Places associated with St. James in Compostela and the surrounding area
PLACES ASSOCIATED WITH ST. JAMES IN COMPOSTELA AND THE SURROUNDING AREA

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Santiago de Compostela is the end of the ways which have the tomb of Santiago el Mayor as their destination. This universal city arose around the Jacobean sepulchre which appeared between 820 and 830, due to the testimony of the hermit Paio, who had seen lights shining in the night and sought the help of Bishop Teodomiro de Iria. The bishop went into the wood of Librédón and found a cemetery with an outstanding mausoleum covered by weeds. Inside this sepulchral aedicule he identified the tomb of the Apostle Saint James the Greater, decapitated in Jerusalem by order of Herod Agrippa in the year 44, transferred to Galicia and buried together with his disciples Theodore and Athanasius, who were honoured with the mission to transfer the body of their master from the beaches of Palestine. The Jacobean relics were guarded at the end of the ancient world – the finis terae –, where Saint James had preached the Gospel, according to the Breviarium apostolorum and other texts previous to the discovery.
THE ANCIENT GATES OF THE CITY, BOÑAVAL AND SANTA MARÍA DO CAMIÑO

In the Middles Ages, the pilgrims who arrived in the city in order to venerate the Apostol entered by one of the seven gates in the wall. According to Book V of the Codex Calixtinus, these were the French Gate (the main entrance for pilgrims); the Gate of la Peña; the Gate of Subfratibus (today of San Francisco); the Gate of the Santo Peregrino (of the Trinidad); the Faxeira, which led to Padrión; of Susannis (today of the Mâmoa); and the Gate of Mazarelos. The gate of el Camino is reached through the Rúa de San Pedro, a street with noble houses, several of which are the property of the Cathedral Chapter, as is evidenced by the scallop shells worked into the lintels. The Chapel of San Pedro de Fóra is situated in this street. It was built at the beginning of the XIX century on the ruins of a monastic church cited in the XII century in Book V of the Codex Calixtinus. At the end of the street is located the cruceiro do Home Santo (Stone Cross of the Holy Man), of the XV century, and whose name refers to San Vicente Ferrer.

In the vicinity, on a rising, is situated the Convent of Bonaval, the location of the Museo do Pobo Galego (Museum of the Galician People). According to tradition, it was founded by Santo Domingo de Guzmán in 1219, after his pilgrimage to Santiago. Of the primitive Gothic convent of the XIV century there only remains the church, with a Latin cross layout, from whose pulpit the Dominican Vicente Ferrer, canonised in 1455, promoted the pilgrimage to Oviedo and Compostela in 1412. The building was reformed at the end of the XVII century by Archbishop Fray Antonio de Monroy, with the direction of Domingo de Andrade, creator of the facades of the convent and of the church, besides the triple spiral stairway inside. The church contains the Panteón de Galegos Ilustres (Pantheon of Illustrious Galicians), containing the writers Rosalía de Castro, Alfredo Brañas and Ramón Cabanillas, the cartographer Domingo Fontán, the sculptor Asorey and Castelao, politician, artist and writer.

Having passed through the Gate of the Camino the Rúa de Entremuros can be seen on the right adapted to the curve of the wall which has disappeared. Following the Rúa das Casas Reais, an urban artery of noble buildings, Santa María do Camiño appears on the left. This is a church of medieval origin rebuilt in 1770 by Miguel Ferro Caaveiro, master builder of the Cathedral. Inside is the tympanum of the Epiphany of 1425, the chapel of the Condes de Amarante (XVI century) and a collection of altarpieces of the second half of the XVIII century.

FROM CASAS REAIS TO THE QUINTANA AND ANTEALTARES

The Rúa das Casas Reais leads to the general Chapel of Ánimas (Holy Souls), of the XVIII century, and the Praza do Campo (today of Cervantes), the location of an urban market since the Middles Ages until the beginning of the XX century. Houses of the XVIII and XIX centuries are conserved in this square, one of which was the Town Hall between 1583 and 1787. The Church of San Bieito do Campo is cited in Book V of the Codex Calixtinus; it was rebuilt in 1795 by Melchor de Prado in the neoclassical style. Inside there are altarpieces, frescos and painting, as well as a Gothic tympanum with the Epiphany scene from the now disappeared medieval church.

The Rúa de Xerusalén joins this square with that of San Miguel dos Agros, where there was a pilgrim hospital in the XII century attended by the Order of the Santo Sepulcro de Jerusalén. Following the Rúa da...
Acibechería, this connects with the Via Sacra and reaches the Quintana and the Puerta Santa. Besides the Cathedral, the Quintana, was once the cemetery of the city, it now has buildings from the XVII century sponsored by the Chapter, such as the Casa da Conga, built by Andrade and finished by Fernando de Casas, and the Casa da Parra (1683), built by Andrade in the Quintana de Vivos as a Baroque response to the plain wall of Antealtares.

This monastery, which forms part of the origins of the city through its remembrances, keeps the primitive altar of the Apostle Santiago in its museum of sacred art. This altar formed part of the two pre-Romanic basilicas. Once identified, the relics of Santiago discovered by Bishop Teodomiro, King Alfonso II ordered a monastic community to take care of the devotion to the Apostle. In time, the monks changed to the monastery of Pinario and Antealtares became a monastic house for women, whose Benedictine community continues to our time, attending to the church built between 1700-07 by Fray Gabriel de Casas and Pedro García. It has a Greek cross layout and a classical elevation, with Doric pillars, coffered vaults and a dome in the transept. The classical façade has a doorway, the image of San Paio, a shield and pediment. Outstanding among the altarpieces in the interior is the main altarpiece (1714), the work of Francisco de Castro Canseco.

Facing the Rúa de Antealtares the monastery presents a monumental Baroque façade. Outstanding are the main doorway, constructed by Melchor de Velasco between 1658 and 1669, organised with Doric columns and recesses with San Paio (on the left) and San Benito (on the right), and the façade of Carros, presided over by the scene of the Flight into Egypt, a work constructed in 1749 by Fernando de Casas, with an attic by Lucas Ferro Caaveiro.

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The church built in the time of Teodomiro and Alfonso II was the first to be used for the devotion to the Apostle, replaced by the Basilica of Alfonso III, consecrated in 899. This church was damaged by Almanzor in 997, but it remained until the XII century, when it was demolished in order to leave room for the grand church of the pilgrimage. The city and the kingdom show their respect and veneration with the elevation of the Romanic Cathedral, begun in 1075 by Alfonso VI and Bishop Diego Peláez. A project which was fostered in the first half of the XII century by Diego Gelmírez, the first Archbishop of Santiago, who brought prestige to the bishopric and to Compostela, and promoted the pilgrimage. In the Low Middle Ages, the Cathedral grew in chapels and defensive towers, and in the XIII century a new sanctuary (unfinished) and the primitive cloister was constructed and replaced in the XVI century by the current one. During the XVII and XVIII centuries, the Baroque culture left its mark on towers, facades, chapels and altarpieces; a tradition continued in the enlightenment. These reforms do not conceal the medieval soul of the Jacobean Church, the most perfect example of Romanic architecture of the pilgrimage ways: a Cathedral with a Latin cross layout, presbytery surrounded
by an ambulatory with radial chapels and three naves in the transept and in the main arm. It was consecrated in 1211 and was in permanent evolution and transformation for centuries.

REGARDING THE ENTRANCES AND FACADES OF THE BASILICA

The medieval pilgrims entered by the north gate, called the Gate of Paradise. In the orderly square opposite there was a market where money was exchanged and it was possible to buy scallop shells, leather pouches, belts, pharmacy remedies and other goods. The Fountain del Paraíso, whose basin is now in the patio of the Cathedral cloister, served for the pilgrims to clean their bodies before the spiritual purification. The dual Romanic doorway transmitted a symbolic message related to sin and the hope of regeneration through the monumental sculpture of the beginning of the XII century, partly conserved in the façade of Praterías. Its scenes show the fall of the human race, the expulsion from Paradise and the commencement of Redemption, with the Annunciation in the left tympanum. This was dismantled in 1757 in order to construct the current façade of the Acibechería, as it continued to be the main access for pilgrims, foreigners, clergy and prelates. The first part, in the Compostela Baroque style, was concluded in 1762 under the direction of Lucas Ferro Caaveiro. The Chapter and Archbishop Rajoy changed the architect and requested the help of the Academia de San Fernando, which sent Domingo Lois Monteagudo in order to build the second part and the finish-

suffered several fires – in 1117 and another in the middle of the XV century –, due to this it was reconstructed with works from different sources, especially the Romanic Acibechería, the portrayal of David the musician and the Sacrifice of Isaac.

In jubilee years, when July 25 coincides with a Sunday, the pilgrim enters the Cathedral by the Puerta Santa, located in Quintana. It was built in the middle of the XVII century by José de la Peña de Toro, placed before the ancient door which opens between the chapels of El Salvador and of San Pedro. This triumphal doorway is presided over by the image of Santiago pilgrim, made in 1694 by Pedro del Campo and his disciples Teodoro and Atanasio; flanking
the entrance there are twenty-four images of prophets and apostles, from the stone choir of Master Mateo (about 1200), dismantled at the end of the XVI century and replaced by mannerist dressed stone (today in San Martiño Pinario).

The exterior of the building giving onto Quintana is the result of the Baroque renovation, which changed the image of the Cathedral. Nevertheless, it conserves a good part of its Romanic architecture and, crowning the roof of the main chapel is the famous Cruz dos Farrapos (Cross of the Rags), a monumental piece in bronze of the XII century. According to tradition, at the foot of this cross many pilgrims burnt their ragged clothing and received charity from the Cathedral Chapter in order to buy new clothing. Outstanding in this exterior is the Torre del Reloj (Clock Tower), whose first part is from the XV century and a group of bells built by Andrade between 1676 and 1680, with a succession of decreasing structures decorated with Jacobean motifs, shields and military trophies. At its foot is the Pórtico Real (Royal Doorway) (1700), also the work of Andrade, bound by pillars and columns and finished off with a balustrade with pinnacles which continue along the high points of the ambulatory and the wall which joins the Puerta Santa with the Doorway of los Abades.

The façade of the Tesoro (Treasure), built in the middle of the XVI century by Rodrigo Gil de Hontañón, is the germ of the Praza das Praterías. It has the air of a palace, highlighted by the gallery of the upper floor. The lower floor houses the shops of the silversmiths and is decorated with medallions of kings such as Alfonso II, Archbishops such as Fonseca III and other personages related to the history of the city. On the second floor are the imperial coat of arms and those of the Chapter, and on the third floor, from left to right, are medallions with the human genealogy of Christ, concluding with the image of Our Lady with the Child. Thus, the idea of the cloister as a Marian metaphor is highlighted. The Torre del Tesoro (Tower of the treasure) is famous for its finishing in a stepped pyramid, inspired in one of the Wonders of the Ancient World: the Mausoleum of Halicarnassus, reinterpreted in the Renaissance.

The most famous exterior is the façade of the Obradoiro, the western closure which protects the Pórtico de la Gloria. The façade is raised over the stairway projected by Ginés Martínez at the beginning of the XVII century, in the epoch of Archbishop Maximilliano de Austria. The façade of the Obradoiro, constructed by Fernando de Casas Novoa between 1738 and 1749, was planned in order to be inaugurated in the Holy Year of 1750 as a grand Triumphal Arch of the Baroque culture: a granite and glass screen which joins the two towers and fills the interior of the Cathedral with light. At the top is the apostolic arch and in the highest niche is Santiago the Pilgrim, blessing all those who come to Compostela.

**THE CATHEDRAL AREAS MOST LINKED TO THE JACOBEAN PILGRIMAGE**

The interior of the Cathedral conserves its Romanic soul of the Latin cross, sanctuary with ambulatory and radial chapels, and an elevation
of three naves, both in the transept and in the principal arm. The central nave, in the major arm and the minor arm, is covered with a barrel vault on barrel arches, counteracted by the lateral quarter barrel vaults of the tribunes. The lateral naves, which are lower than the central nave, are covered with groin vaults.

In the ambulatory several chapels surround the high altar, situated in the presbytery, over the tomb of Santiago. The oldest is the chapel of El Salvador, with a square layout, initiated in 1075. The altarpiece-monstrance (1522) is from the time of Archbishop Alonso de Fonseca III, made by the workshop of Juan de Álava and is of a Christological and Eucharistic nature. In the inferior part Christ appears spilling his blood on the tabernacle, the place which today is occupied by an image of the Saviour of the Low Middle Ages. On each side are Santiago Pilgrim and San Juan. In this chapel, the pilgrims received the Compostela the certificate which testifies that they have travelled the Way of Saint James, and took Communion until 1784 when this function passed to the Communion Chapel.

The spaces in the sanctuary of the Cathedral have significant symbolism for the medieval pilgrim as the layout of the chapels evokes the scene of the Transfiguration, with the chapel of El Salvador flanked by those of San Pedro and San Juan, and at the bottom, that of Santiago (the presbytery). The semicircle formed by the finishing of the presbytery, just opposite the chapel of El Salvador,
was that of Mary Magdalena, a reflection of the chapel of the same name in the Church of the Holy Sepulchre in Jerusalem, situated in the place where the risen Christ appeared to Mary Magdalen.

In the Baroque epoch, the chapel of San Pedro changed dedication and became known as the chapel of the Virgen de la Azucena, adorned with an altarpiece designed by Fernando de Casas in 1729 and executed by Francisco das Maas. It conserves the Renaissance painting dedicated to San Pedro, with an image of Santiago pilgrim and the scene of the fall of San Pablo on the way to Damascus. In one of its walls is the sepulchre of Mencía de Andrade (1582), with her image reclining, the work of Juan Bautista Celma.

More important for the pilgrim is the chapel of the Pilar, from the transition from the XVII to the XVIII centuries, sponsored by Archbishop Monroy and constructed by Andrade and Fernando de Casas. An area with a central plan, it is covered by an octagonal dome. The prelate is represented praying in the direction of the altarpiece, presided over by the apparition of Our Lady to Santiago in Zaragoza. The group forms an image of Mary (1721) – an anonymous altarpiece, a replica of the one venerated in the Basilica del Pilar – and the Apostle Pilgrim (1723), the work of Diego de Sande.

Also situated in the ambulatory is the chapel of San Juan, from the commencement of the XII century, and that of San Pedro; it conserves its Romanic structure well although about 1720 Simón Rodríguez transformed its sanctuary with a lantern and a shell which the altarpiece houses. Nearby is the chapel of Santa Fe, one of the devotions which the pilgrims found in one of the Ways of Saint James, specifically in Conques. In the XVI century it changed its dedication to that of San Bartolomé and in order to house the sepulchre of the Canon of the Cathedral Diego de Castilla, work of the Portuguese master Arnão; over the reclining figure appears the risen Christ, whose presence is reinforced with the images of the altarpiece: Our Lady, Santiago Pilgrim and San Bartolomé.

The most sacred area of the Cathedral, the true end of the Jacobean Pilgrimage, is located in the crypt of the Apostle, it is the most emotional and secluded place in the Jacobean Church. It conserves parts of walls of the mausoleum of the I century, which was much altered and was rehabilitated as from 1879 after the second discovery of the relics of Santiago. It was extended for the 1965 Holy Year. The urn was made by the silversmith Ricardo Martínez at the end of the XIX century in order to keep the remains of Santiago and his two disciples Atanasio and Teodoro. It is an eclectic design of José Losada, a mixture of Paleo-Christian and Romanic, with a cover decorated with the monogram of Christ, and the front inspired by the front of the Romanic altar of the time of Gelmírez, which had disappeared, and presided over by the Majestic Jesus accompanied by the symbols of the Evangelists and the apostles, situated below small tri-lobed arches. The marble front of the altar is decorated with a Paleo-Christian theme which symbolises the Eucharist: two peacocks facing each other drinking from a crater.

After leaving the crypt, the pilgrim goes up the stairs of the alcove in order to give the traditional embrace to the seated Santiago who has presided over the main chapel since the consecration of the Cathedral in 1211. The alcove and the attributes of the pilgrim were sponsored by Archbishop Monroy at the beginning of the XVIII century.

The presbytery of the Cathedral is situated over the crypt, where the tomb of the Apostle is located, and which gave rise to the Cathedral and the city.
It is presided over by the altar of Santiago, around which the devotion to Santiago has been carried out for centuries. Throughout the XVI and XVIII centuries, work was carried out in order to give it more splendour. In the first place, mention must be made of the bronze pulpit (1584), the work of Juan Bautista Celma, based on Italian sources (the allegoric supports) and on German sources, such as the prints of the artist Martin Schongauer, which inspired the reliefs of the Battles of Arbelas and Clavijo. However, the most spectacular, is the canopy, framework of the veneration of the Apostle and designed by the Canon José de Vega y Verdugo in the middle of the XVII century, intended for the 1677 Holy Year, although it was not completed until the beginning of the XVIII century. The structure is sustained by angels who hold an entablature which supports several bodies and a pyramid finishing with the apostolic arch accompanied by the Cardinal Virtues and the apparition of Santiago Matamoros, the work of Mateo de Prado.

Protected by this architecture is Santiago Pilgrim, dressed with a mantle, hat and carrying a staff, venerated by two kings. Below in the alcove is the third Jacobean image, the most ancient, the one embraced by the pilgrims. All the silver work, with the outstanding tabernacle, was made by Juan de Figueroa and Juan Pose. The front of the altar, also made of silver, was made by Antonio de Montaos, who followed designs of Andrade. In 1799 the silversmith Francisco Pecul created the Immaculate Conception which crowns the tabernacle in silver. The presbytery is limited with Solomonic columns adorned with Eucharistic vines and is illuminated with silver chandeliers and lamps made in Rome by Louis Valladier in 1765.

In front of the high altar is the area of the crossing, the intersection of the transept with the main naves, covered by the Gothic lantern tower, which replaced a Romanic one which, according to Book V of the Codex Calixtinus, was higher than the other towers of the Cathedral. The current tower was built at the beginning of the XV century, in the epoch of Archbishop Lope de Mendoza. It illuminates the interior with mullioned windows and is covered by a simple rib vault. The mechanism which serves the botafumeiro in its flight was created at the end of the XVI century by Juan Bautista Celma, and was manufactured in a Basque foundry. The grand censer, intended for the grand solemnities, has provided atmosphere to the Cathedral naves with its sacred aroma at least since the XIV century, according to a marginal note in the Codex Calixtinus. The present botafumeiro was made by the silversmith José Losada in 1851. In the eastern nave of the north transept is located the chapel of the Immaculate Conception (1523), built...
the Corticela, the parish of the foreigners, and its origin was as a monastic church constructed at the end of the IX century together with the Basilica of the Apostle, consecrated in 899. Damaged in the attack of Almanzor, in 997, it was renovated in the XII century. It was connected to the Cathedral through a door which existed between the chapels of San Nicolás and of the Santa Cruz (now disappeared). It was reconstructed in the XIII century but conserving its structure of three naves and a rectangular sanctuary. In its doorway there is a tympanum with the Adoration of the Magi, the work of the workshop of Master Mateo.

Next is a Romanic Chapel, from the beginning of the XII century, dedicated to San Nicolás de Bari, one of the devotions of the pilgrimage ways, in this case in relation to the Holy Land. Since the XVI century, it has served as an area of transition to the Corticela, the parish of the foreigners, and its origin was as a monastic church constructed at the end of the IX century together with the Basilica of the Apostle, consecrated in 899. Damaged in the attack of Almanzor, in 997, it was renovated in the XII century. It was connected to the Cathedral through a door which existed between the chapels of San Nicolás and of the Santa Cruz (now disappeared). It was reconstructed in the XIII century but conserving its structure of three naves and a rectangular sanctuary. In its doorway there is a tympanum with the Adoration of the Magi, the work of the workshop of Master Mateo.

In the western nave of the north transept is the small chapel of Santiago Matamoros, which has a polychrome wooden processional image carved about 1770 by José Gambino.

In the main arm of the basilica cross sis located the chapel of the Communion, opened onto the nave of the Gospel. It is diaphanous, rounded and neoclassical covered with a dome, constructed due to Archbishop Rajoy. The project was carried out in several stages, beginning in 1768 with traces
of Domingo Lois and continued between 1771 and 1783, under the direction of Miguel Ferro Caaveiro. Its narthex conserves the alabaster image of the Virgen del Perdón, of the XV century, a survivor of the chapel of don Lope or of the Virgen del Perdón, where the pilgrims received abundant indulgencies. As from the 1784 Holy Year, this area was used for the communions of pilgrims.

Next is the chapel of the Cristo de Burgos, another important devotion of the Camino de Santiago. The Greek Cross work is covered by a dome, it was finished in 1664 with traces of Melchor de Velasco. The Baroque altarpieces are from the workshop of Bernardo Cabrera, and the Crucifixion is from a workshop in Burgos, while the statue in praying position of the founder Archbishop Pedro Carrillo (1667) is the work of Pedro del Valle.

In the narthex of the Cathedral is located the Portico de la Gloria, the culmination of Romanic in the pilgrimage ways and the highest point of western art. Between 1168 and 1188 Master Mateo and his workshop constructed the crypt, called the Old Cathedral (entrance by the Obradoiro), over this is the portico originally open to the exterior. In later years, until 1211, the polychrome granite tympanum, the archivolts and the ribbed vaults were created and the tribune and two towers built. These areas symbolise the earthly world (crypt), on whose celestial dome is the Gloria (portico), symbolically illuminated by the Agnus Dei (Lamb of God) situated in the keystone of the vault of the tribune. The iconography represents the history of the constitution the Heavenly Jerusalem, the history of Redemption, with the representation in the tympanum of the Parousia (the second coming of Christ to earth). The Saviour is accompanied by the symbols of the Evangelists, surrounded by angels who crown the souls of the just and of the elders of the Apocalypse, and the musicians prepare to play the instruments. The just pass to Glory from the archivolts
on the left (Bosom of Abraham), freed by Christ before the Resurrection, and from the archivolts on the right (Universal Judgement), while the impious are taken by the devils.

On the shafts are located the prophets (left of the mullion) and the apostles (on the right). Santiago seated with his crosier-staff finished in a tau, awaits the pilgrims in the centre, on the Tree of Jesse on the shaft (genealogy of Christ), finished off by the capital of the Trinity.

The Chapel of the Relics is situated in the nave of the epistle, covered with a ribbed vault. In 1536 it was converted into a Royal Pantheon when it received the sepulchres of the monarchs and princes of León and in the XII and XIII centuries, the most important being those of Fernando II and Alfonso IX. The area, which has been much venerated by the pilgrims for centuries, keeps a large number of reliquaries, originally located in a Baroque altarpiece which disappeared in a fire (1921); since 1923 they are venerated in a historiast altarpiece of Rafael de la Torre, carved in cedar wood by Maximino Magaríños. Outstanding in this chapel is the low Middle Ages reliquary of the head of Santiago Alfeo, brought in the XII century from Jerusalem, the column-reliquary of the staff of the Apostle, and the Renaissance monstrance of Antonio de Arfe, made between 1539 and 1545; on its pedestal, from 1573, the life of Saint James the Greater is depicted with reliefs which represent the high point of silver-smithing in Galicia. The chapel of San Fernando, built in 1537 by Juan de Álava, houses the Cathedral treasure.

In the centre of the main nave is the area below the organs, occupied for centuries by the choir. First by that of Master Mateo, and then, from the beginning of the XVII century, by wooden seats, today in the upper choir of San Martín Pinar. The Baroque organs are conserved, whose facades were designed by Domingo de Andrade between 1704 and 1709, executed by Miguel de Romay. In the finishing of the organ of the Gospel is situated Santiago Matamoros and in that of the Epistle there is a representation of Santiago Pilgrim praying before the Virgen del Pilar.

In the south transept, in its eastern nave, is located the tombstone of Bishop Teodomiro de Iria, the prelate who began his episcopate about 819 and transferred the seat to Compostela, where the tomb of Santiago the Greater had been found at the end of the 820s. Teodomiro died on October 20, 847 and was buried near to the reliquary of the Apostle. His tombstone was found in the Cathedral Excavations on September 17, 1955. In the western nave of the south transept are located the doorways of the ante-sacristy and the cloister, from the first years of the XVI century; both from the workshop of Juan de Álava. On the doorway of the ante-sacristy are the images of Santiago Pilgrim and San Ildefonso, who Archbishop Alonso III de Fonseca professed devotion to. The doorway of the cloister has the theme of the Annunciation, as the totality of the cloister –hortus conclusus– is dedicated to Our Lady. Nearby is the tympanum of Clavijo, from the middle of the XIII century, from a doorway of the medieval cloister, with a striking equestrian image of Santiago. The grand cloister replaced the medieval one and was built under the patronage of Fonseca III in the first half of the XVI century, under the direction of Juan de Álava and later Rodrigo Gil de Hontañón, architects who created one of the great works of Renaissance Compostela, with its wide semi-circular arcades, covered with nerves, pinnacles and crenellations.

They communicate with the interior of the cloister of the chapter-house, of the XVIII century – presided over by a Rococo carving of Santiago Pilgrim by the sculptor Gambino, decorated with tapestries by Teniers, Rubens y Goya–, and the Cathedral archive, the guardian of treasures such as Tumbo A, the Codex Calixtinus and the Historia compostelana.
composed of two floors, the weapons room and the ceremonial hall, and other minor dependencies, such as the kitchen. The weapons room is divided into two naves by high pillars, while the ceremonial hall is a diaphanous space with a single nave, covered by semi-circular ribbed vaults, supported on corbels with a story which relates a banquet of a sacred nature.

The Royal Hospital, founded after the conquest of Granada by Ferdinand and Isabel in order to attend to ill persons, the poor and pilgrims, it was designed by Enrique Egas at the beginning of the XVI century, a century in which the pilgrims who presented their Compostelas there were fed for three days. It was composed of a chapel and two patios, around which were placed the infirmaries, dormitories, kitchens and other dependencies. The main cloisters were rebuilt in 1561 by Rodrigo Gil de Hontañón, and in the XVIII century the two posterior cloisters were added. The chapel, covered by a starred vault, has pillars with sculptures made in 1510 by Pero Francés and Nicolás de Chanterenne. The doorway is composed as a triumphal arch, in whose spandrels appear the portraits of the founder kings, was created in 1519 by the Frenchmen Martín de Blas and Guillén Colás.

Adjacent to the lodge and terrace of the Royal Hospital, limited by sculptural Renaissance banisters joined by chains, is located the Costa do Cristo. Going down the place where the door of the Trinity is reached, on the corner of the streets As Carretas and As Hortas, the commencement of the Camino de Fisterra-Muxía. In the XII century, Book V of the Codex Calixtinus already cites the Church of the Santísima Trinidad, proximate to the pilgrims’ cemetery, demolished in 1930 in order to construct a house. Opposite the church which has disappeared, and in relation with the cemetery, the Royal Hospital constructed the Church of Las Angustias, today the Church of San Fructuoso, paid for by alms offered especially by a pilgrim from Granada cured in the hospital. It was begun in 1754 by Lucas Ferro Caaveiro, with a Greek Cross layout and covered by a dome, and the iconography of the façade is related to the funereal nature of the building: the Quinta Angustia and the Holy Souls of purgatory. Higher up is the royal coat of arms, finished off with a balustrade, bell tower, pinnacles and the four Cardinal Virtues.

Going along the street of As Carretas, the International Pilgrim Reception Centre is reached. This is located in the former Hospital of Invalids, the Poor and Beggars founded in the XVIII century and provided for by Archbishop Rajoy. In this modern reception centre is the Pilgrim’s Reception Office, where the Compostela can be obtained, and the Documentation and Interpretation Centre of the Caminos de Santiago.

Returning to the Royal Hospital, the balcony of the façade must be highlighted. This is sustained by corbels decorated with masks (1678), the work of Fray Tomás Alonso. On the other side of the square is located the Rectorate of the University of Santiago...
To Compostela, the college of San Xerome, of the middle of the XVII century. In its façade, the doorway of the Pilgrims' Hospital which was opposite the north façade of the Cathedral was reused. The group was constructed between 1490 and 1500, and is organised based on semi-circular archivolts with eleven radial sculptures, centred on the group of Santa Ana, Our Lady and the Child Jesus. In the tympanum appears Mary as the Apocalyptic Virgen, in accordance with the vision of San Juan in Patmos, accompanied by Santa Catalina and Santa Margarita. The doorposts on the right show San Pedro, San Pablo and Santo Domingo, those on the left Santiago Pilgrim, his brother, San Juan, and San Francisco. The old hospital of the Azabachería stopped being used with the Royal Hospital, so it was assigned to the University in order to serve as a Minor Arts Faculty. The monks of Pinario, needed more space, they bought it and demolished it in 1651, except for its doorway, reused in the College of San Xerome, closing the southern side of the Obradoiro.

Between 1767 and 1787, opposite the main façade of the of the Cathedral was constructed a building for a seminary of confessors, a town hall and ecclesiastic and secular prisons with the patronage of Archbishop Bartolomé Rajoy. This is a dignified closure to the square on its western side, which provides it with regularity and order, with a façade which represents the image of episcopal power with guidelines laid down by French classicism. Its creator was the military engineer Carlos Lemaur. The front with the triumphal scene of the Battle of Clavijo, image of the lordship of Santiago over the city, was made by the sculptors José Gambino and José Ferreiro in 1774-75. As a complement, in 1775, Ferreiro made the acroterion equestrian statue of Santiago. At the present time, the building serves as the seat of the City Hall and the Presidency of the Xunta de Galicia.

Beyond the Praza do Obradoiro, towards the north, is located the Convent of San Francisco, founded in accordance with Franciscan tradition by the Saint of Assisi in 1214, after his pilgrimage to Compostela. It conserves the foundations of the medieval church and pointed arcades of the chapterhouse, but most of its buildings are from the XVIII century. Its Baroque church was designed in 1740 by Simón Rodríguez, and its façade was finished in 1787, with classicist guidelines from the Academia de San Fernando. Over the doorway is the image of the Saint of Assisi (1783), by José Ferreiro. Opposite the convent is the monument to San Francisco (1926), the work of the sculptor Francisco Asorey.
The Baroque altarpieces of the church are by Fernando de Casas, executed by Leis y Miguel de Romay, together with classical altarpieces. The main altarpiece, of 1730-33, separates the seating of the rest of the church, creating a dynamic framework dedicated to the exaltation of Our Lady ad San Martín de Tours (another of the saints of the Camino de Santiago). Those of the crossing, dedicated to San Benito (Epistle side) and to Our Lady (Gospel side), are from 1742, with three passages which divide niches and reliefs. The image of Mary is an English Gothic piece of the XV century, and Ferreiro was responsible for the images of the neoclassical altarpieces of Santa Escolástica (1779), Santa Gertrudis (1784) and the Cristo de la Paciencia (1784); classical groups, with a serene composition, contained in an atmosphere of the Baroque tradition.

The monastery has other areas of interest: the oratory of San Felipe Neri end of the XVI century), by Mateo López, the upper choir and the balconies (1685); the sacristy (1694-97), by Fray Gabriel de Casas, with a central layout and a dome; The cloister of Oficinas (second half of the XVII century) and the Procesional (1636-1743), with semi-circular arches separated by pairs of columns of the gigantic order, and a second floor with balconies; A fountain with three basins (1705-9) by Fray Gabriel de Casas is situated in the patio.

During the Middle Ages, the wines of the Ribeiro and the Ulla entered by the Gate of Mazarelos, the only one which is still standing in the wall. They were then commercialised in the square situated in front of the gate, the site of the Mercado Vello of Compostela. The wine arrived by the same way as the pilgrims from the south east, who crossed the Sar and entered Santiago by the Rúa do Castro Douro. Outside the walls is the Convent of the Mercedarias (1673-89), with a façade by Diego de Romay, and the Annunciation (1662), by Mateo de Prado. Inside the walls remains the remembrance of the market of the XII century, whose prices were regulated by Gelmiirez in 1133 so that the merchants did not charge the pilgrims more than the residents of Santiago. At the present time, there is a lively square limited by the façade of the Colegio de Ejercitantes (today the Faculty of Philosophy), designed in 1734 by Simón Rodríguez, and the church of the Society of Jesus (today of the University of Santiago de Compostela), built between 1660 and 1673 with a Latin cross layout with lateral chapels and a dome over the crossing. It has a group of Baroque altarpieces and images, outstanding among which is the main altarpiece of 1727, the masterpiece of Simón Rodríguez. The building attached is the University (Faculty of History and Geography), a neoclassical building by Miguel Ferro Caeiro. In the XIV century, in the Mercado Vello stood the Convent of Santa María a Nova, whose Gothic church conserves the tympanum of the Epiphany, today on a doorway of the Faculty of Philosophy which gives onto the Rúa da Ensínanza.

Very near Mazarelos is the sculpture of Alfonso II, the pilgrim king who recognised the relics of Santiago, and the church of San Fiz de Solovio, the oldest in the city. At the beginning of the IX century, it was the hermitage of the hermit Pelagius, or Paio, the discoverer of the lights over the wood of Libredón which gave rise to the discovery of the sepulchre of Santiago. At the beginning of the X century, Bishop Sisnando I rebuilt it and also constructed a hospital for
pilgrims, all of which was damaged in the attack of in 997. In 1122 Gelmírez renovated it and, a little later, Book V of the Codex Calixtinus cites it as one of the ten churches in the city. It was rebuilt at the beginning of the XVIII century by Simón Rodríguez, with an elegant bell tower and conserving the Epiphany made by Master F. Paris in 1316. The work has a Latin cross layout and a dome over the crossing, and its main altarpiece, from 1756, has images of the sculptor José Gambino: San José with the Child Jesus, Santiago Pilgrim and the Assumption of Our Lady. The doorway of the church is surprising owing to the violent break in the front, which contrasts with the delicate refinement of the doorway of the college, designed in 1714 by Fernando de Casas.

In the direction of the Praza do Toural the pilgrim arrives at the Rúa Nova, a noble urban artery of medieval Compostela, where stands the Church of Santa María Salomé, the mother of Santiago and San Juan. It conserves its Romanic doorway; the Virgen de la Leche of the XIV century is situated on the keystone of the arch, and an Annunciation from the end of the XV century. In the interior there are chapels from the XVI-XVIII centuries. The bell tower (1743) is an elegant piece of work by José Crespo. The Rúa Nova leads to the Xelmírez, dedicated to the grand Archbishop promoter of Jacobean devotion, and this leads to the Praza das Praterias, an area where the goldsmiths have carried out their trade since the XVI century, specifically in the shops of the façade of the treasure. Besides this Renaissance closure, the Cathedral has the slender façade of the Escorce in one corner of the cloister. This was designed by Fernando de Casas in 1723. The south side of the square is occupied with the scenographic façade of the Chapterhouse, a stone tapestry from the middle of the XVIII century, the work of Clemente Sarela, also the creator of one of the Casas do Deán (entrance by the Rúa do Vilar), whose façade concentrates decoration made up of plaques, scrolls and mouldings which sustain the balcony.

Finally, the square is closed with the Museo das Peregrinacións e da Ciadade de Santiago (Museum of Pilgrimages and of the City of Santiago) (the former premises of the Bank of Spain, built between 1940 and 1949), which offers a magnificent compendium of the Jacobean pilgrimage. In the middle of the square is the Fountain of the Caballos, ordered by the Cathedral Chapter from Domingo de Andrade for the 1706 Holy Year; at that time it had two basins finished off by a thunderbolt and a golden star; at the end of the XVIII century the horses were added and in the middle of the XIX century, the sculptor Juan Sanmartín crowned it with the Alegoria de la Ciudad de Santiago (a lady seated on the apostolic arch holding the star which showed Teodomiro the place of the sepulchre).

The Rúa de Fonseca, in the shadow of the southern front of the Cathedral
cloister, leads to the Rua da Raíña, where there remains the remembrance of the hospital with the same name, in the site with numbers 16 and 18; here in the XVII century the Chapter built a house. The name of the street refers to Santa Isabel de Aragón, Queen of Portugal, who arrived as a pilgrim on July 25, 1325 and, according to local tradition, she stayed there, at an inn. The nearby Praza de Fonseca, with the outstanding façade of the college with the same name (1534), founded by Alonso III de Fonseca, communicates with the Rúa do Franco, whose toponym evokes the European pilgrims who frequented the city from the Middle Ages. In this popular artery there are remembrances from different epochs, among them, the XV century door of the Post Office building and, above all, the Jacobean chapel, where are Santiago Pilgrim and the fountain of the Apostle, the place in which, according to pious tradition, the disciples of Santiago left the body of the Apostle to rest before burying it. Another tradition assures that the water of the fountain cured the sight of the pilgrim Franco de Siena. Both the chapel and the fountain belong to the modest hospital of A Raíña, and many pilgrims and local residents go there with votive offerings and devotedly take the water of the fountain.

Leaving by the Gate of Faxeira, the first encounter is with the Alameda (Poplar Avenue), created in the XIX century as a recreational area, and the tree lined walk which surrounds the carbalheira (oak grove) of Santa Susana. On the summit is the Church of Santa Susana, originally called the Church of the Santo Sepulcro, where Gelmierez deposited the remains of the saint sent from Braga in 1102. In 1105 he rebuilt the church and shortly afterwards its dedication was changed. It appears with its new name in the Codex Calixtinus: the Church of Santa Susana, together with the way of Padrón. It conserves part of the Romanic doorway and several corbels. It was rebuilt in the XVII century and houses an altarpiece of 1709. On the way of Padrón and open to the Alameda is the Church of the Pilar, consecrated in 1717, built in an epoch of devotion to the Pilar, which brought to mind one of the most popular Jacobean traditions: the apparition in Zaragoza of Our Lady to the Apostle encouraging him in his evangelising work.
The medieval church was replaced in 1669 by the present church, with a Latin cross layout, with lateral chapels and a dome over the crossing. The façade is of a classical design, with Doric columns which flank the entrance. The image of Christ Crucified (1628), a carving of Gregorio Fernández, gave way to the construction in the church of the chapel of the Cristo de Conxo, a work planned by Simón Rodríguez in 1730. There are remains of the cloister of the XIII century in the interior of the monastery, constructed when pilgrims were already passing along the Portuguese Way, while others went to Conxo to venerate the image of the Virgen de la Concha. The building was renovated about 1749 in the style of Compostela of the epoch, the Baroque of plaques. This is how the façade and part of the cloister appears, with a rounded, dynamic structure, decorated with scrolls, cylinders on the columns and geometrical plaques. In 1885 Cardinal Payá founded the psychiatric sanatorium, giving a social use to a monastery abandoned due to the Secularization.

In the nearby village of A Rocha Vella lie the remains of the principal fortress of the Bishopric of Compostela, initiated about 1240 and enlarged in the XIV century; it was destroyed in the Irmandiño Revolts of 1467-69, by the Hermandad de Santiago, composed of farm worker, craftsmen and merchants. The excavations show part of the internal structure, where the keep stood, the perimeter of the interior wall and part of the exterior wall, with a corner tower with a rounded layout.

**MONTE DO GOZO**

This is the renowned medieval Monxei, a place on the Way from where the pilgrims first saw the towers of the Cathedral, showing the goal of the pilgrimage. In 1105 Gelmírez ordered the construction of the Church of the Santa Cruz on the mount, and this was consecrated on April 25 1106, on the feast of San Marcos. The pilgrims used to pray there and leave alms. It was also a tradition among them to crown the first person of the group which arrived at the summit of the mount as “king of the pilgrimage”. The current chapel of San Marcos is a popular work, in its atrium there is a monolith which reminds us that the Monte do Gozo served as a meeting place for hundreds of thousands of young people from all over the world with San Juan Pablo II. In the 1993 Holy Year, a reception area was inaugurated with a group of residential pavilions intended to accommodate pilgrims together with several service buildings. An auditorium for thirty thousand spectators was also constructed, limited by an artificial lake.
The ascent to Pedroso, where there are Stations of the Cross, offers grand panoramic vistas of the city and its surroundings: the towers and domes of its churches, the streets, squares and gardens. On the slopes of el Pedroso stands the chapel of San Paio do Monte, from the beginning of the XIII century and reformed in 1753, which is related to the tradition of the stay of San Francisco de Asís in Compostela, after his pilgrimage in 1214. The fourth chapter of Las florecillas narrates that he was in the Cathedral of Santiago, at the vigil of the Apostle, where he had the revelation that he had to extend his order throughout the world. This mystical encounter encouraged him to found convents, therefore, it is supposed that the convent of Santiago was the first of a long list. In the XIII century, the chapel was known as Sancti Pauli de Pedre, but in the XVII century it had changed its dedication to the current on although the votive offerings of the XIX century continue to cite the name of San Pablo. It has a single nave and a presbytery covered by a barrel vault.

MONTE PEDROSO

PICO SACRO

Monte Ilicino, or the Pico Sacro, is located in the town of Boqueixón which is outstanding due to the vistas which its summit offers of the valleys of the central stretch of the River Ulla, and to its history and its role in the episode of the Translatio of the Apostle from Iria to Compostela. There was also a Benedictine Monastery there (now disappeared), while the chapel of San Sebastián, originating in the high Middle Ages and rebuilt in the XII century, its brackets from the north eaves subsist. It was rebuilt later with reform work carried out in the XX century. After the destruction of the castle of A Rocha Forte, situated at the entrance to Santiago, on the medieval way which came from Padrón, the Archbishop Alonso II de Fonseca took advantage of part of its dressed stones in order to build a watchtower at the top of the Pico Sacro in the decade of 1470. This was destroyed by the lightning of several storms at the end of the XV century and the beginning of the XVI century.

However, the most important aspect of this place is its role in the formation of the collective medieval imagination related to Jacobean devotion, highlighted in Book III of the Codex Calixtinus, the Compostela version of the Epistle of Pope Leo, a narration of the Translatio known in several versions since the X century. After the arrival of the boat harbour of Iria, the body of the Apostle was deposited on the ground, the disciples of Santiago then went to Queen Lupa, who sent them to Mount Ilicino, where they were attacked by a dragon which was vanquished by the sign of the cross. Lupa then sent them to the Pico Sacro, again in order to search for oxen to draw the carriage which would transport the body of the Apostle, but this time they came across fighting bulls, which were tamed and allowed themselves to be hitched to the carriage which would transport the remains of Santiago from Iria to Compostela.

IRIA FLAVIA

It existed the foundation of Iria as a Roman city, in the time of the Flavia dynasty (69-96 A.D.), but it was at the end of the I century that it was outstanding as a ports with links with the Mediterranean, and Vespasian granted it the distinction of “Flavia”, a privilege which improves the consideration of its citizens. At the beginning of the III century, Iria Flavia was integrated as a mansion of the Via XIX of the route of Antoninus. In the VI century, with the fall of the Empire and the arrival of the Swabians the Christian culture was given an impulse and the city acquired the category of episcopal see. The first bishop known was Andrés, who participated in the I Council of Braga (561). In this period the church of Santa Eulalia de Iria was built and destroyed in 997 by Almanzor. From the VI century part of the necropolis is conserved and its double stola sarcophaguses remain in the cemetery of Iria. In the medieval church of Iria the XIV century tympanum of the Epiphany can still be seen in the entrance to a building remodelled in the Baroque epoch. In the XVII century two lateral chapels were built with central layouts, dedicated to the Virgen de Belén and to San Ildefonso. The first is an example of balance and sobriety, while the other, situated on the Epistle side and known as the chapel of the Bishop of Quito, was ordered by Alonso de la Peña Montenegro, Bishop of Quito and Viceroy of Peru in 1659. Melchor de Velasco designed a classicist area in
In 1666, with a square layout and a dome on pendentives. In one of the niches is the sepulchre of the founder, with its praying statue, the work of Mateo de Prado. The altar piece is also by the same artist and is composed of a main body separated into three passages by Solomonic columns. The carvings represent the imposition of the chasuble on San Ildefonso, San Miguel and the Guardian Angel. The Immaculate Conception is located on an entablature.

Between 1708 and 1714 the Collegiate Church of Iria was rebuilt thanks to Archbishop Monroy, with plans made by Pedro García, conserving the doorway with the tympanum of the Epiphany, the sepulchres of the presbytery and the chapels of the XVII century. According to pious tradition, under the first pillar of the Epistle side are buried the twenty-eight saint bishops of Iria previous to Teodomiro. The towers of the crossing are outstanding due to their stepped finishing, inspired in the towers of the treasure (XVI century) and of the Vela (XVII century) in the Cathedral of Santiago. In 1714 the sculptor of Compostela, Miguel de Romay, designed the main altarpiece, with a principal body with three passages divided by Solomonic columns, with reliefs of the Life of Our Lady. In the centre, the medieval image of the Virgen de Iria, accompanied by a praying Santiago of the XVIII century. This scene assumes an old local tradition which assured that the construction of the Collegiate Church of Iria took place in the place of the apparition of Our Lady to Santiago, in the epoch of the evangelisation of Hispania. The same tradition is also found in Muxía and Zaragoza.

Opposite the Collegiate Church stand the houses of the Canons, from the end of the XVIII century, the work of Melchor de Prado. The sober, functional building served as a residence for the twelve ecclesiastics and the prior, who attended to the liturgical services of the Collegiate Church until its suppression in 1851, the year in which it was converted into a parish church. At the present time, the Foundation Camilo José Cela is located there together with the rectory house of the parish.

PADRÓN AND THE SANTIAGUIÑO DO MONTE

The town of Padrón is the custodian of the remembrance of the tradition of the transfer of the body of Santiago from the port of Jaffa. According to Book III of the Historia Compostelana (XII century), the church as built in the place “where the glorious body of the Apostle had been deposited on leaving the boat”. From times immemorial the “seat”, “stone column” or “pedrón” which is below the high altar of the church of Santiago has been venerated. This is a Roman altar made of granite and dedicated to Neptune, the god of the sea, which was in the forum of Iria Flavia. Time and human action erased art of the letters of its inscription:

Nept / uno / For(o) i(ri) / e(n) ses / d(e) s(uo) p(osuerunt)
According to pious tradition repeated by travellers, chroniclers and pilgrims of the XV-XVIII centuries, the “pedrón” served to moor the boat which transported the body of Santiago. With the passage of time, it was identified as the seat of Santiago from his preaching epoch, the stone for mooring the boat which transported his dead body dad the stone which served as a base for the primitive altar of the pre-Romanic church, founded before 924 by Bishop Gudesindo. In 1133 Gelmírez rebuilt it and constructed an episcopal palace beside it. In the 1456 Holy Year, the church of Padrón was rebuilt by Archbishop Rodrigo de Luna, who founded a new pilgrim hospital adjacent to it in 1458. This had two floors and a chapel. The crossing known as “o do fondo da Vila” is also from the XV century and centres the small square called Porta de fondo da Vila. Between 1859 and 1867 Padrón Manuel Prado y Vallo built the current church of Padrón. He was the municipal architect of Compostela and maintained the layout of three naves but changed their orientation: the façade was built where the original sanctuary was situated, while the altar with the “pedrón” occupies the space of the medieval façade.

A few steps from the historical centre of Padrón, on a slope of Mount San Gregorio, sis located one of the most emblematic places of Jacobean tradition. This is the so-called Altar of the Apostle, a group of large rocks with an altar, a crossing and an image of Santiago Pilgrim. It is possible that it was the centre of pre-Christian devotion, reused as Jacobean and popular as it extended the belief that, in the epoch of the preaching of the Apostle in Hispania, Santiago himself would have officiated the sacred rites among these rocks. Very near the rocks and the nearby fair field, where a romería is held every July 25, is the chapel of the Santiaguino do Monte, a historicist work of the XIX century; its façade shows the relief of the baptism of Queen Lupa by the Apostle Santiago. A theme which can also be seen in the fountain of El Carmen, reconstructed in 1789.
1. Cathedral of Santiago de Compostela
2. Hospital Real (today, Hostal dos Reis Católicos)
3. San Martiño Pinario
4. Rectorate of the University of Santiago de Compostela
5. Pazo de Raxoi
6. Convent of San Francisco and monument of San Francisco, by the sculptor Asorey
7. Church of San Froitoso and site of the old pilgrims’ cemetery
8. San Domingos de Bonaval
9. Praza das Praterías and Museum of the Pilgrimages and of Santiago
10. Santa María de Conxo
11. Monte do Gozo
12. Chapel of San Paio do Monte (O Pedroso)
13. Church of Santa María Salomé
14. Fountain of Santiago, rúa do Franco
15. Church of the Pilar
16. Praza de San Lorenzo
17. Praza do Campo (today, de Cervantes) and Church of San Bieito do Campo
18. Santa María a Real de Sar
19. Santa María de Conxo
20. Door of the Camino
21. Door of Mazarelos

International Pilgrim Reception Centre: Documentation and Information Centre of the Camino
Pilgrims’ Office: 981 568 846

Information
ITS ENVIRONS

22 Santa María a Real do Sar
23 Santa María de Conxo
24 Monte do Gozo
25 Chapel of San Paio do Monte (O Pedroso)
26 Pico Sacro
27 Iria Flavia, Collegiate Church of Santa María
28 Padrón, Church of Santiago
29 Padrón, Fountain of the Carmen
30 Padrón, Santiagouín do Monte
31 Portuguese Way (stage Padrón-Santiago de Compostela)

Camino Portugués