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MUNICÍPIO DE
GUIMARÃES



património mundial
world heritage

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GUIMARÃES
CITY GUIDE



património mundial
world heritage

INTRODUCTION

In the first half of the 10th century, the location where the city of Guimarães is implanted today was a rural property – the estate Quintana de Vimaranes. But the death of a man – Count Hermenegildo – and the Christian faith of his widow, Countess Mumadona, made it so, that in the second half of the 10th century, this rich Countess of Galician origin decided to build a monastery there – the Mosteiro de Santa Maria – and a castle. The castle was built with the purpose of protecting the monastery from the frequent raids carried out by Normans from the North of Europe, and by Muslims coming from the warm lands of the South.

With the passing of time, the Bourg grew and, at the end of the 11th century, there come to reside here D. Teresa, daughter of Afonso VI of Leon, and her husband, Count D. Henrique, a noble of French origin. Here, according to tradition, was born the eldest of their sons – Afonso Henriques –, who, some years later, in the first half of the 12th century, became the first King of Portugal. It was also in Guimarães that the famous battle of S. Mamede, which opposed D. Afonso Henriques against his mother D. Teresa, took place; one of the historic facts that led to the independence of Portugal.

In view of the facts described, it is no wonder that Guimarães is considered by the Portuguese to be the birthplace of national identity! A unique and special city, Guimarães is set apart by its magnificently restored heritage, by its cultural dynamics and by the feeling of belonging of its people. If on the one hand the restoration work and regeneration of its heritage led UNESCO, to, in 2001, recognize the Historic Centre of Guimarães as World Cultural Heritage, the valorization of culture as a factor of development, on the other, fomented the creation of a network of cultural facilities that places Guimarães in a leading position in the arts and entertainment areas, both nationally and internationally. European Capital of Culture in 2012 and European City of Sport in 2013, Guimarães presents itself today as a territory open to the world and to contemporaneity, with a deep tradition of dialogue and cultural practices. Crossing the squares and wandering through the streets and alleys of the city, will bring you the unique experience of feeling like a true Vimararense...

Welcome!





**GUIMARÃES
BY FOOT**



1 CASTELO DE GUIMARÃES
(CASTLE OF GUIMARÃES)
NATIONAL MONUMENT

The Castelo de Guimarães was built by order of Countess Mumadona. The purpose of the fortification was to protect the Mosteiro de Santa Maria from the Normand and Saracen invasions that at the time assailed the Iberian Peninsula. At the end of the 11th century Count D. Henrique orders that the castle be built. Later, at the end of the 13th century, by initiative of King D. Dinis, the fortress is remodeled. In the following centuries, other monarchs wanted to leave their imprint, submitting the castle to various interventions. But, as

centuries passed by, new military tactics led the castle to lose its defensive function and to become progressively abandoned and degraded. In the 20th century, the castle is restored and afterwards classified as a National Monument.

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2 IGREJA DE S. MIGUEL (CHURCH OF S. MIGUEL)
NATIONAL MONUMENT

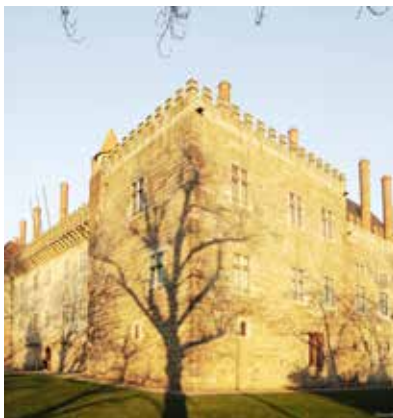
The symbolism of the Igreja de S. Miguel is tied to the foundation of Portuguese nationality and to the tradition that says that it was here that King D. Afonso Henriques was baptized. In the interior, near the baptismal font, there is an inscription that seems to indicate such fact. The interior floor is paved with graves of noble warriors, all with ties to the foundation of national identity. As time went by, the higher part of the town – where the church is located – was progressively abandoned along with the old church of S. Miguel. In the 19th century, Francisco Martins Sarmento, an illustrious Vimaranesense led the restoration of the church, seeking to respect the original design. The last intervention dates back to the 20th century. The Igreja de S. Miguel is classified as a National Monument.

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3 PAÇO DOS DUQUES DE BRAGANÇA
(PALACE OF DUKES OF BRAGANÇA)
NATIONAL MONUMENT

Dating back to the first half of the 15th century, this majestic manor house was ordered built by D. Afonso, illegitimate son of D. João I, 8th Count of Barcelos and 1st Duke of Bragança, at the time one of the richest and most powerful men of Portugal. It was in this palace that D. Afonso lived with his second wife, D. Constança de Noronha, known as the Duchess Saint. It is believed that, after becoming a widow, she dedicated herself exclusively to a religious life and to aiding the more impoverished population. At that time, the ducal palace would have been transformed into an immense shelter permanently open to the needy. The building, which underwent a long period of abandonment, currently houses one of the country's most visited museums, featuring a diversified collection of decorative arts from the 17th and 18th centuries. The set of replicas of Pastrana tapestries – the design of which is attributed to painter Nuno Gonçalves depicting some episodes of the conquests in North Africa – is one of the highlights from the various collections, as are the Flemish and French Aubusson tapestries, the collection of three Salting oriental carpets, the oriental porcelain pieces – notably those from the Indies Company –, Portuguese faience from the main factories of the time, paintings, diverse array of furniture and a set of weapons. The Paço dos Duques de Bragança is, since 1910, classified as a National Palace and official residence for the Presidency.

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**4 PERCURSO MUSEOLÓGICO
NO CONVENTO DE SANTO
ANTÓNIO DOS CAPUCHOS
(MUSEOLOGICAL TOUR AT
THE CONVENT OF SANTO
ANTÓNIO DOS CAPUCHOS)**

The Percurso Museológico no Convento de Santo António dos Capuchos was created by Santa Casa da Misericórdia de Guimarães, in 2008, in response to the concern for the conservation and valorization of its artistic and cultural heritage. With a prime location on the Colina Sagrada, the tour comprises the space of a convent built in the 17th century. In 1842, the building was acquired by the Misericórdia to install its hospital therein. The tour is an opportunity to get to know the movable heritage of the institution as well as the corridors, patios and cloister of the remarkable building. The church of the convent and its magnificent sacristy from the 18th century can also be visited.

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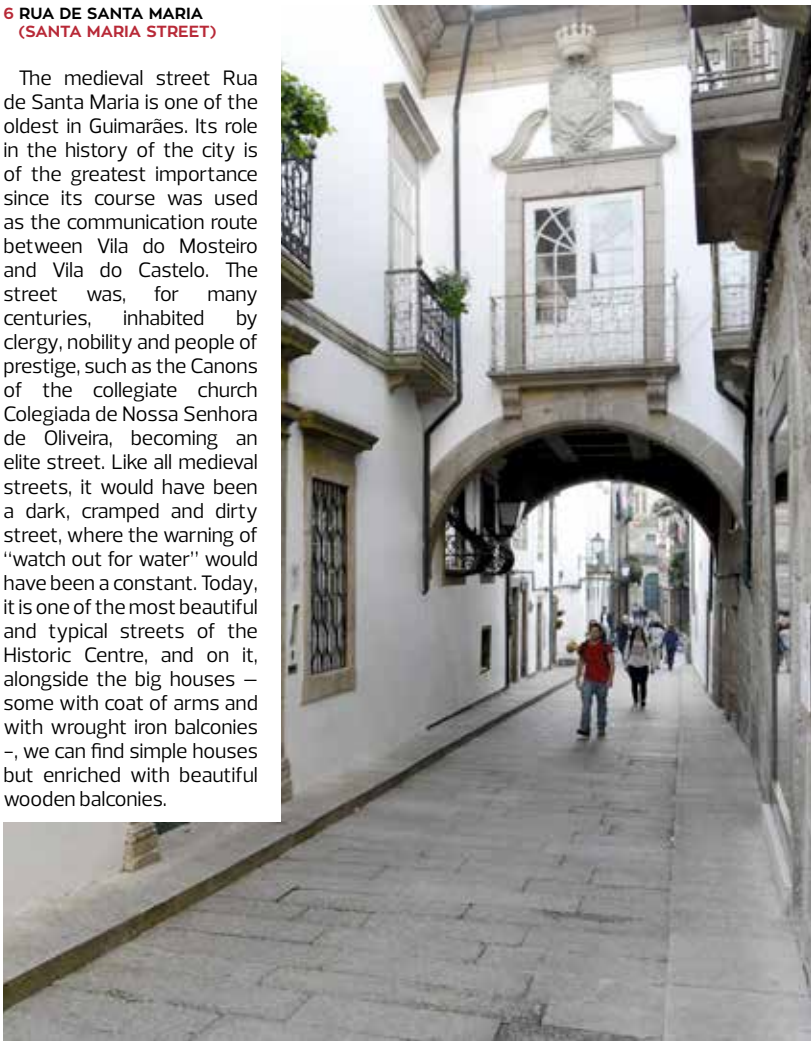
5 CONVENTO DE SANTA CLARA (CONVENT OF SANTA CLARA)

The Convento de Santa Clara was built, in the 16th century, by order of Canon Baltazar de Andrade. It was one of the most important and richest convents of Guimarães, becoming famous for the delicious pastries that the nuns confectioned and sold. One of the best known of those pastries is "touxinho do céu" and the other is "tortas de Guimarães"; these pastries can still be enjoyed in the more traditional pastry shops of the city. The baroque façade of the building has, on a niche above the portal, the image of the patron saint. On either side, two seraphs hold a tablet with the inscription, 1741, the year in which the existing façade of the building was constructed. The convent was abandoned in 1834, year in which religious orders were dissolved. In 1891, the Seminar of Nossa Senhora da Oliveira installed itself on the premises. Since 1975, the building houses the services of the City Council of Guimarães.

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6 RUA DE SANTA MARIA
(SANTA MARIA STREET)

The medieval street Rua de Santa Maria is one of the oldest in Guimarães. Its role in the history of the city is of the greatest importance since its course was used as the communication route between Vila do Mosteiro and Vila do Castelo. The street was, for many centuries, inhabited by clergy, nobility and people of prestige, such as the Canons of the collegiate church Colegiada de Nossa Senhora de Oliveira, becoming an elite street. Like all medieval streets, it would have been a dark, cramped and dirty street, where the warning of "watch out for water" would have been a constant. Today, it is one of the most beautiful and typical streets of the Historic Centre, and on it, alongside the big houses – some with coat of arms and with wrought iron balconies –, we can find simple houses but enriched with beautiful wooden balconies.





7 PRAÇA S. TIAGO (S. TIAGO SQUARE)

According to tradition, an image of the Blessed Virgin Mary, brought by the apostle S. Tiago, was placed on a square. It is for this reason that this very old square, which still preserves its medieval design, is called Praça S. Tiago. In the 11th century, the Franks that accompanied Count D. Henrique established a chapel there dedicated to the saint. In the 17th century, the temple was demolished and replaced by another, from which there aren't also any remains. Later, in remembrance of these pre-existing structures, a scallop shell was engraved on the pavement – evoking S. Tiago – and the first Latin words of the Charter, granted by Count D. Henrique to the men of Guimarães: "To you men that came to populate Guimarães and to those that want to live here ..." ["Ad vos homines qui venistis populare in Vimarenes et ad illos qui ibi habitare voluerint..."].



**8 ANTIGOS PASSOS DO
CONCELHO
(FORMER CITY COUNCIL
BUILDING)**

NATIONAL MONUMENT

Above the arcades that connect Praça de S. Tiago to Largo da Oliveira, there is the building Antigos Passos do Concelho. This was the building where the men who governed the city took their seat. Its construction began in the 14th century, lasting until the middle of the 15th century, the era reigned by D. Afonso V. Between the 16th and 18th centuries, the building underwent various reconstructions and reforms. Later, in 1877, a sculpture of a warrior from the former Customs building was placed on its façade. According to tradition, this warrior symbolizes the double contribution of the people of Guimarães in the African conquests.



9 LARGO DA OLIVEIRA (OLIVEIRA SQUARE)

Legend says that a miracle was responsible for this square being called Largo da Oliveira. An olive tree, planted in front of the Igreja de Santa Maria de Guimarães, dried-up. In 1342 the tree bore new leaves and fruit, when Pero Esteves, a Vimaranesse business man living in Lisbon, orders that a Norman cross be placed by the tree. The news is spread everywhere that it was a miracle by Santa Maria. Since that time, the square is called Largo da Oliveira. Consequently, the virgin is named Nossa Senhora (Our Lady) da Oliveira and the church, Igreja da Oliveira. The olive tree remained in the square until 1870, the year in which, against the peoples' will, it was removed. It is only in 1985, year of the last intervention in the square, that once again an olive tree is placed in the location where it supposedly was initially. On the stone base of the tree's planter an inscription indicates the three most important dates of its history: 1342, 1870 and 1985.





**10 IGREJA DA NOSSA SENHORA DA OLIVEIRA
(CHURCH OF OUR LADY OF OLIVEIRA)**
NATIONAL MONUMENT

The origins of the church de Nossa Senhora da Oliveira date back to the time of Countess Mumadona Dias and the foundation of the city of Guimarães. The monastery in honour of the World's Saviour, the Blessed Virgin Mary and of the Holy Apostles that the Countess Mumadona orders to be built in the 10th century, gives origin to a collegiate church in the 12th century. During the middle Ages the church Igreja de Nossa Senhora da Oliveira becomes a popular religious centre of the Iberian Peninsula, as a result of its popularity with Santiago de Compostela's pilgrims. Upon the establishment of the republic, in 1911, the collegiate church is dissolved. The building suffered, as time passed, successive reconstructions which explain why it presents characteristics from different epochs and styles. The last intervention, which dates back to 1967, restituted a large part of the Gothic influence that still remains today, after having been, in 1830, subjected to a neoclassic reform. The Igreja de Nossa Senhora da Oliveira is, undoubtedly, one of the most historically important monuments of Guimarães.

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**11 PADRÃO DO SALADO
(MONUMENT OF SALADO)**
NATIONAL MONUMENT

The Padrão do Salado, of Gothic style, commemorates, according to tradition, the Battle of Salado fought in 1340 against the Moors, in the South of Spain. In this battle, Afonso XI of Castela solicited the support of the Portuguese king Afonso IV. Underneath the monument there is the Normand cross offered by Vimaranesense business man Pero Esteves residing in Lisbon. The cross, made of limestone, was initially gilded and polychromed. On one side it has Christ Crucified and on the other the Virgin. On the base there are images of various saints.



12 MUSEU DE ALBERTO SAMPAIO
(ALBERTO SAMPAIO MUSEUM)

The Museu de Alberto Sampaio, created in 1928 to house the collections of the extinct collegiate church Colegiada de Nossa Senhora da Oliveira and of other churches and convents in the Guimarães region, then in the hands of the State, is located in the heart of the Historic Centre, in the exact location where, in the 10th century, Countess Mumadona orders the creation of the monastery around which the Vimaranesse Bourg would later expand. In view of the fact that it occupies the space that belonged to the Collegiate Church, it is of great historic and artistic value, as evidenced by the cloister and

medieval rooms that surround it, the former Priory House and the House of Canons. Its important sculpture collections (architectural, freestanding and tombstones), include medieval and renaissance periods and beyond up to the 18th century. From its jewellery collection, one of the best in the country, the highlight goes to D. Sancho I's roman chalice, the image of Santa Maria de Guimarães (13th century), the processional crosses, and the magnificent Gothic retable of gilded silver representing the Nativity, from the end of the 14th century. Others also worthy of being highlighted are the vest that D. João I wore during the Battle of Aljubarrota, the 16th century fresco representing the Beheading of Saint John the Baptist, the collection of



paintings from the 16th to the 18th centuries, the Manueline and Baroque woodcarvings, the embroidered vestments, the azulejaria (tiles) and faience.

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masampaio.culturanoorte.pt



13 CASA DA RUA NOVA (HOUSE OF RUA NOVA)

It is known that the house Casa da Rua Nova, at number 115 on the street Rua Egas Moniz, is of remote origin, even though it is not possible to be precise with the date of its construction. The restoration project of this house, signed by architect Fernando Távora, received the Prize Europa Nostra, in 1985. The execution work was exemplary, becoming an act of teaching and learning and an incentive for the restorations that were to take place during the course of many years in the historic centre of the city, which resulted, in 2001, in the classification by UNESCO as World Cultural Heritage. The criterion used in the restoration was to consolidate its structure, without altering its internal arrangement. To this end local manpower was used along with traditional building materials and techniques, in order to obtain formal and environmental construction units.



**14 IGREJA DA MISERICÓRDIA
(CHURCH OF MISERICÓRDIA)**

Although it was only inaugurated in 1606, the construction of the Igreja da Misericórdia started in 1588. One year after its inauguration, in 1607, reconstruction of its façade began and it would last until 1640. With a longitudinal layout and Mannerist façade, the church presents on the frontispiece two medallions framed by two columns and a glassed niche with a sculpture of Nossa Senhora da Misericórdia. The interior, of rectangular single nave and chancel and stucco covered vaulted ceilings, showcases a retablo, dating back to the end of the 18th century, pulpits from 1781 and the box of an Iberian organ. From the church's estate two paintings of large dimensions stand out: one on canvas, depicting Nossa Senhora da Misericórdia, and the other on wood, dated 1616, depicting the Visitation.

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15 LARGO DO TOURAL (TOURAL SQUARE)

Considered the heart of the city today, the square Largo do Toural has always maintained a social purpose, becoming a meeting and gathering point for the people of Guimarães. In the 17th century, Toural was a square outside the city walls located near the main entrance of the town. The name Toural is owed to the fact of it being the location where the cattle fairs and bullfights were held. In the second half of the century, in 1878, Toural, enclosed with an iron fence, became a public garden. With the establishment of the Republic, the public garden moved to another location, and a statue of D. Afonso Henriques was placed in the cen-

ter of Toural. Currently, Toural is an ample square bearing justice to its magnificent oriental façade, in Pombaline style, resulting from the last intervention held in 2011. This intervention also brought back to the square a three-bowled renaissance water fountain, originally placed in Toural in 1583, which had been moved to Largo Martins Sarmento where it remained from 1873 to 2011.



**16 IGREJA S. PEDRO
(CHURCH OF S. PEDRO)**

The Igreja de S. Pedro was the first church in the Archdiocese of Braga to receive the title of basilica, thanks to the authorization granted by the Brief of Benedict XIV in 1751. The church, of simple lines, which houses the image of the patron saint, started to be built in 1737 and blessed later, in 1750. In 1881, the construction re-initiated with the demolition of the provisional structures and of the houses in front of the main church building. The work came to an end at the start of the 20th century, with the construction of only one of the two projected towers. The church, with a longitudinal layout, has rectangular chancel and single nave. The chancel is separated from the nave by a round crossed arch and it showcases a carved and blue gilded wooden retable.

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**17 MUSEU ARQUEOLÓGICO
DA SOCIEDADE MARTINS
SARMENTO
(ARCHEOLOGICAL MUSEUM
OF MARTINS SARMENTO
SOCIETY)**

The Sociedade Martins Sarmento is a non-profit private cultural institution which was founded in 1881 in honour of Francisco Martins Sarmento a Guimarães born archeologist. Its headquarters, a striking building, in neoclassic style, designed by architect Marques da Silva, houses the oldest Portuguese Archeological Museum and a magnificent Public Library endowed with a remarkable section of books about Guimarães. The Museu Arqueológico da Sociedade Martins Sarmento, one of the noted spaces of the history of archaeology in Portugal, was founded in 1885, and its collections include Castro and Roman materials, resulting from the excavations held in the region, especially those that took place in Citânia de



Briteiros. The museum has been, since 1888, operating in the cloister of the former Convento de S. Domingos. The Museum holds important archaeological, numismatic, ethnographic and contemporary art collections. In 2003 the Sociedade Martins Sarmento inaugurated, in Briteiros, the museum of Castro culture, Museu da Cultura Castreja. In this museum one can find part of the archeological finds from Citânia de Briteiros, Castro de Sabroso and from other castrejo sites from the region.

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www.csarmento.uminho.pt



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**18 PLATAFORMA DAS ARTES
E DA CRIATIVIDADE / CENTRO
INTERNACIONAL DAS ARTES
JOSÉ DE GUIMARÃES
(PLATFORM OF ARTS AND CREATIVITY -
INTERNATIONAL ART CENTRE JOSÉ DE GUIMARÃES)**

Inaugurated on the 24th of June of 2012, the Plataforma das Artes e da Criatividade was the result of a project whose objective laid in the transformation of the old Market of Guimarães into a multifunctional space dedicated to artistic, cultural and socio-economic activities.



Aside from a magnificent square for public use, it is equipped with various facilities and spaces dedicated to three major programme areas: Centro Internacional das Artes José de Guimarães (CIAJG), the Emerging Ateliers and the Creative Laboratories.

The CIAJG, named after the Vimaranesse artist José de Guimarães, is a facility dedicated to contemporary art and the relationships that it establishes with art from other eras. A place where one can find different cultures and disciplines, the CIAJG holds among its assets three collections assembled by José de Guimarães over fifty years – Tribal Art, African Art and Chinese and Pre-Colombian Archeological Art –, as well as works by the artist himself. These collections share the space with pieces from other contemporary artists and objects of popular and religious heritage from the region.

The Plataforma das Artes e da Criatividade has awarded various prizes. In 2012 it won the international architecture prize "Detail Prize 2012". In 2013 it received the National Prize for Urban Rehabilitation in the category "Social Impact", and it was awarded the prize "Red Dot Design Award 2013".

19 RUA D. JOÃO I (D. JOÃO I STREET)



The street Rua D. João I, initially the entrance into the city for those arriving from Porto, was one of the busiest streets of Guimarães. Its ambiance, somewhat dark and somber, shows the signs of time and derives from the narrowness of the street and from the old houses with wooden balustrade balconies. On the street Rua D. João I two important city monuments can be seen: the Padrão de D. João I, from the 16th century – which in the 19th century was slightly displaced from its original place –, and the building of the religious order Venerável Ordem Terceira de S. Domingos, from the 19th century, its construction began in 1836 and it was solemnly inaugurated in 1840.

20 IGREJA E CLAUSTRO DE S. DOMINGOS (CHURCH AND CLOISTER OF S. DOMINGOS) NATIONAL MONUMENT



The origins of the church Igreja de S. Domingos date back to the construction of the first Dominican monastery in Guimarães, built between 1271 and 1278. Later, by order of D. Dinis, the building moves to another location in a process that ends only in 1397. During the 18th and 19th centuries, the original design of the building is profoundly altered, adding, to the Gothic elements, baroque and Roman reminiscences. After a few extinctions, demolitions, acquisitions and concessions, the Holy Sacrament of the church Igreja de S. Paio is moved there. For this reason, it is vested, in 1914, as parochial church of S. Paio parish, having been classified, in 1959, as property of public interest. Its sacristy has become a museum. It should also be pointed out that the cloister of S. Domingos is a national monument since 1910.



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**21 IGREJA DAS DOMINICAS
(CHURCH OF THE
DOMINICAS)**

Notes from the history of Guimarães refer to the existence of an old temple built to evoke the martyr S. Sebastião that would have existed in the Campo de S. Francisco until 1570, in the location where, around that time, the church was built. With the dissolution of the religious orders and the demolition of the parochial church in 1892, it is the church de S. Sebastião that occupies the former Convento de Santa Rosa de Lima, built between 1727 and 1737. From the existing assets, the highlight goes to the main altar in gilded wood, atop of the church – built in the years 1741-42 –, two lateral altars in gilded and polychromed wood, from 1745, the altar from the 20th century embodying the image of S. Sebastião, in neoclassic style, the Johannine organ, built in 1776 in gilded and polychromed wood, and a set of pelmets in gilded wood from the Johannine period.

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22 IGREJA DE S. FRANCISCO
(CHURCH OF S. FRANCISCO)

The Igreja de S. Francisco, which was originally part of the Convento de S. Francisco, was first built near the medieval wall. In 1325, D. Dinis ordered its destruction, and it was only with the authorization of D. João I, 75 years later, that its re-edification took place in the location where we see it today. The interior of the church reveals a style originating from the grand reforms of the eighteenth century, with the presence of a rich décor in gilded wood and azulejaria (tiles) that transformed the sober Franciscan temple into a baroque style church. With the dissolution of the religious orders, in 1834, the church was handed over to the Ordem Terceira de S. Francisco. In one of the interior chapels, there are the mortal remains of S. Gualter, one of the first Franciscan and evangelizers of the region. In its interior innumerable art works in sculptures, paintings, carvings and sacral art can be seen, with pieces from renowned artists such as Soares dos Reis, Giuseppi Berardi and Roquemont.

A visit to the sacristy is mandatory to appreciate a marble table, with coloured



inlays, in Italian Renaissance style.

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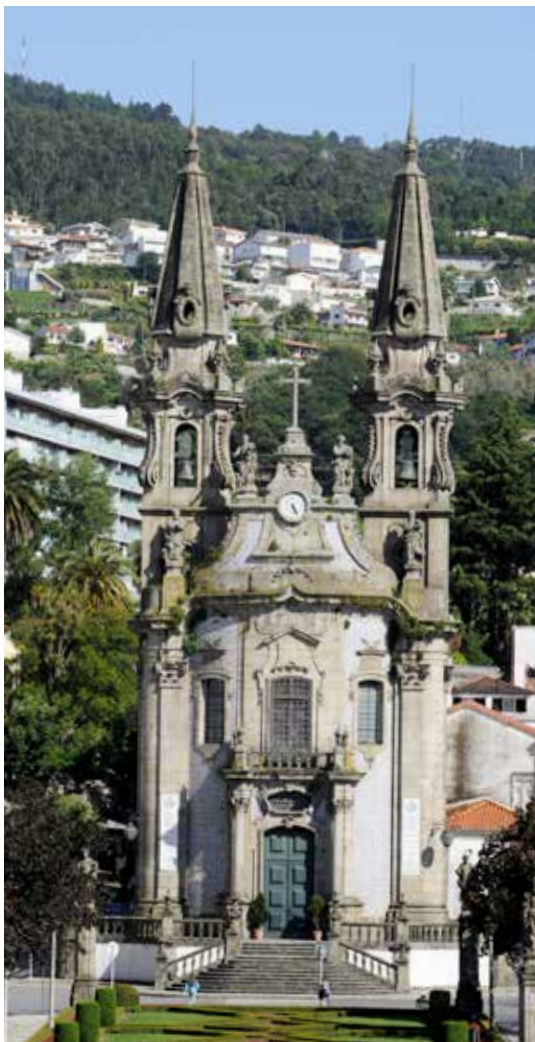


**23 IGREJA DE NOSSA
SENHORA. DA CONSOLAÇÃO
E SANTOS PASSOS**

**(CHURCH OF NOSSA
SENHORA DA CONSOLAÇÃO
E SANTOS PASSOS)**

The origins of the Igreja de Nossa Senhora da Consolação e Santos Passos date back to the 16th century when a small chapel, dedicated to Nossa Senhora da Consolação, is ordered to be built. In 1785, the new church is concluded. Designed by André Soares, it is an example of baroque spatiality, to which it was added, a century later, two towers, the staircase and the balustrade. This church is commonly known as church Igreja de S. Gualter since it is the centre of the festivities of the Festas Gualterianas. During the 19th century, the Casa do Despacho and the Capela do Senhor dos Passos were built next to the church. In December of 1594 as a result of the worship of Nossa Senhora da Consolação, Frei Agostinho de Jesus nominates the canonic construction to Sisterhood. In 1878 it is awarded the title of Royal Sisterhood and given the privileges of Royal Chapel by King Luís I.

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24 ZONA DE COUROS (AREA OF TANNERIES)

In Guimarães, the Tanning Industry, which dates back to the Middle Ages, developed successfully until mid-20th century, making the city a national reference in this sector. In the 19th century, the currently designated Zona de Couros was a privileged nucleus of the hide processing industry, where a production based on traditional techniques and manual labour was maintained. Although not of great significance, the first attempts of innovation and modernization of the production processes appeared only at the beginning of the 20th century, making it possible for the industry to

remain active until mid-century. In July of 1977, the Zona de Couros was classified as Property of Public Interest, in that which was the first legislative initiative of the kind held in Portugal in the field of industrial archeology. This classification brought recognition to the importance of the activity and contributed to the preservation of the remains of this local industry. In Zona de Couros there are various buildings that were built to house factories for processing hides into leather, with the typical dryers and dyeing tanks. In recent years, Guimarães has been investing in the requalification of public spaces. In Couros, old factories and buildings were restored, giving them new purposes. New facilities and services have been installed there such as the Pousada da Juventude, the Instituto de Design, the Centro de Formação Avançada e Pós-Graduada and the Centro de Ciência Viva.



25 PALÁCIO E CENTRO CULTURAL VILA FLOR
(PALACE AND CULTURAL CENTRE VILA
FLOR)

The construction of the Palácio Vila Flor dates back to the middle of the 18th century. Decorated with granite statues of the first kings of Portugal, the palace faces a beautiful three tiered garden, where the box-edged gardens, considered to be the best in the region, were kept intact, and which unfold into bordering terraces to its north façade. The palace hosted, in 1852, the visit of Queen D. Maria II, when she visited Guimarães. Afterwards, in 1884, the Commercial and Industrial Exhibit of the County of Guimarães was held there. The palace would come to benefit from restoration work that ended in 2005 coinciding with the inauguration of the cultural centre Centro Cultural Vila Flor, on the 17th of September. The Centro Cultural Vila Flor is currently a space of reference in the national cultural scene. The building, originally designed for the presentation of



cultural shows, has facilities of the highest quality which allow for diverse uses by a vast set of disciplines and artistic genres. It has a regular, eclectic and diversified programming based on a contemporary aesthetic. The CCFV is equipped with two auditoriums, four meeting rooms, and an exhibition area of 1000 m², restaurant, live music café and parking lot.

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**MORE
GUIMARÃES**



**26 TELEFÉRICO DE
GUIMARÃES
(CABLE CAR OF GUIMARÃES)**

The only one existing in the northern region, the Teleférico de Guimarães travels a course of 1 700 meters, reaching in about 10 minutes, the 400 meters of altitude that separates the city from Montanha da Penha. Right in the centre of Guimarães, with excellent access routes and parking for cars and buses, the cable car transforms a visit to Guimarães into an unforgettable moment.

The Montanha da Penha constitutes one of the greatest touristic attraction points of Guimarães, due both to its natural landscape and to the various facilities and services available to the visitor. It should be pointed out that the cable car is equipped to allow for the transportation of bicycles.

P. (+351) 253 515 085
www.turipenha.pt



27 MONTANHA DA PENHA (PENHA MOUNTAIN)

With 60 hectares of green area, a sanctuary, chapels, caves and majestic landscapes, the Montanha da Penha is one of the largest area of contact with nature in Guimarães. The Montanha da Penha offers the visitor various spaces and services. Aside from the sanctuary Santuário de Nossa Senhora do Carmo da Penha, we can find an array of facilities such as the mountain camping site, a hotel, a mini-golf course, fitness circuits, areas for strolling and picnics, restaurants, bars, sidewalk cafés and vast parking areas. One can also venture out to discover the numerous caves and enjoy the spectacular landscapes provided by nature made belvederes.



28 IGREJA E CONVENTO DE SANTA MARINHA DA COSTA (CHURCH AND CONVENT OF SANTA MARINHA DA COSTA)

The Convento de Santa Marinha da Costa was founded, in 1154, by D. Mafalda, wife of D. Afonso Henriques. On the building, attention is drawn to the carpet-like tilework (azulejos de tapete) (17th century) and narrative tilework (azulejos historiados) that brought fame to Frei Jerónimo's Verandah. Its garden constitutes a remarkable landscape ensemble, originating in the old fence of the monastery Mosteiro da Costa, founded in the 12th century. The fence – a domain enclosed by a forest of oaks and walnut trees, orchard, vegetable garden, cisterns and mills – constitutes a source of resources and a place for recreation and meditation. In 1951, after a fire, it was completely abandoned. In 1985 the State acquired the convent, transforming it into a historic hotel (pousada) and restoring the garden and park as spaces for leisure.

P. (+351) 253 511249
www.pousadas.pt



29 IGREJA DE SERZEDELO (CHURCH OF SERZEDELO)
NATIONAL MONUMENT

The construction of the monumental complex of Santa Cristina de Serzedelo is lost in time. A Roman temple from the 12th century, it belonged to the Templars and later to the convent dos Eremitas de Santo Agostinho, and afterwards became benefice of the Order of Christ. Of great architectural austerity, with Roman characteristics, probably from the 12th and 13th centuries, it was restored in mid-20th century. The church has rectangular nave and chancel, wood ceilings and an "ante-church" serving as funerary space. It was heavily decorated with frescoes, of which the Annunciation is worthy of a special mention. Its steeple, from the 13th century, in the surrounding space, awards a peculiar aspect to the main façade.

(Feast) Festa das Cruzes – 1st weekend in May

P. (+351) 253 532 455



30 VILA E MOSTEIRO DE S. TORCATO (TOWN AND MONASTERY OF S. TORCATO)

S. Torcato is a predominantly rural village located on the left bank of the Rio Selho, a river where one can find an ensemble of mills with many centuries of existence, some of which are still working. When talking about S. Torcato forcibly one has to talk about its sanctuary, a granite building from the end of the 19th century, with elements of Gothic, Roman and classical inspiration. Inside the church there is the incorrupt body of S. Torcato, one of the first evangelizers of the Iberian Peninsula in the 8th century. However, S. Torcato is not merely its sanctuary. The church do Mosteiro de S. Torcato – National Monument – is a construction with Visigoth roots. It underwent alterations in the 12th century and was expanded during the 19th century.

In present day it still maintains some elements of the old Roman construction. The museum da Vila de S. Torcato, next to the Monastery, presents a diversified collection representing the lifestyle of the region, the faith of its saint and his Monastery. S. Torcato is also very rich in festivities and famous for its folklore. In S. Torcato there is, since 1852, on the 1st Sunday of July, one of the biggest and most participated pilgrimages (romarias) in Minho: the Romaria Grande de S. Torcato.

(Fair) Feira dos 27 – 27th of February;
 (Feast) Festa do Linho – 1st Saturday in July;
 (Pilgrimage) Romaria Grande – 1st Sunday in July;
 (Fair) Feira da Terra – 2nd weekend in July

P. (+351) 253 551 150



31 VILA DAS TAIPAS (TOWN OF TAIPAS)

The town of Caldas das Taipas has always been a very busy and dynamic place. The town has various attractions among which an old thermal spa stands out. The therapeutic use of its waters dates back to the Roman Empire. In witness thereof, we can find, next to the town's main church Igreja Matriz, an enormous granite block – Pedra or Ara de Trajano – with an extensive inscription in Latin, dedicated to the Roman emperor Trajano Augusto, that attests the demand for and use of, during the imperial era, of these medicinal waters.

A few kilometers from the centre of the town there are the archeological stations of

Castro de Sabroso and Citânia de Briteiros. The latter is one of the most significant examples of “Castro Culture” in our country and is exemplary evidence of the existence of pre-roman settlements in this region. Visitors can also enjoy the park near the river, abundantly wooded, with various sports and recreational infrastructures (tennis courts, swimming pools, fitness circuits, camping site and fluvial beach). Industry, namely that of Tanning, is strongly implanted in this town being simultaneously one of the main reasons for paying it a visit and an important factor of development.

32 BANHOS VELHOS (OLD BATHS)

The complex of Banhos Velhos, which was in operation since the end of the 18th century as a thermal facility, has not been in use for quite a few years. In fact, after undergoing a requalification intervention it has become a leisure and cultural space. Since the

day of its inauguration, 24th of June of 2010, there have been classical music and rock concerts, open air film screenings, exhibits, debates, theatre sessions, among other activities. The programming revolves around the months of April through to September, period in which visitors of Vila das Taipas will enjoy an eclectic cultural programme.





33 TAIPAS TERMAL (THERMAL TAIPAS)

The thermal complex Termas das Taipas is a thermal spa recommended for the treatment of breathing (upper respiratory tract), rheumatism, muscles, skeletal and skin disorders, which conjugates the traditional classical method of thermalism with the most recent Well-Being methods. In the classic thermalism wing there are treatment techniques available such as the hydro and air bubbles massage bath as well as nozzle and Vichy showers. For the treatment and relief of problems associated with the respiratory airways, the spa offers irrigation, pulverization, nebulization and aerosol methods. If the objective is to relax and

recharge energies, the Spa Termal is surely the best choice. From an array of pleasantries for the body, taken individually or as part of a programme, the highlight goes to the geothermal massage (with hot stones), aromatherapy and chocotherapy (for those addicted to chocolate), as well as to the anti-cellulite and firming programmes. A true tonic not only for the body but also for the soul...

P. (+351) 253 577 845
www.taipastermal.com



**34 MUSEU DE CULTURA
CASTREJA
(MUSEUM OF CASTRO
CULTURE)**

The Museu da Cultura Castreja is installed at the Solar da Ponte, owned by Sociedade Martins Sarmento, in a building whose construction dates back to the 18th century and which served as the residence of the family of Francisco Martins Sarmento. This respected investigator, with achievements at the European level, had Archeology and History among his main interests, having studied the ruins of a city that was called Citânia. The Museu da Cultura Castreja is the first space dedicated to Castro culture. This indigenous culture only existed in the North-west of the Peninsula, becoming cultural matrix of this Atlantic side of the Iberian Peninsula. The museum provides evidence of the importance of that culture.

P. (+351) 253 478 952
www.csarmento.uminho.pt



**35 CITÂNIA DE BRITEIROS (SETTLEMENT OF BRITEIROS)
NATIONAL MONUMENT**

The archeological ruins of Briteiros are extraordinary evidence of the existence on an important primitive settlement, of pre-roman origin, belonging to the general type called "castros" of the North-west of Portugal. They clearly show traits of Castro culture, albeit heavily Romanized at the beginning of the Christian era.

Martins Sarmento, famous ethnologist and archaeologist, born in Guimarães in 1833, took charge of the scientific study of these ruins, having given a decisive contribution for its promotion, study and conservation.

The numerous constructions, of various types, arranged somewhat freely, but following, nonetheless, a still insipient urban plan, offer impressive and very objective clues for learning about those very remote peoples, perched up on hill tops but even so protected by various ramparts, the extensive walls of which can still be observed. The archaeological finds of these ruins are on exhibit, in Guimarães, at the museum Museu Arqueológico da Sociedade Martins Sarmento.

P. (+351) 253 478 952
www.csarmento.uminho.pt

**DID YOU
KNOW THAT...**



There exists a replica of the statue of **D. Afonso Henriques** by Soares dos Reis, at Castelo de S. Jorge, in Lisbon, which was inaugurated, in 1947, during the commemoration of the 800 years of the conquest of Lisbon from the Moors. D. Afonso Henriques died in the year 1185, at the age of 76, which makes him the Portuguese king with the longest reign.



Since the middle Ages, Guimarães has been creating a presence in the **Caminhos de Santiago** as a place of passing/rest for pilgrims. The importance of Guimarães is revealed through the veneration of Nossa Senhora da Oliveira, evidenced by the

popular saying "Whoever goes to Santiago and not visit Senhora da Oliveira, will not have done the true pilgrimage". Guimarães is at a distance of 215 km from Santiago de Compostela, a fact that places Guimarães as a favourite departing point for those who want to meet the criteria to solicit the pilgrim's credential (walking the last 100 km or going on horseback or cycling the last 200 km). Before starting the Caminho, it is necessary to have the credential stamped at the tourism office.



In 1836, one of the members of Sociedade Patriótica Vimaranesense argued for the demolition of the **Castelo de Guimarães** and to use its stones to pave the streets of Guimarães. The justification was that the castle had served as a political prison during the reign of D. Miguel (1828-1834). Although the proposal was not accepted, with four votes for and fifteen against, the topic brought on heated discussions.



In September of 1769, the Archbishop D. Gaspar prohibited the nuns of the **Convento de Santa Clara** to bake pastries to sell. The total ban was on from the day of Santa Teresa, October 15th, until January 6th, Kings Day. Apparently the Archbishop was of the opinion that the nuns were spending too much time confecting sweets and little time with their religious duties. The other side of the story comes from the people, which says that the Archbishop's concern was in reality motivated by the fact that the activity carried out was very lucrative.



The origin of Casa dos Coutos, currently the **Tribunal da Relação de Guimarães**, stems from a quarrel between the Archbishop of Braga, D. José de Bragança, illegitimate son of King D. Pedro II and brother of King D. João V, with the Canon of the Sé de Braga. This quarrel resulted in the intention of the Archbishop to transfer the prelate and install his Episcopal Palace in the rival and neighbouring city of Guimarães. However,

the prelate did not remain long in Guimarães, – from December of 1746 to January of 1749 –, retaking its residence in the city of Braga, after the resolution of the dispute that had originated the provocative decision to make the transfer.



The **two-faced statue**, which is found at the former Paços do Concelho, is at the root of the affirmation made about the Vimaraneses that they are “two-faced” people, a very depreciative affirmation that implies that people of Guimarães have a dual character. To correct this interpretation, here is the tradition that associates the portraying of two faces to a military feat in the conquest of Ceuta. The Portuguese troops were organized into contingents of different cities. When the troops from Barcelos waivered, the troops from Guimarães took on the defense of both positions (hence the two faces). As a consequence, the King punished those from Barcelos, sentencing two councilors to sweep the streets of Guimarães on the eve of festive days. They had to take a broom, use a red beret and have one foot bare. This

in which it was removed by decision of Guimarães City Council. However, in 1985, during the last restoration of the square, an olive tree once again occupied the place of the original tree. On the stone polygon that surrounds it, there are identified the three most important dates of its history: 1342, 1870 and 1985. The olive tree is part of the history of the city, being one of the elements of its coat of arms.



Each year, on the 13th of December, the **Festa de Santa Luzia** or **Arraial das Passarinhas** is celebrated. The festivity, aside from being a time of fulfillment of promises made, is also known as the feast of lovers. One of the peculiarities of the Festa de Santa Luzia is the sale of various images made from rye or wheat dough, coated with sugar and decorated with paper; two of these images, the Passarinhas and the Sardões, stand out. These are the images that the lovers, or lovers in waiting, exchange with each other on that day. This ritual brings the lovers together and is intended to find out if the boy's love is

corresponded. For that reason, when the boy gives the Sardão the girl should correspond by giving the Passarinha.



With a history of more than 300 years, and considered to be the oldest feasts of Guimarães and one of the oldest academic feasts of Europe, the **Festas Nicolinas** represent an intangible testimony of the Vimaransense cultural heritage. Celebrated to honour S. Nicolau, and profoundly rooted in the culture and identity of the city and of the Vimaransenes, the Nicolinas occur between the 29th of November and the 7th of December and are the festivities of the students of Guimarães. The festivities include various activities such as the



Pinheiro, on the night of November 29th, a collective celebration that marks the start of the festivities, filling the streets with tens of thousands of visitors from all ages. In Pinheiro the bass drum or snare drum are played during the long parade that transports the pine tree, drawn by an ox cart, which is then erected in the centre of the city. The programming for the Nicolinas also includes the Novenas, from the 1st to the 7th, the Posses, on the 4th, the Pregão de S. Nicolau, on the 5th, the Maçãzinhas and Danças de S. Nicolau, on the 6th, the Baile Nicolino, on the 7th, and also the roubalheira, the date for which is not permanent nor announced.

