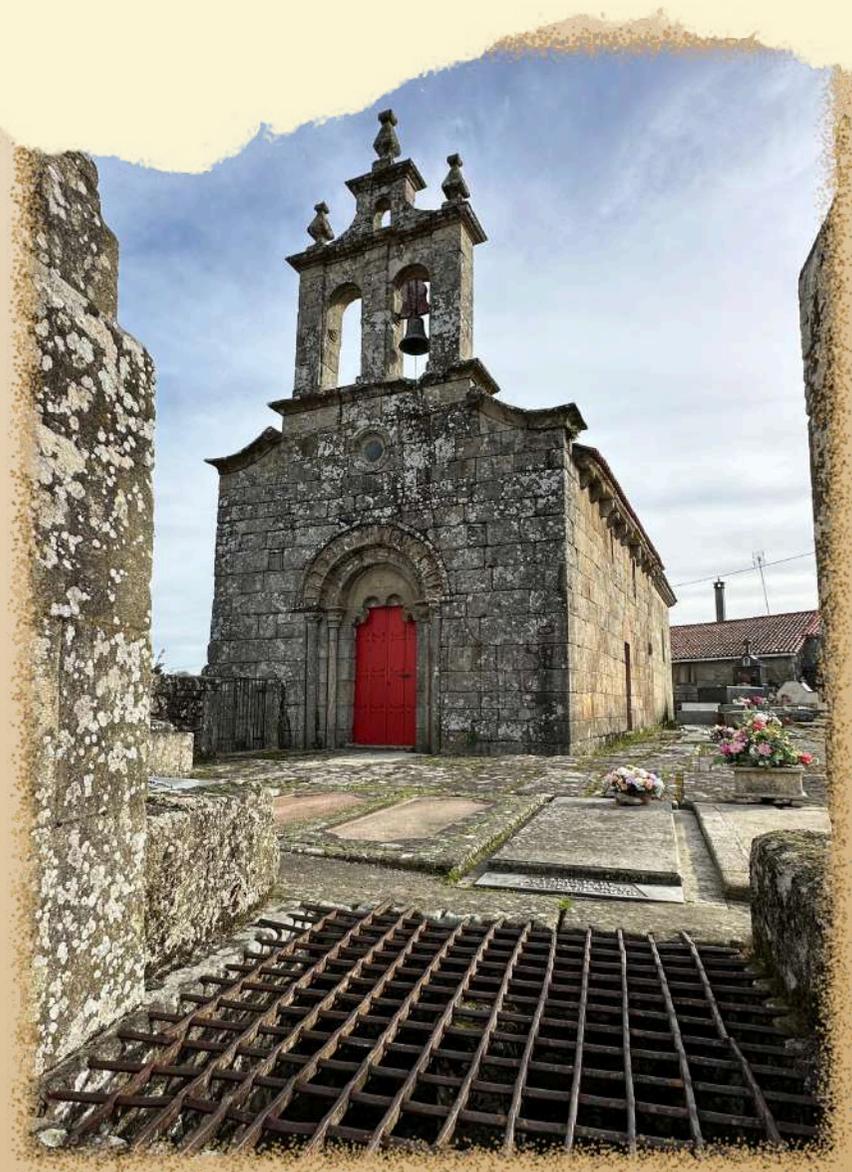


JOURNEY TO ROMANESQUE ART

Monterroso through Its Churches



ÍNDICE

MONTERROSO NORTH..... 1

San Cristovo de Novelúa.....	1.1
Santiago de Ligonde.....	1.2
San Xoán de Lodoso.....	1.3
Santa María de Tarrío.....	1.4
San Martiño de Fufín.....	1.5
San Pedro de Vilanova.....	1.6
Santa María de Leborei.....	1.7

MONTERROSO CENTER 2

San Miguel de Esporiz.....	2.1
Santiago de Bidouredo.....	2.2
San Lourenzo de Pedraza.....	2.3
San Martiño de Cumbraos.....	2.4
San Cibrao de Pol.....	2.5
San Miguel de Penas.....	2.6

MONTERROSO SOUTH..... 3

San Pedro Frameán.....	3.1
San Martiño de Fente.....	3.2
Santa Mariña de Sucastro.....	3.3
San Salvador de Valboa.....	3.4
San Cibrao de Ferreiros.....	3.5
San Cristovo de Viloíde.....	3.6
Santa María de Bispo.....	3.7
San Salvador de Sambreixo.....	3.8



INTRODUCTION

The Romanesque architectural style flourished in Europe during the 11th and 12th centuries. Its evolution was closely tied to the expansion of Christianity and reflects the profound influence of the church on medieval society.

Among the most distinctive characteristics of the Romanesque style, the following are included:

- **Solidity in Construction:** Romanesque buildings were characterized by robust walls and sturdy structures designed to withstand tension and forces.
- **Use of Semi-Circular Arches and Barrel Vaults:** These were the most common elements in Romanesque constructions.
- **Limited Openings:** Windows were scarce, contributing to the overall structural solidity

Furthermore, the Romanesque style manifested in the sculpture and painting that adorned these temples. The sculptures on the facades and capitals depicted religious themes and symbolic motifs.

In Monterroso, numerous churches were built between the late 12th century and the early 13th century, partly due to the influence of the Camino de Santiago. Many of these churches underwent significant reforms between the 18th and 19th centuries.

These rural churches, mostly, are characterized by simple rectangular structures, both in the nave and the apse, although the latter is lower and narrower.

Their walls are built with granite ashlars, arranged in horizontal rows. They are covered with wood arranged in a double slope, and the characteristic curved tiles of the region are placed on their wooden framework.

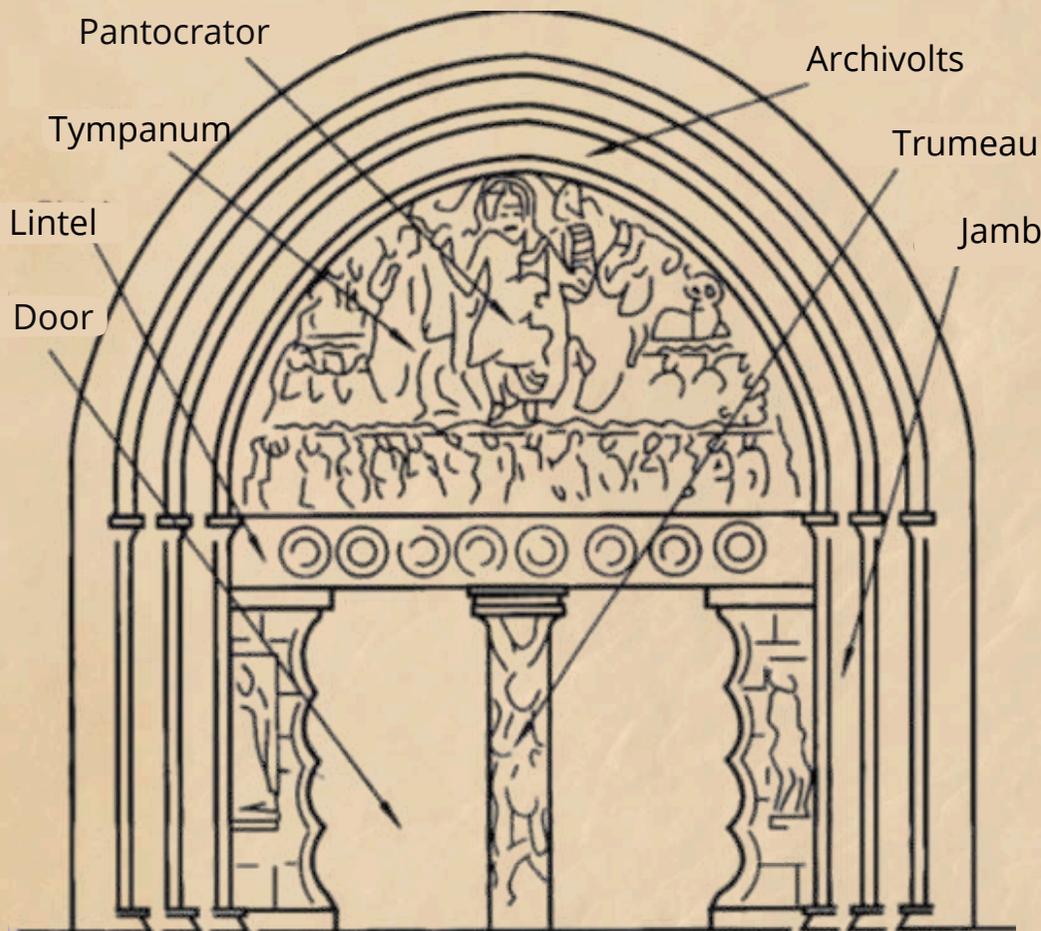
They used to have minimal lighting to encourage worshippers to be contemplative. The walls featured narrow windows crowned by a semi-circular pointed arch with significant interior splay, but devoid of decoration.

The eaves of the churches are supported by corbels, which craftsmen used to embellish in the poorer temples with beautiful geometric or vegetal motifs; in contrast, they are simpler in the more important churches.

What stands out the most on the facade is the entrance, which has a semi-circular arch shape, adorned with archivolt resting on columns and capitals. These are typically decorated with biblical themes to instruct the faithful, although we also find fantastic animals, vegetal elements, and geometric motifs.

The images were created by the Tourism Workshop School, with permission from the Diocese of Lugo.

EXAMPLE OF A ROMANESQUE PORTAL



ECCLESIASTICAL TERMINOLOGY

Tympanum: It's semicircular, located above the lintel, and usually decorated.

Lintel: Horizontal strip above the top frame of the door.

Archivolts: Set of concentric arches that make up a splayed door.

Jamb: Each piece that hides the junction between the door frame and the wall.

Trumeau: Architectural element in the form of a column or pillar that divides the opening into two parts.

Pantocrator: Representation of the Savior seated, blessing, and framed in a closed almond-shaped curve.

Chambrana: A kind of moulding made of stone or wood placed around doors or windows.

Apse: Part of the church located at the head, housing the altar table.

Capital: Top part of a column. A column is composed of the base, shaft, and capital.

Presbytery: Space just following the nave, often preceded by the triumphal arch.

Arrow-slit Window: Long and narrow window.

Gable: Triangular part of the wall formed by the intersection with the inclined roof planes.

Corbel: Projection from a wall to support columns or arches.



San Cristovo of NOVELÚA



The church, a treasure of Galician Romanesque architecture, is situated on a hillfort where rituals were held for fertility and the protection of pregnant women.

There are three different theories about the origin of the place name "Novelúa":

The first of these, and the most established due to the discovery of a document dating back to the year 747, written by the Bishop of Lugo, asserts that this church was founded by the presbyter Novelo and his sister Lúa; likewise, it gives rise to the current name of the place.

The second theory is related to the rituals that were held in the hillfort in the past, both for fertility and the protection of pregnancies. "Novelúa," which translates to "nine moons," refers to the nine lunar months that coincide with gestation.

"Finally, mythology tells of a fable in which the protagonist was the pagan goddess Lúa, whom the people worshipped in the parish of Novelúa. In the Cercio hillfort, there is still a toponym called "the queen's chair" where it is supposed that the goddess used to sit.

Before reaching the temple, you'll find a stone portico and a tower located to the southwest. The original structure is in the Romanesque style, with the last section of the tower being an exception. The church itself consists of a main nave and a semicircular apse.

PORTICO AND DOOR



At the entrance portico, we are greeted by the main door with a semi-circular arch.

The rectangular opening is framed by a large chamfer. This chamfer consists of three engaged columns on each side, upon which rest three archivolts that surround a semicircular tympanum. The creator is commemorated on the tympanum with the phrase:"

The creator is commemorated on the tympanum with the phrase:

"MAGISTER MARTINUS FECIT MEMORIA"

CAPITALS



The columns have smooth and monolithic shafts with two types of decoration on their capitals: vegetal and narrative. In the latter, a pair of confronting lions is depicted, while in another, two curious harpies are shown.

ARROW WINDOWS



(Prerrománica)

One is found on the facade, another on the chancel, and a third on the drum of the apse. The capitals feature a stylized vegetal decoration. The lattice in the third image has a pre-Romanesque origin.

APSE



(Hornacina)

In the nave, there are mural paintings that adorn the entire ensemble of the triumphal arch. The capitals of this arch exhibit intricate forms: the one on the left features vegetal motifs, while the one on the right depicts a highly narrative capital believed by Jaime Delgado to represent Samson destroying the Philistine temple.

In the interior part of the apse, we also observe mural paintings from different periods. Additionally, a small niche is excavated in the southern arch, crowned with a semi-circular arch.



Santiago of **LIGONDE**



For centuries, Ligonde was an important Jacobean station with a rural church dedicated to Apostle Santiago, a hospital of the Order of Santiago, and a pilgrims' cemetery.

From the Romanesque work of the temple, the triumphal arch remains, which has allowed scholars to gather evidence for dating the construction around 1230.

TRIUMPHAL ARCH

The carving of the arch capitals is well-crafted. On one of their bases, two birds in profile face opposite directions while pecking at fruits and plants.



SEPULCHER



On the exterior wall, in the southern wall, there is an embedded sculpted stone that represents the prophet Daniel in the lion's den. It is a sepulcher slab, pre-Romanesque, dated to the year 1062, containing the remains of Pedro, the founder of this church. Inside, a fragmented tombstone lid from the same era can be found. There is another tombstone behind the main door with the cross of a military order.



San Xoán de LODOSO



The church underwent significant changes. The apse was raised, and a sacristy was added, resulting in the loss of its original Romanesque appearance. Additionally, the main door was renovated, transitioning from an arch to a lintel design.

At present, the remnants of the ancient medieval temple are reduced to fragments of the side walls and part of the apse's headwall. In the latter, a complete window and a corbel have been preserved, which originally formed part of the gable.

BAPTISMAL FONT



WINDOW

It has a semicircular arch and a beveled edge, bordered by a checkered molding.



In the northern area of the choir, probably located in its original place, there is a baptismal font with unmistakable Romanesque flavor. Roughly carved, the only decoration it displays consists of two incisions that run along the entire upper perimeter of its basin.

CORBELS



One on the eave representing a rabbit associated with lust and impurity, and another taking the form of an animal head.



Santa María de TARRÍO



The church reveals an early Christianization, and although the current structure has Romanesque features, it is believed to have been built on the site of a previous pre-Romanesque church from the late 6th to early 7th century. It is one of the few that retains its original Romanesque layout, except for the bell tower.

DOOR



The church reveals an early Christianization, and although the current structure has Romanesque features, it is believed to have been built on the site of a previous pre-Romanesque church from the late 6th to early 7th century. It is one of the few that retains its original Romanesque layout, except for the bell tower.

CAPITALS

The decoration of the four capitals follows a vegetal and anthropomorphic typology.



CORBELS



The corbels that support both eaves have the shape of a boat's prow, with the exception of those decorated with geometric motifs, such as one on the north wall that features checkerboard patterns.



San Martiño de FUFÍN



This church was reconstructed using elements from an ancient hermitage dedicated to Saint Andrew. Only a couple of corbels near the facade survive from its Romanesque structure, along with the poorly preserved and likely altered west entrance.

DOOR



Its semicircular arch embraces a tympanum lower than usual, without ornaments, supported by two simple corbels.

CORBELS



The one on the north side of the nave has the shape of a boat's prow; the one on the south side is carved in a nacelle and exhibits vertical grooves.

CAPITALS

On the left capital, eroded leaves and balls are visible due to the passage of time, while on the right, there appear to be facing griffins.



GRAVESTONE



As an interesting fact, although it has nothing to do with the Romanesque style, in the cemetery we can find the tomb of the poet with Monterrosian roots, Lorenzo Varela (1916-1978), who passed away on November 25, 1978, was buried in Madrid, and on January 27, 1981, his wish to lie in his homeland was fulfilled.



San Pedro de VILANOVA



It preserves much of its original structure, although it underwent significant reforms, losing its main facade and sections of its side walls during the 18th century. The name suggests that there was a previous villa, likely of Roman origin.

CORBELS



Located on the sides of the nave and the presbytery, they are of rather rough and suggestive carving; they have sculpted figures with human and animal heads, vegetal forms topped with balls, and exceptional geometric themes or those lacking ornament.

ARROW SLIT WINDOWS



It features several windows, one on each side of the lateral walls, one above the triumphal arch, and another at the apse. They are devoid of decoration and have a generous interior spill.



Santa María de LEBOREI



Of Romanesque origin; it underwent significant changes over two centuries ago, losing its original facade and all the corbels of the apse and the nave. Currently, only the interior triumphal arch remains.

According to Nicandro Ares, the toponym "Leborei" comes from the Latin phrase "villa Leoveredi." In Latin, "villa" referred to a large agricultural estate. As for the second term, it is the genitive form of the Germanic personal name "Leoveredo.

TRIUMPHAL ARCH



In addition to the overall floor plan, it only preserves this semicircular arch, with edges in bead molding and intersected by a wide molding with thick balls.



The treatment and plastic assessment applied to these balls suggest a slightly later chronology, which would already lead to the last quarter of the 12th century.



San Miguel de ESPORIZ



It was the parish church of Monterroso until the 20th century, when the current Monterroso church was built. Interestingly, this church has only one bell, as the other one was moved to the current municipal church.

The toponymic origin of the village of Esporiz comes from the personal name of Visigothic origin, Spodericus, alluding to a lord who founded his villa in that place.

After undergoing profound reforms, what remains is a fragment of the nave, with a good number of corbels on the south wall, the main door, and the triumphal arch inside.

TRIUMPHAL ARCH



"The triumphal arch is semicircular, with sharp edges and checkered motifs; it is supported by columns and capitals with various ornamentation. There is a rare inscription on it, with the name 'PLAGIO,' which refers to Pelagio. It is believed that he may have been the builder of the church or specifically responsible for the arch.

DOORA



It has a semicircular arch and two archivolts; the outer one is formed by voussoirs with highly decorated rectangular panels featuring crosses, floral motifs, and geometric designs, while the inner one is less significant. These archivolts are supported by four columns with variously ornamented capitals.



TYMPANUM



A pair of mochetas in the shape of bull heads supports the tympanum, which displays a Greek cross and a lintel with two small blind arches.



CORBELS



They have varied decoration on the eaves: two simple ones on the north wall and eleven on the south wall. The ones on the south wall are shaped like a bow, with one displaying a voluminous scroll and the other a bovine head.

CURIOSITIES

In the XVI century, a chapel dedicated to the Immaculate was added to the north side of the nave. To achieve this, a large arch was opened in the wall, connecting it to the church. It can still be seen today.

ARCH



IDOL



It was placed in the southern wall that encloses the atrium; it features a monstrous head with incised eyes, nose, and an enormous mouth displaying its jaws. Its origin is considered Pre-Christian by some scholars, while others believe it may be Romanesque.



Santiago de **BIDOUREDO**



It is a Romanesque temple dedicated to Saint James the Greater. It was built on an ancient hillfort (castro) and still retains its Romanesque charm despite its simplicity. Over time, it underwent few alterations, with only the addition of a window and the reconstruction of the bell gable.

FRONT DOOR



The most interesting feature of the ensemble is the western entrance. It includes a semicircular arch with decorative panels (casetones), two orders of columns with vegetal-themed capitals, and a lintel-topped tympanum supported by mochetas. Additionally, there's a single-arch bell gable.

CAPITALS

With vegetal decoration topped by spheres, along with a human face and two hands whose meaning is still to be deciphered.





EXTERIOR DOOR

With simple mochetas, several ménsulas project at a greater height, which likely supported a portico in ancient times.

ARROW SLIT WINDOW

It has four, one on the facade wall and another on the gable. There are two more on each side of the nave, symmetrically arranged. They have a semicircular arch and lack decorative elements.



CATTAIL



Very simple, with a semicircular arch and indications of buttressing. It has a rectangular section and is supported against the wall by pilasters with smooth impost blocks.

CORBELS

On the cornice, you'll find rosettes, cavettos, prow-like elements, faces, and geometric motifs that complement the building's austere tone.



TRIUMPHAL ARCH

Very simple, semi-circular with indications of buttressing. Rectangular section, supported against the pilaster wall by smooth impost blocks.



BAPTISMAL FONT

Made of granite, it has a cup-shaped font and a base consisting of a split shaft and a square plinth. It lacks any ornamentation, and in the past, baptisms were performed by infusion and immersion.





San Lourenzo de PEDRAZA



This is the oldest Romanesque church in Monterroso, surpassing even the Lugo Cathedral. An inscription on its gable dates it to 1127, making it a prominent site. Before the year 1000, there was a Christian nucleus here, originally classified as a parish church rather than a chapel as it is today. Despite undergoing various reforms, its presbytery remains intact.

APSE WINDOW



With a smooth semicircular arch supported by fluted columns on both sides. These columns rise from high, rough bases, whose simple ornamentation appears to precede the shafts. What is unusual is that they are not carved independently but are an integral part of the stones that make up the wall.

CORBELS

It has eight, 4 on each side of the eaves of the apse, with zoomorphic decoration and human figures in different poses. They all exhibit great expressiveness, although they are roughly carved. On the gable wall, beneath the roof angle, there is another, simpler and smaller one.





San Martiño de CUMBRAOS



The church still preserves its Romanesque structure intact, as it underwent minor reforms, such as the disappearance of the arrow slit window from the door, and the enhancement of the single-arched bell gable.

A coat of arms with the arms of the Noguerol, Gayoso and Arias family testifies that they were the owners of the tower house and the family chapel, now a parish church.

CORBELS

They are striking due to their quantity and variety. There are human, animalistic, and geometric-vegetal figures. There are a total of 24.



TRIUMPHAL ARCH



DOOR AND TYMPANUM

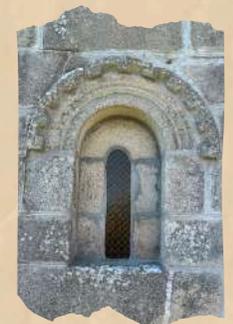


Its tympanum is atypical; we find the Romanesque style in its single semicircular archivolt.

Simple semicircular arch with a cambered and composed of a double archivolt.

ARROW SLIT WINDOW AND APSE

It has two arrow slit windows, one on each side of the nave, and an apsidal window: with atypical decoration, it is crowned by a semicircular arch supported by the wall instead of columns.





San Cibrao de *POL*



There are remnants that there was a temple in this place prior to this one, such as the existence of an anthropomorphic sarcophagus, a baptismal font, and the church's titular figure, 'San Cipriano,' a martyr bishop. It preserves part of its original Romanesque plan in the nave and apse. Inside, it retains its triumphal arch with irregular curvature.

SIDE DOOR



Located on the south side with an arch of pointed tendency, hidden from the outside by a semicircular tympanum that rests on mochettes of sober decoration and has a sculpted cross whose arms form two parallel lines.

ARROW SLIT WINDOW

Crowned by a simple semicircular molding, it is open in the end wall, and above this window, a ram's head is embedded.



CORBELS



Located on both elevations of the apse, they are sculpted with various motifs: heads of monsters and humans, geometric reliefs, etc.



San Miguel de **PENAS**



The church stands adjacent to the manor house and the tower. It is connected by a raised passage that led directly from the manor to the chancel of the church. Formerly owned by the lords of the house, it is now a parish church. Inside the church, the first owners were buried, and there is a sarcophagus that bears witness to this. Much of its original structure has been lost over time.

FRONT DOOR



With a semicircular arch, it has two archivolts and capitals free of decorative motifs. The mochettes support a semicircular tympanum with a Latin cross in the center.

CORBELS



All are prow-shaped and support the roof cut into the nacelle.

ARROW SLIT WINDOWS

They are of the simplest Romanesque type, with vertical, narrow, and deep openings, with interior spillage.



SOUTH SIDE DOOR

The crown is a pointed arch, and on the exterior, it is concealed by a lintel upon which another one rests, shaped in a pentagonal form.





San Pedro de **FRAMEÁN**



"Frameán," derived from the Visigothic "Frámila," refers to an important figure from the Middle Ages who established their manorial house here. Over time, their name became associated with the parish.

The church underwent significant reforms in the 18th century, retaining the charm of its Romanesque architecture in its structure, windows, and rugged corbels.

ARROW SLIT WINDOW

Located at the testero del presbiterio, it is a semicircular arch with a bead-molded edge, its curve outlined by an incised rope motif, and it rests directly on the jambs.



CORBELS

There is one placed in the hastial of the apse, featuring a demonic head used as a pinion. Additionally, there are others on the exterior walls and the nave.





San Martiño de **FENTE**



Although it retains many of its Romanesque stones, a sacristy of considerable size was later added to the south side, altering the balance of the medieval construction.

DOOR AND TYMPANUM



Due to modifications suffered on the west facade, the tympanum was poorly fitted over the pilasters in a very narrow linteled door. It displays a Greek cross in its center surrounded by semicircular ornaments and two blind arches in the lintel.

TRIUMPHAL ARCH

It is preserved in its entirety, it is made up of two semicircular archivolt.



CORBELS



Decorated with birds, quadrupeds, leaves, and ornaments of very good workmanship. There is also some less carefully carved human face.



Santa Mariña de **SUCASTRO**



Both the place name and the location where the temple stands constitute a clear example of the Christianization of an ancient hillfort. 'Su (per) Castrum,' that is, on top of the hillfort. Christian worship existed there several centuries before the construction of the current church. The western facade has been renovated, while the rest of the church preserves the stones and the Romanesque spirit eight and a half centuries after its construction.

FRONT DOOR

Mutilated during a reconstruction, its arch was replaced by a lintel, but it retains the two columns that supported it. The lintel rests on the wall and on the columns, which have smooth shafts.



DOOR CORBELS



With eroded zoomorphic motifs and a possible pair of griffins pecking at a human head on the southern capital. The other capital is decorated with a quadruped with long legs gripping a bird.



ARROW SLIT WINDOW

One on each side of the apse in a semicircular arch with flared interior spillage.

APSE WINDOW

Located in the apse, its archivolt is checkered and has capitals with coiled birds and quadrupeds. Beneath this window, an inscription that is not fully deciphered but could reveal the name of a bishop during the consecration of the temple.



CORBELS

They are smooth and shaped like a prow or geometric figures, located in the nave and the apse.



BAUTISMAL FONT

One is located outside the church, and the other is on the south side of the subchoir, made of granite and without any decoration.



SOUTH WALL DOOR

There is a primitive door with a semi-circular arch hidden on the exterior by the lintel flush with the wall and supported by decorative geometric corbels.





San Salvador de **VALBOA**



Its toponym consists of two Latin words, the noun 'vallis' (valley) and the adjective 'bona' (good). In this beautiful valley is where this Romanesque church is located, which has come down to us almost intact since 1147. Only the west facade was altered, losing the ancient bell gable and the arrow slit in the center of the wall.

FRONT DOOR

Reformed, pieces from the original were used. It has a semicircular arch with archivolts, a smooth tympanum, and corbels decorated with bull heads.



ARROW SLIT WINDOWS



One at the head, another in the apse. With a semicircular arch, engaged columns, and capitals adorned with vegetal decoration. On each side of the nave, there are simpler ones with their typical and generous interior spill.



TRIUMPHAL ARCH



Of great beauty and importance due to its influence on churches in the area, as well as the arrangement of its three archivolts, two of which are semi-circular and are flanked by another that is flush with the wall.

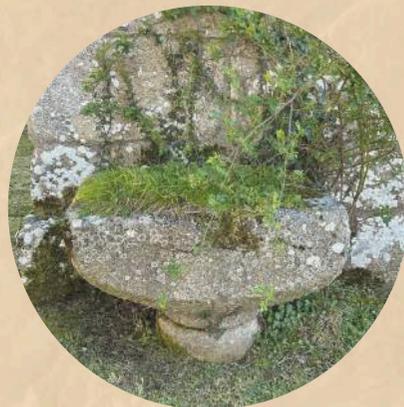
CAPITALS OF THE TRIUMPHAL ARCH



Gems of Romanesque sculpture, richly decorated; on their right capital, the adoration of the Magi is depicted, while on the left, there are doubts and various theories.

BAPTISMAL FONT

Of very simple Romanesque tradition. It is located next to the west entrance. Made of granite, its design is cup-shaped and it rests on a cylindrical base, added later.



ENROLLMENTS

On a stone block at the bottom of the facade wall, the church's date is sculpted. On another stone block in the north wall of the nave, the name of the master builder PELAGIO is sculpted.



CORBELS

Located in the apse and on each side of the nave, they are smooth and cut in cavetto. Above the nave window, we can see a corbel with a sculpted Latin cross, supported by a sort of truncated capital or base that likely held an antefix cross.





San Cibrao dos **FERREIROS**



The toponym 'Ferreiros,' which gives its name to the parish, comes from the iron industry. It is a church of modest dimensions and rough workmanship. Subsequent renovations after its construction affected almost the entire nave, except for the apse. Less than half a kilometer to the south of the church, we find the Ansar hillfort.

TRIUMPHAL ARCH

Formed by a double semicircular arch with a slight horseshoe tendency, it has a rectangular section and sharp edges.



CORBELS



Of simple geometric decoration, carved in a cavetto or proa style. Two on the nacela with a vertical line in the middle.

ARROW SLIT WINDOWS

It is crowned by three stepped arches. The two inner ones are plain, while the third is decorated with a checkered molding. The two outer arches rest against the wall, while the inner one is supported by two columns. The foliage decorating its capitals is very stylized.





San Cristovo de **VILOÍDE**



This church only preserves from the original Romanesque work the presbytery and its layout, where the typical stone bench is attached to the interior of its side walls. Its structure and decorative elements make it one of the most humble and simple examples of rural Romanesque churches.

TRIUMPHAL ARCH

It is formed by a double semicircular archivolt, which sits on the wall and on a column on each side of the monolithic shaft.



CORBELS

There is a corbel at the top of the end wall that has the shape of a human head. Several others run along the sides of the apse, decorated with sober geometric motifs or cut in cavetto style.

CAPITALS OF THE TRIUMPHAL ARCH



They have a stylized vegetal decoration that takes on the shape of a crook with small balls at the corners.





Santa María **O BISPO**



Romanesque architecture that survives in Santa María do Bispo is scarce and has managed to escape modifications. This church, dating back to the early decades of the 13th century, contains elements that seem to speak of a highly advanced Romanesque style.

FRONT DOOR



It is extremely simple, with two small corbels under its lintel, whose shorter sides appear stepped.

ARROW SLIT WINDOWS

Its semicircular arch has a significant interior span and lacks any decorative motif.



BAPTISMAL FONT



Granítica, with a square base adorned by claws at each end.



San Salvador de **SAMBREIXO**



In this church, we encounter the curious case of dual patronage. One is Saint Breixo, who now lends his name to the parish, and the other is Saint Salvador, its titular. From its original Romanesque construction, the church has preserved nearly intact the lateral walls of the nave and its entire facade, including the bell gable. However, the apse and the wall behind it, along with its triumphal arch, have disappeared

FRONT DOOR

In this church, we encounter the curious case of dual patronage. One is Saint Breixo, who now gives his name to the parish, and the other is Saint Salvador, its titular. From its original Romanesque structure, the side walls of the nave and the entire facade, including its bell tower, have been preserved. The apse and the end wall with its triumphal arch have disappeared.





SOUTH DOOR

Internally crowned with a semicircular arch and externally linteled, the pentagonal-shaped lintel is supported on each side by a pilaster, which terminates in a smooth jamb. The right pilaster is adorned with a human head, while the left one features a card.

ARROW SLIT WINDOWS

On the walls of the temple we can find several arrow slit windows, some flared in a semicircular arch and others more renovated.



CORBELS



On the eaves of the walls, they are roughly carved, mostly with a central vertical tab. Some display a central spherical shape that ends in some cases with human heads and in others with schematic rosettes. Their width is greater than usual.

BELL GABLE

The bell gable maintains the medieval design. It consists of a single body with two openings in a pointed arch. It is topped by a pediment framed by a cornice adorned with decorative balls.





**OBRADOIROS
DE EMPREGO
DE GALICIA**

2023 / 2024