celebrations.

February

2nd and **3rd**, in Cando: The *Candelaria* and St Blaise.

40 days before Easter, this means, the dates change every year, but it is generally during the month of February (although sometimes they happen at the beginning of March) this is when the celebrations of Carnival take place. In all the municipalities the days of Saturday, carnival Sunday, Monday and Tuesday are celebrated with masks and feasts. On Ash Wednesday, the City Council organizes the Burial of the Sardine, which is usually accompanied by troupes who recite shocking phrases or satirical speeches.

March

21st, in Sabardes: St. Benedict.

May

3rd, in Lantarou: Our Lady of Sorrows

22nd, in A Serra: Saint Rita.

Last Sunday of the month, in Entíns: Daughters of Mary, which is when the First Communion of boys and girls are usually celebrated in this parish.

June.

13th, in St. Ourense and in Viro (Roo): Saint Anthony.

23rd, the whole city celebrates on the eve of Saint John with lanterns, some grilled sardines and, particularly, with the custom of playing practical jokes and "stealing" carts, plows, and gates... against the will of their owners, who must pick them up the day after in front of the town hall and bring them back.

24th, in Roo: St. John. Patrons Saint's celebration.

29th and **30th**, in the parish of Outes: Saint Peter and Saint Anthony. Patron Saint's celebrations. They used to be the most important holidays of the municipality; traditionally it was also the day when boys and girls from this parish celebrated the First Communion, except for those from A Serra who celebrated it on the day of *Santiaguiño* (25th July). Today they tend to do both on the day of the the Blessed Sacrament (1st Sunday of August).

July

1st Sunday of the month, in the parish of San Ourense: Saint Campio. (Not to be mistaken with the pilgrimage of the same saint that takes place at the end of September).

2nd, in Bendimón (Roo): Saint Elizabeth.

16th, in San Cosme: The Carmen.

25th, around this date and the following ones are the celebrations with greatest importance in the city: those of the *Santiaguiño* and Saint Christopher, that take place in A Serra and are considered local holidays; celebrated every year with a parade of vehicles

adorned with flowers, sports championships, parades and concerts by the municipal band, sardines, music and fireworks with a large influx of people, not only from all over the municipality, but also from the surrounding area.

Last Sunday of the month, in Cando: The Carmen.

August

1st Sunday of the month, in the parish of Outes: Blessed Sacrament.

5th and 6th, in Sabardes: Sacrament and San Roch.

10th, in Saint Michael. Matasueiro: St Lawrence. Patron Saint celebration.

15th, 16th and 17th, in Entrens: Saint Mary, Sacrament and Carmen. Patron Saint's celebrations.

16th in Ouren (Roo) and in Rates (San Cosme): Saint Roch.

26th, 27th, 28th and 29th, in San Ourense: Saint Ourense, Our Lady of Sorrows, The Carmen and Saint Roch. Patron Saint's celebrations.

September

1st Sunday of the month, in Cuns (Cando): The Blessed Sacrament.

8th, in Sabardes: The Carmen.

8th and 9th, in Pontenafonso: Our Lady, Saint Anthony and St. Roch.

3rd Sunday and Monday of the month, in Entrens: Our Lady of Sorrows and San Roch.

27th and 28th, in Outeiro: Saint Cosmas and Damian and Saint Anthony. Patron Saint's celebrations.

28th and 29th, in San Ourense: Saint Michael. Coinciding with this date, the pilgrimage to San Campio is celebrated.

29th and 30th, in Valadares: Saint Michael. Patron Saint's celebrations.

October

1st Sunday of the month, in Valadares and more in Vara and Albeida (San Cosme): The Rosary.

4th Sunday of the month (last moved to 3rd Saturday of September), in Roo: The Anguish.

November

11th, in Rates: Saint Martin.

21th and 22th, in Sabardes: Our Lady of Succour and Saint Joseph.

December:

8th, in Cambeiro (Outes): Our Lady of Conception.

13th, in Taras: Saint Lucy.

27th and 28th, in Sabardes: Saint John and Saint Anthony. Patron Saint's celebration.

PILGRIMAGE

The shrines to which pilgrims go in fulfillment of a devotion or offering, with palms (or olive branches), votive offerings, candles or alms are the following:

Saint Pelayo, in the chapel in Matasueiro, one of the most beautiful places in the municipality, on Pentecost Sunday, for bone diseases.

Saint Lucy, in Taras, on the 2nd Easter Monday (which is the seventh Monday following the 1st Easter Monday). Advocate for eye diseases, which have to be washed in a fountain next to the

chapel.

Saint Adrian, on the 1st Sunday following S. Antonio (13th June), in the chapel of his invocation, in Esfarrapa (San Ourense), also with a nearby spring where those who want to make rheumatism disappear need to wash.

Saint Benedict, in O Freixo, on 11th July, to ask for the cure of different diseases.

Our Lady of Succour, in Mirás (Saint Peter de Outes), on the 1st Sunday of September, for relief from headaches.

O Rial, in the chapel of Our Lady (Mosteiro - San Ourense), on September 8th, also to ask not only for the cure of any kind of diseases, but also all kinds of favors. The fountain that flows next to it has a miraculous reputation and all pilgrims must wash their faces and leave the towel they dried themselves with there.

Saint Campio. This pilgrimage is celebrated on September 29th in San Ourense and is one of the busiest in Galicia. The reason for choosing the festival of St. Michael for the celebration of the pilgrimage may be related to the military status attributed to the saint in his life, but it may also be due to the desire to Christianize very old rituals that were already performed back then, or rather, next to the chapel of Rial, to whose holy fountain pilgrims continue to go.

It has its origins in the year 1794, when Cardinal Celada, Secretary of State of Pope Pius VI, managed to get the remains of a saint to him with the intention of enlarging the status and territory of his archdeaconry of Santa Tasia (to which San Ourense belonged). The pontiff handed him the remains of one of the martyrs buried in the Roman catacombs of St. Calixtus. The arrival of the body sent by the cardinal gave rise to a cult that took root with extraordinary rapidness among the Galician peasants, due to the large number of prodigies that are related to their presence in the temple. In the early years, pilgrims went to the shrine dressed in shrouds and they "walked" three or four times around the church on their knees. He then gained a reputation as a healer for the sick of the "captive" or "bewitched", names by which diabolical possession or also victims of a curse or brew prepared by a witch were called. He later became popular, due to his supposed military status, as a protector of soldiers, especially in war times.

Traditionally, the pilgrimage was celebrated with bagpipes, ladies playing the tambourine, and everyone dancing the *muiñeira* (Galician traditional dance). The *bewitched* or *cursed* people came from all over Galicia in order to cast the devil out of their body, for which it was necessary to kiss the relic of the saint, to whom the possessor violently resisted, while blaspheming and spitting, being necessary for several people to lead them by force to the altar, where, after drinking holy water or oil from the saint's lamp, the patient convulsed and screamed, while the companions cheered them on with the phrases "*Cast him out, cast him out,*" until they finally vomited hair and needles, among leftover food, which was interpreted as a sign of expulsion of the evil and healing.

The young men who were to join the ranks came seeking the protection of the saint, sometimes dressed as a soldier, and left their cap as a pledge of their offering. Those who returned from the front offered him chickens, sheep, calves, oxen, but above all, candles in large quantities.

Nowadays, pilgrims go mainly to cure nervous diseases, although people also go to ask for the cure of any disease or also "not to be afraid" and "to sleep well". Thousands of people visit the parish church on the day of the pilgrimage, whose atrium is crowded with stands selling *rosquillas* (donuts), purses or souvenirs from Galicia. Some people go around the church several times on their knees, which is not uncommon, nor is it uncommon for them to do so with small pillows on their knees. But the most common thing is for people to line up to pass by the saint, whose urn they kiss, touch with handkerchiefs, or in front of which they make the sign of the cross.

Then the devotees go to the chapel of the Rial in whose fountain they wash their face and eyes, then they drink water from it and most of them leave the cloths or towels with which they washed and dried themselves next to the fountain.

The growing presence of pilgrim-hikers who show a more casual, less gullible and distant attitude, detracts from the solemn symbolism of these rituals. These rituals are rooted in the mentality, perception, and ancestral essence of the cosmos of Galicians, which is what it represented here in this and many other sanctuaries throughout Galicia. Many people really find a solution to their physical or mental illnesses.

In **Saint John of Roo**, throughout the year, there is still the tradition of going to *saca-lo aire* (take out the air), an acute physiological type of weakness. Whoever wants to cure this malady must sleep on a *lauda* (headstone) marked inside the temple and after go down to a nearby fountain to wash, leaving there the cloth to dry.

TOURISM

Beaches, promenades and rivers, landscape, monumental wealth, gastronomy, parties, sports competitions, etc. have turned this municipality into a centre of interest that attracts a large number of visitors, making tourism a rising sector served by various travel agencies and restaurants, a multitude of bars with dining areas, pizzerias, seafood restaurants, taverns with tapas, cafes, pubs, hostels and apartment rentals.

RURAL TOURISM

In the months of greatest tourist influx, this offer is largely solicited. In this sense, the ongoing rural tourism projects, pioneers throughout the region, which include the provision of 17 rural tourism places in the Casa Perfeuto-María in Cabanamoura (St. Ourense); 12 in the Casa de Roque, in Sarnán (San Ourense); 18 in O Pedrolo (San Lourenzo); 6 in Lughar Darriba, 4 in Lughar Dabaixo, both in Mosteiro (San Ourense); 7 in A Casilla, in Tabilo (San Cosme); 3 in A Xanela, in Braño (Sabardes); 12 in Casa Montes, in O Freixo; 18 in the Casa do Zuleiro, in Brión (Roo); 6 in the Casa Ingleses, in Viro (Roo); and 18 Cabanas do Bosque, distributed by Ousesende, Mourelos and Areal (San Ourense) and Broña and Tavilo (San Cosme), which help cover the increase in demand.

BEACHES

There are three beaches in the municipality of Outes, the first two in O Freixo, A Arnela and Portosiavo, with little sand due to the systematic extraction of it over time.

The third, **Broa** beach, in San Cosme, is one of the busiest beaches in the whole region during the summer months, given the ease of access, thanks to a road that connects with the Santiago-Muros region, at the height of Catasueiro. Its large expanse of fine sand, the availability of parking for a large number of vehicles, restaurants, hostels and apartments for rent on the same beach and nearby (Cruceiro de Roo), the provision of showers and the service of surveillance and lifeguards, make it a permanent candidate for the blue flags that the European Union grants. Despite the presence of lifeguards, there is minimal danger, given the tranquility and shallow depth of the waters and nonexistence of marine currents that could drag bathers under the water.

GASTRONOMY

Food lovers can't pass through Outes without stopping to try the products of its varied and tasty cuisine:

Seafood is the first thing to be tasted, as both crustaceans (crabs, brown crab, spider crabs, crayfish...) and bivalves (mussels, clams, oysters, cockles...) give our estuary an international reputation. They can all be tasted in restaurants like *Pepe do Coxo*, *Brisas* and *Ros*, all located in O Freixo; as long as they are in season (outside the season, prices can get high). It is possible to eat from simple steamed mussels to the queen of seafood, the spider crab, acquired directly from the sailors to the restaurant. As a result, it is straight from our estuary and will be extremely fresh and top-quality, which is not guaranteed in other places. The first restaurant has oysters as its specialty, but they also serve many other kinds of seafood. The second one is only open in high season. In the last restaurant, *Ros*, pre-ordering the seafood is recommended.

In Cruceiro de Roo, three restaurants stand out: *Montreal*, *Vias* and *Peto*. In *Peto* they serve only top quality products and surprisingly without astronomical prices. They also have some of the best sauces for those seafood types that allow them such as: clams, scallops au gratin and lobsters. In this one, as well as in the *Pazo do Enxido* in Cando, wedding banquets or business dinners take place all year long. In this last restaurant, besides a peaceful atmosphere, there are splendid gardens in which wonderful pictures can be taken.

In this section "*polbo feira*" (Galician style Octopus) can also be included. If it is prepared well and seasoned, it is as tasty as the best seafood. In Outes they prepare it really well. In addition to all the restaurants and seafood restaurants mentioned above, in the inns *Ad Marilus*, in *O Areal* (St. Ourense) and *O Candil*, in Avenida de Compostela, they also prepare a great variety. For tapas, there are also the bars *Fraos*, *Ruta de San Campio* and *O Portelo*, which serves also daily menu, both in Serra. Restaurants *Suarez* and *O Cartucho* de A Pontenafonso; the *Alfil* bar, in Cruceiro de Roo. The bar and grill *Calamín*, in Tabilo (San Cosme) and the restaurants *Berberecho*, *Albatros* and *Taboleiro* in O Freixo, and *O Chiringo*, in Broa (St. Cosme).

Fish is prepared in the most varied ways (grilled, casserole ...), but it is recommended to taste the typical "*caldeirada*" or stewed fish made with: monkfish, hake or cod in the restaurants mentioned as well as in the restaurant *Amanda* in A Serra or *Casa Roque* in Sarnán (S. Ourense), which also has large dining rooms for banquets.

The sardine is best in the summer and in the local celebrations of Saint John and *Santiago* so it is usually distributed for free among the attendees.

A very unique and uncommon dish is the *tixoladas de pipiñas* or frying pans of *pipiones*, a fine-tasting fish that in December and January come to spawn on the sandy back of S. Cosme. To taste this dish, these fish can be caught at this area of San Cosme or can be bought from some of the neighbors who dig through the sand at night and catch them with their bare hands.

The *caldo galego*, a Galician water-based broth with potatoes, vegetables, bacon, beans and meat is prepared in large pots and tastes wonderful on the harsh days of winter. The *caldo* prepared in the *Amanda* restaurant comes highly recommended.

Meat dishes in Galicia should also not be missed or overlooked: All kinds of meat dishes in Galicia are very appealing: roasted, cooked and baked, given the excellent quality of the beef that is raised in the villages of the region. Any of the restaurants listed above prepare beef skirt steak, leg, or chuck that will leave you satisfied and maybe even stuffed! Goats and lambs are not far behind. These are the specialty of the *Carreira* bar in Mirás, where on the day of the Lady of Succour pilgrimage (the 1st Sunday in September) dozens and dozens of people come exclusively to eat this delicacy.

As for barbecue and grilled meat, the most suitable is the restaurant *O Areal* (San Ourente). This restaurant has a very extensive menu, which also includes excellent pizzas for those who prefer a fast and tasty dish. The *Pizzeria Italia* in the Avenida de Fisterra offers outstanding pizzas, as well as other appetizing Italian dishes.

Another traditional dish (and a must-have lunch in Carnival) is *laconada*. This dish is comprised of pork meat with turnip greens, usually accompanied by pork head, tail, homemade chorizos (Galician sausages) and potatoes. There are many places that prepare them, but none like the previously mentioned, *Amanda bar*, located in the street O Bosque, in Serra. Here, like in the other above-mentioned restaurants, they also prepare *callos*, a dish comprised of chickpeas, chorizo and various cow parts, including some chopped bones. While not a highly sophisticated cuisine, it is very tasty and ideal for lovers of traditional cuisine, which is also true of our *fabada* (bean stew), with nothing to envy in comparison to the stew from Asturias (the most well-known in Spain).

One of the most typical meals is *empanada* or Galician pie. It has a wheat or corn dough base, and is made with ingredients of all kinds: oysters, scallops, cockles, squid, pork rags, chicken, rabbit, and to truly appreciate the taste you are allowed to do something which is usually strictly forbidden: lick your fingers. The empanada they make in the bakery *Su rez* in Pontenafonso is similar to the famous empanada from Noia, with a stretched and thin dough. But empanadas are also made to order in the different bakeries of the municipality; the most well-known are the ones from *Outón*, on A Cruz street in (Serra), *Basilio*, in Pontenafonso and those made of seafood from Outes and those of cockle in the restaurant *O Peto*, mentioned above.

For **dessert**, apart from the most varied and sweet local fruits (apples, cherries, loquats, butter pears, peaches ...) there are many different kind of sweet options, like apple pie, almond pie and

cream or cheese pie, as well as *roschas* and *roscones* (typical Galician sweetbread, which often have a doughnut shape) or *larpeirada* (also a typical Galician dessert with cream). The pastry chefs of the *Ourense* patisserie do them divinely. They can also be ordered in bakeries, highlighting *Basilio's* for cakes and *brazos de gitano* (Swiss cake role). The *filloas* (Galician style crepes), made in a pan or on stone, typical in Carnival, can be accompanied with sugar, honey or cream. These can be tasted in the already mentioned *Peto restaurant*. And last, but not least, black pudding and *calleiro*. Black pudding is a homemade dessert with sweet flavour that is fried in fat which tastes much better than it sounds and *calleiro* is an oven-prepared dessert, similar to bread pudding, which is also worth tasting.

As for **drinks**, we have local wines, fruity and low alcohol content, cider, white cane and herbs liquor made from the bagasse of grapes and liqueurs of various kinds, the most valued is cherry liqueur, product of authentic quality, deserving of international category and that, unfortunately, cannot be tasted in more than a few bars and restaurants in the municipality.

In the municipality there are many bars in which wines with certificate of origin, beers, coffee and soft drinks can be enjoyed. Some of them are *John Turkey*, centrally located, next to the Serra bridge. *Micaelo*, in Rúa da Vila; *Fraos*, in the Street of A Cruz; *Lino*, in Praza de Galicia; *Tines* in street *O Bosque* and *Acropolis*, in the Avenida of San Campio. Also *A Botica*, in Avenida de Compostela, *O Anexo* and *A Estación* on Avenida do Rocío, *O Pesco* tavern, in A Barreira (Taras); bar *Suso*, in Pontenafonso; *A Nosa Taberna* in the Seara (San Ourense) and *Varadero*, in O Freixo.

Finally, for a last drink, besides those already mentioned, there are also the following pubs: *BBT* and *Barracuda* in the Agro das Mozas street; *O Baixo*, in Rúa da Xesteira; the café-concert *Antano*, in O Cunchido and *Toffe* in Broa (St. Cosme).

OS REMANSOS / ROUTES

The natural diversity of Outes is very rich, and can be appreciated and enjoyed in many ways, including some routes that can be done on foot, by boat, by bike and even on horseback.

- The **river Tambre**, with an impressive wealth of fish and poultry can be travelled by boat or on foot, along its banks, to enjoy fishing, the peace of its backwaters, canoeing, photography and art, with the contemplation of the medieval bridge of Pontenafonso, the Pazo do Enxido and the Tambre power station, built by Palacios Ramilo, one of the most unique contemporary artists.
- The Donas forms a beautiful valley of great landscape richness that is completed with some fort settlements and singular stone bridges that allow crossing it at its entrance in Outes by Oroña and in its closing in the Corga, recommendable for slower walkers.
- Mount **Tremuzo** offers one of the most spectacular views of the whole estuary. It has a picnic area and can be reached on foot, by bike or by car from O Freixo.
- The vantage point of the **mirador de Albeida**, in San Cosme, allows you to contemplate one of the most beautiful panoramas of the estuary at any time of the day and at any time of the year.

- **A Pedra da Vella**, at the top of San Ourense offers a view of the estuary of Arousa, the whole mouth of the estuary of Noia, Muros, the whole municipality of Outes, Mazaricos, Negreira and, on clearer days, the towers of the cathedral of Santiago. On the night of July 24th, it is even possible to see the fireworks of the Apostle without difficulty.
- **A Pedra Serpal**, called the Berveo en Cando, offers views as wide and admirable as the previous one, but its slopes, cut sharply over the river Tambre, and are ideal for the practice of so-called "risk sports".
- **O Camiño de Santiago** (Way of St. James) comes from Muros and joins in Noia with the "Portus Apostoli", after passing through such emblematic places as the old monastery of Sabardes, the demolished Chapel of Santiaguinho, next to the bridge and the pazo de la Serra, and Pontenafonso.
- **Maritime routes** aboard the traditional boats of Terra de Outes start from the nautical club of O Freixo passing by the Ribeira boat builders (carpinteria de ribeira) the estuary of Muros-Noia or by going up by the river Tambre.

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