descubre Ávila
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ÁVILA, declared a World Heritage site in 1985 and since 2005 included in the network of Spanish Judaism, offers travellers a variety of visits; its cultural heritage is the reflection of its history, its architecture, its people and landscape. This heritage justifies a leisurely visit, at different times of the day and if possible with the help of a good guide to help us to understand the medieval city and the Renaissance, including the reconstruction of the 11th century.

In Ávila, as in many medieval Spanish cities, Jews, Mudejars and Christians lived together; all of them left their mark and make up part of our cultural heritage.

To make your visit easier, we have designed a series of itineraries; their duration will depend on the kind of traveller you are and the amount of time available; we do know that any of these tours will make you want to come back.

The visit may begin at the Museum of Ávila, located since 1969 in the house LA CASA DE LOS DEANES, known by this name because founders Cristóbal y Juan Vázquez de Medina were deans of the cathedral. The museum collections are divided into three sections: Archaeology, Folk Art and Fine Art; a tour through its rooms will allow us to get to know a palace of the 16th century and have an overall view of the history of Ávila, its vettón past, the Roman era, the presence of Muslims and Jews, and also will allow us to get to know the customs and manners of Ávila and its province. The visit would not be complete without stopping at the Romanesque church of SANTO TOMÉ EL VIEJO, today converted to an interesting and unique tourable shop of the museum in which are displayed various archaeological items of various historical stages.
Before stopping to visit houses, palaces, temples and plazas, we should make a tour of LAS MURALLAS; built during the 12th century, this is the monument that best identifies the city and is an obligatory point of reference to understand the urban centre. Our visit may be made by travelling its two and a half kilometre perimeter, its nine doors (of the Alcázar (fort), Peso de la Harina, San Vicente, el Mariscal, del Carmen, San Segundo, de la Malaventura, de la Santa o Montenegro, del Rastro) and its three smaller doors. In our tour we learn that its walls adapt to the topography of the terrain, that its stretches and towers rise in the flatter areas, and become smaller when the terrain is hillier. The Mudejar style brick friezes and the brick edgeings show us that Mudejar and Morisco master builders were involved in its construction. Walls, battlements and round towers tell us of the repairs and restorations that throughout its history have been necessary for its conservation. All citizens of Ávila participated in its conservation, irrespective of their religion or social status, including all knights who made the rounds, the citizens and "good men" stood guard, the peasant farmers brought the necessary materials and cleaned the moat, the Muslims lent a hand and the Jews provided the iron.
Our visit will be complete once we climb the bailey, which we can do from the house Casa de las Carnicerías, the door of the Alcázar (fort), or from the arch called Arco del Carmen, from which we can contemplate the urban landscape formed by towers and belfries offered to us by the Avila mountain range and the Valle Amblés; by doing so we will be able to understand this monument that identifies the city, which was and still is an essential element in its urban, social and economic configuration.

View of the Mercado Grande (Grand Market) with the church of San Pedro from the door of the Alcázar (fort)
We begin a tour in the plaza of the Alcázar (fort), a military building of which only part of a wall of ashlar and the door that opens in the wall, has been preserved, one of the strongest in the city that was rebuilt in 1597 upon the order of Felipe II. Further on is the plaza of Santa Teresa, known as Mercado Grande (Grand Market), one of the most symbolic places of the city, the documental sources and the archaeological remains confirm its use from early times as a meeting place for the celebration of festivals and markets. In the Mercado Grande we can find the church of San Pedro, situated in the “coso do mueven los caballos,” one of the principal Romanesque temples of the city. It has the floor plan of a Latin cross with three naves of unequal width and a cross arm; its presbytery is formed by three apses adjacent to the northern bell tower. In the organisation of its façade a rose ornament of the Cister aesthetic stands out. The group of sculptures distributed in the archivolts of its façades, ridges and capitals that constitutes an interesting and varied iconographic repertoire of the Romanesque in Ávila is of particular interest. Behind this temple, in the Plaza del Ejército, remains the church of the vanished Benedictine convent of La Antigua, (residence Miravalle). This temple has an outstanding semicircular apse of foiled masonry with brick and the northern façade with modillions. We continue our tour to the Cuesta Antigua which leads us to one of the most popular neighbourhoods in the city organised around the hermitage of Nuestra Señora de las Vacas, in which two constructive moments can be differentiated, an initial one corresponding to the reedification of the section of the church in 1469, and the main chapel built around 1583 according to the testamentary orders of Alonso Díaz. The main painting dedicated to the Virgin was created by Lucas Giraldo and Juan Rodríguez between 1530 and 1531.
Our tour ends in the Monasterio de Santo Tomás, initiated in 1483 by Martín de Solórzano. It was founded by Hernán Núñez de Arnalte, Treasurer of the RR.CC, and on his death his widow transferred the patronage to Queen Isabel and King Fernando, who would choose the temple for the burial of their first born son Prince Don Juan. The monastery respects the late gothic models, the church corresponds to the characteristics of monastic architecture: a single nave floor plan in the shape of a Latin cross with two chapels, one of the most notable aspects is the fact that the altar and the chorus are elevated. In its interior we can find the main painting, the work of Pedro de Berruguete, and the sepulchre of Prince D. Juan created by Domenico Fancelli between 1510 and 1511. The group of monastic buildings is completed by the cloisters of Noviciado and Silencio. Integrated in the monastery but maintaining its independence is the palace that the Catholic Kings ordered built around the patio of the Kings, third cloister of the monastery. A Museum of Oriental Art was installed in part of the court premises. A general studio was founded in 1504 in Santo Tomás. Gaspar Melchor de Jovellanos, among others, studied at the university of Santo Tomás.

 Claustro del Silencio de Santo Tomás, a cloister bearing on its parapets the emblems of the Catholic Kings and those of the Dominican order

 Detail of the sepulchre of Prince D. Juan, son of the Catholic Kings, in the large chapel of Santo Tomás, the work of Domenico Fancelli
On the southern side of the Mercado Grande is the Iglesia de la Magdalena, a temple of Romanesque origin that was transformed in the 16th century and is part of the convent of Concepcionist mothers. An open-air theatre has been preserved in its interior. The monastery of Nuestra Señora de Gracia, of the Order of San Agustín, was founded in the early years of the 16th century, on the hermitage of San Justo y Pastor. Both the temple and the main chapel are characterized by a very simple construction. The church of Santiago, of Romanesque origin was expanded and renovated in 14th and 16th centuries, according to the tradition of the era when knights of the Order of Santiago armed themselves, its octagonal tower is a unique model in the city. The church was rebuilt under the initiative of Fray Francisco Ruiz, with a single nave of great amplitude and chapels between its buttresses, its main chapel is octagonal and has ample proportions. Access to the interior is made through a small portico of Renaissance aesthetic, but it maintains the gothic tradition in its cross-shaped vaulting. A little further on is San Nicolás, situated in the southern area, near what was once the hosario of the Moors, and which is one of the churches of the late Romanesque in Avila. It has three naves and a very deep and unique apse; its tower is adjacent to the presbytery. The archivolts of its northern facade are richly ornamented. It was transformed in the 18th century.
ITINERARY III

Mercado Grande–Iglesia de la Magdalena–Monasterio de Nuestra Señora de Gracia–Iglesia de Santiago–Iglesia de San Nicolás
In this tour we have the opportunity to see a good part of the secular architecture of the city, houses and palaces constructed essentially during the 15th and 16th centuries but also some of the most outstanding architecture of the end of the 19th and beginning of the 20th century. Leaving the door of the Alcázar (fort) we head toward Paseo del Rastro, a tour of the 19th century that is a great tradition in the city. On our way we learn how the wall supports the other architecture, galleries, windows, balconies and towers of the Episcopal palace open into the stretches of the fence. The door of the Rastro appears flanked by two towers with a square floor plan supporting a balcony known to be of Dª Guiomar, constructed in the 16th century. La Plazuela del Rastro situates us in a medieval space presided over by the Casas del Marqués de las Navas, formed by several buildings that extend to the plaza of Pedro Dávila. The scarcity and disposition of the openings and the embrasured battlements show the defensive and military character of the buildings, which also have fortified inner walls, due to the battles between the noble factions of the city. The survival of the hispanomuslim is shown in the interior, especially in its brick patio, and in the disposition of doors and windows framed with Moorish arch panels.
Puerta del Alcázar–Paseo del Rastro–Palacio de los Dávila–Palacio Episcopal–Plaza de la catedral

The neoMudejar building of Ángel Barbero for the **convent of Reparadoras**, which today has been transformed into housing and the official board of Attorneys, is of particular interest.

The home of **Diego Salcedo** is situated in the Plaza de Pedro Dávila, of which a singular patio and a hallway with the stool that served for mounting and dismounting from horses, has been preserved. In the plaza Teniente Arévalo where the **houses of Navamorcuende** were, we can also find the **Episcopal Palace** and the **church of San Ignacio de Loyola**; its walls show its chronological and stylistic relation with the palace of the Marqués de las Navas. On leaving the plaza and before continuing along the Calle Alemania it is worthwhile to stop in the modernist houses, built by the bourgeois of Ávila.

Following the Calle Alemania we arrive at the Plaza de la Catedral, where we can see: The **home of Licenciado Pacheco** (renovated and known today as Casa de las Aguas) that presents the characteristics of the architecture of the end of the 16th century, with an irregular patio, having a vaulted exhibition room.

The **palace of Velada** has been transformed into a hotel dominated by its powerful tower, patio and door that opens into Calle del Tostado. Only the 15th century gothic façade with carved decoration and the section of its tower which was rebuilt in 1877, remains of the **house Casa de Gómez Dávila or Palacio de Valderrábanos**.

▼ Bared window of the palace of the Velada family in the cathedral plaza
The Avila CATHEDRAL is the clearest example of a fortified cathedral in Europe; if the cathedral configures the profile of the medieval city, in Avila the temple and city maintain a close link that exceeds strictly religious limits and is portrayed above all in its defensive character, since its presbytery is inside the fort, becoming the strongest round tower of the wall. The Avila cathedral is a living lesson of medieval architecture and possibly, the first gothic seen in Castilla, as indicated by Manuel Gómez Moreno.

Dedicated to the Saviour and raised on the prior Romanesque temple, the most ancient part may be dated between 1160 and 1180. The first master, with whom without a doubt its fabrication should be related, is Fruchel, connoisseur of French architecture, who created the general form of the building, changed the initial project and was the creator of the original presbytery, already gothic, built with stone of a reddish colour giving this space great plasticity.

Work was carried out in an uneven manner over the centuries, producing frequent changes to the first architectural project and in which a large number of artists participated. Masters of work, architects, painters, sculptors, goldsmiths, and blacksmiths concluded it, furnishing and adorning the church with paintings, chorals, altars, grilles, pulpits, organ, chapels, sepulchers, etc.

Our visit must be leisurely, to ensure that we are able to appreciate its naves, chapels, cloister and museum.

It is worthwhile to stop at the Altar of the Kings, work of Juan Rodríguez and Lucas Giraldo; the choir was created by several authors and is an essential piece of our cathedrals.
In the main chapel we can see the first six part vaults in Castilla and the painting of Pedro de Berruguete, Santa Cruz and Juan de Borgoña. The sepulchre of Alonso de Madrigal, located in the retro choir, is an essential piece of the Renaissance in Spain. The visit should continue by touring the cloister and the rooms of the cathedral museum where the communion plate made by Juan de Arfe is preserved and even now, on the day of the Corpus, travels through the streets of Avila. In front of the facade of the Apostles was located the Viejo Palacio Episcopal (today occupied by the historic building of Correos and the public library), of which only the facade and an interesting corner window in front of the house of the Velada is preserved. On the ground floor we can find El Episcopio, which may be an ancient Synod chamber and was identified by some authors as Palacio del Rey Niño. Currently it used as exhibition and conference rooms.

Painting in the main chapel of the cathedral of Avila, work of Pedro de Berruguete, Santa Cruz and Juan de Borgoña

Silver cathedral communion plate made by Juan de Arfe in 1571
Leaving the walled grounds by the Cathedral Door or Peso de la Harina, the latter of which opens into the city, and replaced the entrance called the Portillo de los Obispos. It opens at the end of the 16th century following the trail of Francisco de Mora, architect of Felipe II, and is part of the Casa de las Carnicerías, built by Francisco Martín in 1595. Next to it and adjacent also to the wall we find the facade of the old Hospital de San Martín, donated by Manso, the distributor of rations, during the middle of the 16th century. A high relief protected by an archway shows San Martín leaving his cloak, recalling the ancient avocation. Across from them is the house of Licenciado Maldonado, adapted to the characteristics of domestic of Avila architecture, today the headquarters of the Tellamar Foundation.

**The Basilica de San Vicente** is a model of the Romanesque period in Avila, recipient of foreign influences and the construction of the cathedral, and at the same time a diffuser of style in the city. Its floor plan is a Latin cross with three naves and a cross arm, presenting the unique quality of having a rostrum above the lateral naves. Its three apse presbytery is built above a crypt that determines the slenderness of the apses around the exterior. The enclosure of the larger nave with edged vaults is indicative of the gothic period. The famous capitals in the main chapel, the cenotaph of the saints in which is related the arrest, sentence and martyrdom of saints Vicente, Cristeta and Sabina; the western facade and the southern cornice constitute the best sculpture of the temple, related to the workshops of Borgoña. From the middle of the 19th century renovation campaigns were initiated involving various architects: Hernández Callejo, Vicente Miranda and above all Repullés and Vargas. Near the basilica we can find the Humilladero, a 16th century building in the interior of which the image of the Cristo de los Ajusticiados is worshipped.

> _Sepulcro de San Vicente._ In the sepulchre of San Vicente, built in the last years of the 12th century, there is an educational depiction of the arrest, persecution and martyrdom of Vicente, Cristeta and Sabina. It is one of the essential works of Romanesque sculpture in Avila

> The hilly geography of the terrain and the temple’s character of a site of martyrdom shaped the elevation, the floor plan and the structure the basilica of San Vicente.
The church of San Andrés was built in the neighbourhood, which according to the tradition was occupied by quarrymen. The temple has three naves; its main chapel is the largest of Avila Romanesque. The most outstanding point of this church, today closed to worship, is the iconographic repertory of its capitals. In this plaza there are two other notable buildings, a house of the Guillamanas with an interesting gothic facade of mixtilinear arches and crowns. We can also find the former convent of the Concepción, which was the Inclusa (image of the Virgin) of the city.

A church was built in the plaza of San Francisco, renovated as an Auditorium from the vanished Monastery of San Francisco, which, according to tradition was founded by San Francisco. It was built in the 13th century and in the 15th the Dávillas built a new main chapel at the end of the same century. The bishop of Plasencia, Rodrigo Dávila Valderrábano, built an octagonal chapel dedicated to San Antonio adjacent to the presbytery; its star-shaped vault is one of the richest of the city, possibly the work of Juan Guas. The work in the monastery continued throughout the 16th century.
The Monasterio de la Encarnación was a monastery founded as the Beaterio in 1478 in the houses that with the Puerta de San Vicente were founded by Elvira González de Medina. In 1510 with prioress Dª Beatriz de Guiera, the community was transferred to the current site, once occupied by a Jewish cemetery, and religious members took vows of chastity. In the 18th century the interior of the church was transformed to a Baroque aesthetic. The altars and paintings also show a Baroque style. The Convent has a museum dedicated to Santa Teresa. One of the most outstanding works is a drawing created by Juan de la Cruz depicting Christ on the Cross.

This route may continue to the Convent of San Antonio, founded by Rodrigo del Águila in 1577 and built across from a 16th century garden originating, in which the original fountain of the Sierpe built in 1587 is still maintained. Between 1728 and 1731 Pedro Ribera built the chapel Capilla de la Portería in the temple.
descubre Ávila
ITINERARIO I
La Muralla

ITINERARIO II
Plaza del Alcázar - Mercado Grande - San Pedro - La Antigua - Ermita de las Vacas - Santo Tomás

ITINERARIO III
Mercado Grande - Iglesia de la Magdalena - Monasterio de Nuestra Sª de Gracia - Iglesia de Santiago - Iglesia de San Nicolás

ITINERARIO IV
Puerta del Alcázar - Paseo del Rastro - Palacio de los Dávila - Palacio Episcopal - Plaza de la Catedral

ITINERARIO V
Catedral - Episcopio - Casa de las Carricerías - Hospital de San Martín - Puerta de San Vicente - San Vicente
ITINERARIO VI
San Andrés - La Encarnación -
San Francisco - San Antonio

ITINERARIO VII
Palacio de los Serranos - Santa Catalina - Casa del Conde Orgaz - Casa de Guillamas - Ruinas de San Gil -
Casas de Guimioar de Ulloa - Casa del Regidor Antonio Navarro - Monasterio de Santa Ana - Monasterio de San José

ITINERARIO VIII
Puerta de San Vicente - Casa de Suero del Águila - Casa de Miguel del Águila - Mosén Rubí - Los Paules - Palacio de Diego de Bracamonte - Palacio de Bernardino de Henao - Puerta del Carmen

ITINERARIO IX
Plaza del Mercado Chico - Palacio de Polentinos - Iglesia de San Esteban - San Segundo

ITINERARIO X
San Segundo - Puerta de la Malaventura - Portada de Santa Escolástica - Convento de La Santa - Centro de la Mística - Palacio de Núñez Vela - Palacio V. Rengifo - Palacio Ochoa Águirre - Palacio de Los Guzmanes - San Juan - Capilla de las Nieves
**ÁVILA GOLF**
Ctra. Antigua de Cebreiros, Km.3
TEL: 920 359 200. FAX: 920 359 201
TITULAR: Fontecruz Inversiones, S.L. HABITACIONES: 74

**PALACIO DE LOS VELADA**
Plaza de la Catedral, 10
TELÉFONO: 920 255 100. FAX: 920 254 900
TITULAR: Hotel Palacio de los Velada. HABITACIONES: 145

**PALACIO DE VALDERRÁBANOS**
Plaza de la Catedral, 9
TELÉFONO: 920 211 023. TELÉX: 23539HPV. FAX: 920 251 691
TITULAR: Tomás Beltrán Meneses. HABITACIONES: 61

**PARADOR RAMUNDO DE BORGÓNIA**
Marqués de Canales y Chozas, 2
TELÉFONO: 920 211 340. FAX: 920 226 166
TITULAR: Paradores de Turismo de España, S.A. HABITACIONES: 146

**PARADOR RAIMUNDO DE BORGOÑA**
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TELÉFONO: 920 211 340. FAX: 920 226 166
TITULAR: Paradores de Turismo de España, S.A. HABITACIONES: 61

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TITULAR: Tomás Beltrán Meneses. HABITACIONES: 61

**HOTEL LAS MORADAS**
Don Gerónimo, 3
TELÉFONO: 920 222 488. FAX: 920 223 871
TITULAR: De Juan López, C.B. HABITACIONES: 28

**CUATRO POSTES**
Carretera Salamanca, 23
TELÉFONO: 920 220 000. FAX: 920 250 000
TITULAR: Arfema, S.A. HABITACIONES: 97

**HOTEL REINA ISABEL**
Paseo de la Estación, 17
TELÉFONO: 920 251 022. FAX: 920 251 173
TITULAR: Hotel Reina Isabel, S.A. HABITACIONES: 60

**CUARTA POSTES**
Carretera Salamanca, 23
TELÉFONO: 920 220 000. FAX: 920 250 000
TITULAR: Arfema, S.A. HABITACIONES: 146

**DON CARMELO**
Paseo Don Carmelo, 30
TELÉFONO: 920 228 050. FAX: 920 251 241
TITULAR: Hotel Don Carmelo, S.A. HABITACIONES: 97

**HOTEL LAS MORADAS**
Don Gerónimo, 3
TELÉFONO: 920 222 488. FAX: 920 223 871
TITULAR: De Juan López, C.B. HABITACIONES: 28

**HOTEL CuATRO POSTES**
Carretera Salamanca, 23
TELÉFONO: 920 220 000. FAX: 920 250 000
TITULAR: Arfema, S.A. HABITACIONES: 97

**DON CARMELO**
Paseo Don Carmelo, 30
TELÉFONO: 920 228 050. FAX: 920 251 241
TITULAR: Hotel Don Carmelo, S.A. HABITACIONES: 97

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Carretera Salamanca, 23
TELÉFONO: 920 220 000. FAX: 920 250 000
TITULAR: Arfema, S.A. HABITACIONES: 97

**SANTA TERESA**
Hornos Caleros, 25
TELÉFONO: 920 212 249. FAX: 920 212 230
TITULAR: Hijos de Carmelo Hernández. HABITACIONES: 14

**Hostería de Bracamonte**
Bracamonte, 6
TELÉFONO: 920 255 210. FAX: 920 226 280
TITULAR: Familia Fernández Albertos. HABITACIONES: 24

**San Antonio**
Paseo de la Estación, 30
TELÉFONO: 920 222 979. FAX: 920 257 226
TITULAR: Criumaldo, S.L.. HABITACIONES: 40

**SANTA TERESA**
Hornos Caleros, 25
TELÉFONO: 920 212 249. FAX: 920 212 230
TITULAR: Hijos de Carmelo Hernández. HABITACIONES: 14

**Bellas**
Caballeros, 19
TELÉFONO: 920 212 910. FAX: 920 352 449
TITULAR: Narciso Jiménez Jiménez. HABITACIONES: 16

**Rey Niño**
Plaza José Tomé, 1
TELÉFONO: 920 225 218. FAX: 920 226 280
TITULAR: Familia Fernández Albertos. HABITACIONES: 24

**Vettonia**
Finca El Fresnillo, Ctra. Antigua Cebreiros
TELÉFONO: 920 352 059. FAX: 920 353 343
TITULAR: María Jesús Rodríguez Candil. HABITACIONES: 7

**Casa Felipe**
Plaza del Rastro, 1
TELÉFONO: 920 225 218. FAX: 920 251 626
TITULAR: Mesón Rastro, S.A. HABITACIONES: 18

**El Pórtico**
Avenida Juan Carlos I, 27
TELÉFONO: 920 352 441. FAX: 920 352 729
TITULAR: Compl. Hostelero Abulense. HABITACIONES: 14

**La Extremena**
Avenida Madrid, 16
TELÉFONO: 920 226 463
TITULAR: Rosalino Blázquez. HABITACIONES: 14

**Punto de vista**
Avenida Madrid, 16
TELÉFONO: 920 226 463
TITULAR: Rosalino Blázquez. HABITACIONES: 14

**Continental**
Plaza de Cebreiros, 4
TELÉFONO: 920 211 502
TITULAR: Tomás Beltrán Meneses. HABITACIONES: 57

**Santa Ana**
Alfonso de Montalvo, 2
TELÉFONO: 920 220 063
TITULAR: Ma. Ángeles Pindado Díaz. HABITACIONES: 8
## Distance to nearest cities
- Madrid: 109.9km
- Segovia: 83.9km
- Valladolid: 159.3km
- Salamanca: 102km
- Córdoba: 233.2km
- Córdoba: 178.1km

## Roads
- Autopista AP 51 Ávila-Madrid (Motorway)
- Nacional 110 Soria Plasencia (A-Road)
- Nacional 403 Ávila-Toledo (A-Road)
- Nacional 502 Ávila-Talavera de la Reina (A-Road)
- Nacional 501 Ávila-Salamanca (A-Road)

## Airports
- Madrid-Barajas
  - A 110km from Ávila. Tel.: 91 393 60 00
- Villanubla-Valladolid
  - A 120km from Ávila. Tel.: 983 415 400

##有用信息
- **Distancia a las ciudades cercanas**
  - Madrid: 109.9km
  - Segovia: 83.9km
  - Valladolid: 159.3km
  - Salamanca: 102km
  - Córdoba: 233.2km

- **Camino de la Lengua Castellana (Spanish Language Trail)**
  - www.caminodelalengua.com

- **Jewish Quarter Network - Caminos de Sefarad (Spanish Trails)**
  - www.redjuderias.org

- **Ayuntamiento de Ávila (Town Hall)**
  - Plaza del Mercado Chico, 1
  - Tel.: 920 354 000
  - www.avila.es

- **Visitor Reception Centre**
  - Avda. de Madrid, 39
  - Tel.: 920 225 969
  - e-mail: turismo@ayuntavila.com
  - Official Tourist Information Web for the City: www.avilaturismo.com

- **Regional Tourist Association**
  - C/ Canteros s/n
  - Tel.: 920 206 222
  - www.diputacionavila.es

- **Info Ayuntamiento de Ávila (Avila Town Hall)**
  - www.avila.es
  - www.avilaturismo.com

- **Organisation of World Heritage Cities**
  - www.ovpm.org

- **World Heritage Cities**
  - www.ciudadespatrimonio.org

- **Camino de la Lengua Castellana (Spanish Language Trail)**
  - www.caminodelalengua.com

- **Tourist Office, Castile and Leon Government**
  - Plaza Pedro Dávila, 8
  - 05001 Ávila
  - Tel.: 920 211 387

- **Tourist Information on Castile and Leon**
  - Tel.: 902 203 030
  - www.jcyl.es/turismo

- **Avila Tourist Information**
  - Tel.: 902 102121
  - turismo@ayuntavila.com

- **Information on the Walls**
  - Tel.: 920 255 088

- **Policía Nacional (National Police)**
  - Paseo de San Roque, 34
  - Tel.: 920 251 000

- **Policía Municipal (Local Police)**
  - Avda. de la Inmaculada, 11
  - Tel.: 920 352 424

- **Guardia Civil (Civil Guard)**
  - Ctra. Del Espinar, 2
  - Tel.: 920 224 400

- **Bomberos (Fire Service)**
  - Ctra. Valladolid s/n
  - Tel.: 920 211 080

- **Ntra. Sra. de Sonsoles Hospital**
  - Ctra. de Madrid, km. 109
  - Tel.: 920 358 000

- **Regional Hospital**
  - Jesús del Gran Poder, 42
  - Tel.: 920 357 200

- **Clínica Sta. Teresa (Clinic)**
  - Sta. Cruz de Tenerife, 11
  - Tel.: 920 221 450

- **Red Cross Ambulances**
  - Tel.: 920 222 222

- **Correos y Telégrafos (Post Office)**
  - Plaza de la Catedral, 2
  - Tel.: 920 353 106
The palace of the Serranos was built in Plaza de Italia; today it is the cultural centre of Caja de Avila. It was constructed over other houses in the middle of the 16th century by Pedro Álvarez Serrano and his wife Leonor Zapata. Its floor plan was adapted to the plan of the city, forming a corner with the Calle Estrada, and its facade is arranged in three sections, unusual in Avila’s architecture.

Across from this house the Renaissance of the vanished convent of Dominicans of Santa Catalina has been preserved. It was founded according to the testamentary orders of Dª Catalina Guiera at the end of the 15th century. Continuing on the street of Lesquinas, we arrive at the home of Count Orgaz (formerly Lesquinas). Its facade formed by a semicircular arch with ample vaulting and framed with a Moorish arch corresponding to models of the first quarter of the 16th century.

Palacio de los Serranos
In the plaza of the Jerónimos is a dwelling belonging to the family of the Guillamas, demonstrating the characteristic architecture of the city. Its walls are arranged with masonry boxes and garden wall. Today it is a convent of Adoratrices. The belfry of the old monastery of Jerónimos is a familiar image in the urban landscape; although today it is in ruins, this place was the centre of spirituality of Ávila, first with the presence of the Jesuits and at the end of the 16th century with that of the Jerónimos.

Very nearby is the home of Dª Guiomar de Ulloa, friend and collaborator of Teresa de Ávila. In Calle Eduardo Marquina we can find the home of the Ruler Antonio Navarro, today the headquarters of the Chamber of Commerce; its patio is most interesting, trabeated in careful proportions. Our route continues to the Plaza de Sta Ana, overshadowed by the Monasterio de Santa Ana, a monastery remodelled as the headquarters of the Council of the Junta de Castilla y León. The most outstanding of the group of buildings is the cloister formed by three floors of arches and the single nave temple.

In the same plaza is the hermitage of Cristo de la Luz, founded in 1467 by Juan Núñez Dávila.
Our tour may extend to the Monasterio de San José, a monastery first established in honour of Santa Teresa. Initially, the monastery was made up of a series of houses grouped and joined to form an architectural space that even today is preserved and had nothing to do with the architecture of other monasteries of the city. The current temple was built in the early years of the 17th century with traces of Francisco de Mora, who created the prototype of the Carmelite church.
This itinerary will allow us to get to know a good part of the secular architecture of the city; in Calle de López Núñez the family Águila had their houses, the first is that of Diego del Águila, adjacent to the wall. Throughout its history it has been remodelled several times, but still preserves elements of the building of the 16th century, re-used in later renovations. The house Casa de Suero del Águila or de los Verdugo was built essentially in the first third of the 16th century; the severity imposed by the wall of ashlar of grey granite on its facade is softened by the ornamentation of its facade and the opening over it with its detailed grotesque carving. Its two towers go up one floor and one of them is adjacent to a boar. Its patio formed by two porticoed spaces between supporting walls may date from the first quarter of the 16th century. Currently, it belongs to the City Hall of Avila. The home of Miguel de Águila has a facade that may date from around 1540; it is very simple and has already lost the medieval touch. This building, given to the museum Museo del Prado, will be remodelled for use as one of its rooms.

In Plaza de Mosén Rubi we can find one of the most original groups of the architecture of Avila, formed by the Hospital de la Anunciación (today Convento de Dominicas, a convent) and the chapel, Capilla de Mosén Rubí. Its architecture reflects the co-existence of the late gothic and the Renaissance. Its founding is owed to Dª María Herrera at the beginning of the 16th century, although the work was carried out after her death by Diego Álvarez de Bracamonte, who was named sponsor of the foundation.

Descending to the door of the Mariscal are two more houses; the first belonged to the Águila and Bracamonte families; its facade allows us to date it back to the middle of the 16th century. The Palacio de Bracamonte is a palace that must have been erected during the 16th century; its most interesting feature is the porticoed patio with its ample proportions.
From here we head to Palacio de **Bernardino de Henao**, today a tourist inn. The Archivo Histórico Provincial (Provincial Historic Archives) is located on the Plaza de Concepción Arenal on the ground floor of the old convent of Carmen. It has an outstanding belfry above the door of the Carmen, rebuilt at the beginning of the 16th century. From here we approach two interesting temples: San Martín and Sta Mª de la Cabeza. If San Martín surprises us with its brick Mudejar tower, Santa María shows the perfect combination of its Romanesque presbytery and Mudejar naves.
The Mercado Chico (small market) has been and continues to be the nerve centre of the city, a place for markets, Council meetings, and celebrations. Several architects were involved in its construction, which began at the end of the 18th century with traces of Antonio Cuerbo, but would not be finished until the 19th. The City Hall was the work of Vázquez de Zúñiga in 1865. Descending the Calle de Vallespín, formerly Rua de Zapateros, we arrive at the **Palacio de Polentinos**, a palace that is today the Army Military Archives, one of the most outstanding examples of the art of Ávila, presenting not only the work of the masters of the 16th century, but also of the 19th century architects who carried out its restoration. Its facade and its plateresco patio represent the most ornamental and original example architecture. Continuing along the Calle de Vallespín is the **Iglesia de San Esteban**, the only preserved Romanesque temple in a city, and one of the simplest. Its powerful apse is preserved from its original structure, repeating the model of San Andrés; the northern wall and some elements were re-used in the rebuilding of the temple in the 16th century. Leaving from the door of San Segundo or the Puente we arrive at the **Ermita de San Segundo**, a hermitage that is one of the best Romanesque temples of Ávila. It was initially dedicated to Santa Lucía and San Sebastián but the discovery, at the beginning of the 16th century, of the alleged remains of San Segundo, considered the first bishop of Ávila motivated the change of avocation. Inside is the sepulchre of the saint created through the craftsmanship of Juan de Juni.
ITINERARY IX

DEL MERCADO CHICO A SAN SEGUNDO
Plaza del Mercado Chico–Palacio de Polentinos–Iglesia de San Esteban–San Segundo
The slums of San Segundo and Del Puente were dedicated from the Middle Ages to industry, compared to Serafín de Tapia; in Avila a high percentage of inhabitants worked in the industrial sector, in which Jews, Mudejars and Christians worked together in a complementary way. The Jews were especially active in work related to leatherworking and textile work; the Mudejars to construction, and the Christians worked in all industry sectors. Evidence of the leather industry can be seen at the Tenerías de San Segundo, where the work of transforming leather was pursued, and which possibly, according to the documents preserved, belonged to the Jews who undertook this work. This installation presents a singular and unique example of the industrial activities that have been preserved in Avila. Our itinerary will continue following the path of the southern stretches of the wall, and we will enter by the Puerta de la Malaventura, behind which the ghetto of Avila was situated, known traditionally as judería vieja (old ghetto); the first thing we find is the garden of Mose León, author of Zohar, o Libro del Esplendor, one of the fundamental works of the Kabala or Jewish thought. This ghetto area has been less transformed than others in the city and in it the facade of what was a synagogue in the Calle del Pocillo was preserved, formed by two lightly appointed brick arches supported by granite blocks, and the Moorish arch that framed its door can still be seen. Nearby is the gothic facade of the vanished Hospital de Santa Escolástica, which was built by Pedro de Viniegra. Behind this hospital is the Plaza de la Santa, formed by the convent, the palace of the Vela and the wall.

Leaving by the Puerta de la Santa door, we see Centro de la Mística, a recently constructed building destined for the interpretation of the mysticism of various religions and cultures.
The home of Blasco Nuñez Vela, first viceroy of Peru (currently Audiencia Provincial), was built during the middle of the 16th century.

The convent and the church of la Santa, which were built on the foundation of the birthplace of Santa Teresa in the 17th century portray a Baroque aesthetic. In the early years of the 20th century, Repullés and Vargas constructed a building destined as a museum dedicated to Santa Teresa. Today, a space of great architectural interest is installed in the crypt of the temple.

The slums of the Puente or San Segundo were industrial neighbourhoods, in this area the Tanneries were preserved. The image provides a lesson in the interpretation of nature.

Convento de Santa Teresa is a convent built in the 17th century on the foundation of the birthplace of Teresa de Cepeda.

Facade of what was the synagogue of the Calle del Pocillo.
Ascending the Calle Madre Soledad three buildings offer us a general view of noble architecture, the home of Vázquez Rengifo (Siervas de María); begun in the early years of the 16th century, its construction continued well into the next century, along with it the home of Ochoa Aguirre which was built around 1580. Its facade presents openings with symmetrically organised mouldings with very flat ornamentation. In the plaza of the Corral de Campanas we find the home of Garcibáñez de Muxica, known also as De Los Guzmanes, seat of the Council of Avila. The monumental framed tower is undoubtedly the element that attracts the most attention and reveals to us the military character of these buildings. It is certainly worthwhile to visit its porticoed patio.

We continue our tour along the Calle de Sancho Dávila that takes us toward San Juan, church of Romanesque origin, transformed in the 15th and 16th centuries. In its atrium there is a bell to call the Council of Avila to meet. In this temple Teresa de Cepeda and Tomás Luis de Vitoria were baptised. We continue to the Calle of the Catholic Kings, formerly the Calle Andrin, in which several homes of the Jews of the city were documented. It was then and still today the commercial area of Avila. In this street is the Capilla de las Nieves, built at the end of the 15th century by Dª María Dávila, on the foundation once occupied by the principal synagogue of Avila. Adjacent to its presbytery in a narrow alley is an interesting building that according to tradition was the home of the rabbi.
On the first weekend of June, the city celebrates the **Ronda de las Leyendas**; the historic centre is transformed to host the representation of legends related to the history of Ávila, recreating other times and other people and allowing us to travel into a world of illusion.

Evening visits to the wall are initiated at the beginning of the month of June, either through a visit to the bailey or by attending dramatisations, which through various characters tell us the history of the wall; these are performed on Thursdays, Fridays and Saturdays.

**SEMANA SANTA** (Easter)

Declared of National Touristic Interest, it is characterised by the sobriety and solemnity of its processions. In addition to the processions that continue along the streets in the city from Good Friday to Resurrection Sunday, others activities of liturgical character should also be pointed out, such as the Stations of the Cross on Good Friday dawn around the wall, or the Sermon of the Seven Holy Words in Plaza del Mercado Chico. But these days other more popular traditions also live on such as the “juego de los borregos (game of the lambs)” that is played from Wednesday to Saturday in the casino of the city, where baccarat is also played, since these were the only days that the games were allowed; today some changes have been made, such as allowing women to participate which is much more in accordance with modern times. The Romería (Pilgrimage) del Pradillo also survives and is celebrated by a procession on Resurrection Sunday in the hermitage Del Resucitado; those attending participate in popular auctions with hornazo (egg bread) and sangria (wine punch).
SAN SEGUNDO, PATRON SAINT OF THE CITY

May 2 is the celebration of the pilgrimage of San Segundo, patron saint of the city, commemorating the transfer of the saint’s remains to the Avila cathedral in 1594. Various traditions are linked to these festivities, such as the procession to the hermitage in which the civil and military authorities accompany the saint, the youngest council member carries the flag or Bandera de los Voluntarios de Ávila. A distinctive note is the image offered by the maceros in traditional clothing from this period and with real silver mallets. No less interesting is the fact that during the celebration of the solemn mass in the cathedral, the city flag is placed on the main altar.

In the Romanesque hermitage of San Segundo, pilgrims celebrate the feast day, venerating the saint with the hope that he will grant them one of three wishes. In order to do this, they must introduce a handkerchief, which must be of cloth, in an orifice of the sculpture of the praying saint, work of Juan de Juni, and touch the urn, which according to tradition contained the remains of the patron saint.

SUMMER FESTIVALS

Concerts, bullfights, suelta de vaquillas (release of the bulls), and theatre are featured in the Summer festivals that take place in the month of July.

Along with the festive activities, Avila becomes the backdrop for cultural events during summer, the programme Noches y Almenas (Nights and Battlements) takes place in the palaces and symbolic monuments of the city. During the summer the city hosts university extension courses from various universities and cultural foundations.
LA VIRGEN DE SONSOLES

Five kilometres from Avila we find the Santuario de Sonsoles where the image of the Virgin is venerated, mostly by the citizens of Avila and the towns of Valle Ambles. The worship of the Virgen de Sonsoles is a medieval tradition, and several miracles are attributed to her, explaining the presence of an alligator or boat in the temple and a chamber for exvotos.

On the first Sunday of July the festival of the Patron Saint is celebrated on the hermitage grounds; but the best known and most outstanding are those that take place in October; the first Sunday is the Ofrenda Chica or Sierrecilla, the second is the Ofrenda Grande or of the people of the Valle, the third is the Ofrenda de la Colilla. Dulzainas or gailllas (a wind instrument), tambourines, the flag game, auctions, offerings of the products of the valley, verses and folk dances are the ingredients of one of the most traditional and colourful festivities in Avila.

FESTIVALS OF SANTA TERESA

On the 15th of October, the city celebrates the festivals in honour of Santa Teresa; celebrations begin with a proclamation from the balcony of City Hall. Giants, cabezudos and tarasca roam the streets, a floral offering is made to one of the sculptures of the Saint in the Mercado Grande. On the day of the festivities a mass is given in the cathedral, the tradition indicates that during the liturgy, the city flag should flutter on the main altar. Concerts, bulls, fireworks, and sports activities are performed throughout the festive week.

The celebration of Flamenco Week coincides with the Festivals of Santa Teresa.

CRAFT FAIR

Two craft fairs are held in the city, the first is the one in Avialfar, where potters and ceramic artists show their work. Adava organises the Craft Fair in August, in which any object, any material becomes a unique work in the hands of the artisans. In the same area and coinciding with the fair, other activities take place, with emphasis on workshops teaching craft techniques.
Avila’s cuisine is based above all on the agricultural and livestock products of a province characterised by geographic and climatic diversity. Cooking in Avila is very simple and owes much to the joint heritage and co-existence of three cultures, Islamic, Hebrew and Christian.

To taste the variety and quality of the products offered by the land of Avila, roasted meats, stews, desserts, tapas, one should not be in a hurry, since there is much to choose from and there are many reasons to return.

In order to become familiar with the good food and professionalism of our restaurants, one should either follow the tradition in Avila of “going for tapas” or that of sitting down in a good restaurant at a good table with a most copious menu, or perhaps try both.

For starters, try a good appetiser dish with meat such as lomo and chorizo de olla (cured meats), a garlic soup or sopa castellana.
The quality of the vegetables of Ávila is well known, whether the carillas, the white or red judías (beans) de Barco de Ávila named after their origin, or garbanzos de la Moraña (chickpeas). If we are looking for a light first dish, there are many possibilities offered by vegetables. Typical dishes are patatas revolconas, cooked and mashed potatoes with pepper and torreznillos (pork fritters). Meat is roasted, fried, cooked on a griddle or grill, and constitutes a good part of the cuisine of Ávila. The veal of Ávila, named after its origin, can be prepared in many ways; possibly the most traditional is roasted steak or chuletón a la parrilla. But the menu also has room for suckling pig or roasted tostón, goat and sucking pig cochifritos, roasted lamb and game. However, if we prefer fish, the Alberche and Tormes rivers offer us the riches of their fish, good choices being especially trout, either fried, baked, or marinated. A good wine may accompany any menu we choose; if we want it to be from the area, Cebreros and El Tiemblo offer us their brews. Dessert choices are also rich and varied, of all of the desserts the most well known are yemas, but we should not forget torrijas, amarguillos, huesillos, jesuitas, empiñonados, custards or tarts.
Abarcábamos toda Ávila
de una sola mirada
y comprendimos lo que
se puede querer
a una ciudad así....

Miguel de Unamuno
‘Por tierras de España y Portugal’