

Visiting rules

- > Bags, backpacks, umbrellas and pilgrim's sticks cannot be brought into the visiting area.
- > The Portico of Glory is not allowed to touch.
- > Photography is not allowed.
- > Eating or bringing food into the visiting area is not permitted.
- > Visitors must follow indications by the museum's personnel at all times.
- > A respectful attitude and an appropriate tone of voice has to be maintained.
- > Using mobile phones within the area of the Portico of Glory is not allowed.
- > Smoking is forbidden.
- > The Cabildo and the Fundación Catedral reserve the right to refuse admission and to close spaces, as well as the suspension and cancellation of activities for justified reasons.

*The Portico of Glory will not be opened to visitors in certain circumstances, and for conservation reasons derived from climatic variations related to the presence of high levels of humidity or excess heat.

Santiago Cathedral Museum

Further information and tickets at:

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www.catedraldesantiago.es

and at the entrance of the Museum in Plaza del Obradoiro.



Portico of Glory ticket include access to Catedral de Santiago Museum.
All tour types include free access to centers of the project Compostela Sacra.



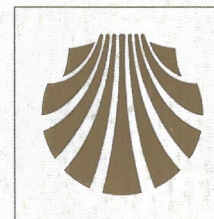
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PORTICO OF GLORY

Who is who in the Portico of Glory

01. Christ the Redeemer showing his wounds as a symbol of triumph over pain and death.
02. Angels holding the instruments of the Passion.
03. Angel carrying the column of the flagellation.
04. The evangelists and their symbols.
05. Angels with censers.
06. The blessed in the Glory.
07. The twenty-four elders of the Apocalypse with their instruments and glass flasks. The organistrum is in the keystone of the arch.
08. Angels leading the souls of the blessed to the Glory.
09. Descent of Christ into Limbo to save those who live right that died before his coming to Earth.
10. Christ and Saint Michael separating the blessed from the damned.
11. Angels with trumpets.
12. The pillar of the prophets (from right to left: Moses, Isaiash, Daniel, Jeremiah, Joel / Habakkuk?, Hosea / Ezekiel?, Amos / Malachias? and Obadiah / Hosea?).
13. The Apostle Saint James sitting on a throne holding the crosier of the archbishops of Compostela.
14. The capital with the Temptations of Jesus.
15. Pillar of the apostles (from left to right: Saint Peter, Saint Paul, Saint James, Saint John, Andrew?, Saint James, son of Alpheus?, Philip? and Thomas?).
16. The Tree of Jesse showing the human genealogy of Christ up to the Virgin Mary.
17. The capital of the Holy Trinity.
18. Bears, wolfs, lions and fantasy animals of the medieval bestiary as potential symbols of the oppressed evil by the Glory of God.
19. Male figure fighting two lions with open jaws identified as Samson, Adam, Gilgamesh or, also Daniel in the lions' den.
20. King Nebuchadnezzar among beasts?
21. *Santo dos croques* (Master Mateo?).

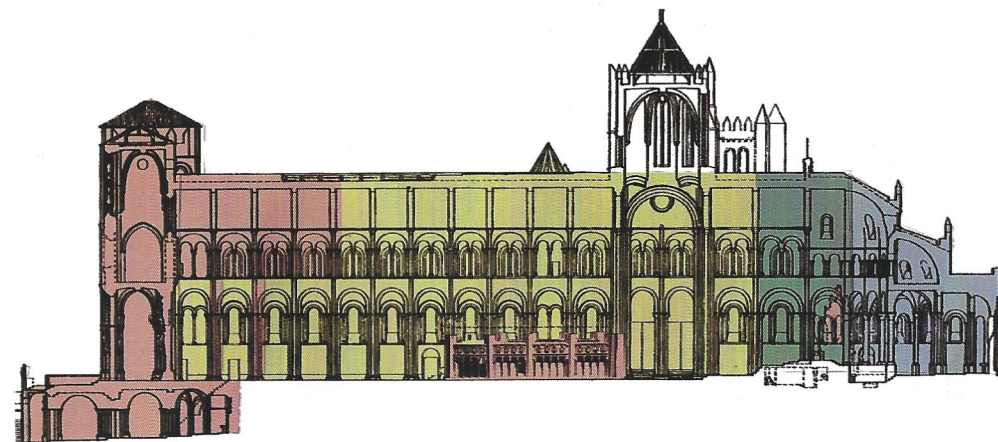




Master Mateo

Between the years 1168 and 1211, Master Mateo developed an ambitious project in the Compostela cathedral that led to the construction of the Romanesque temple, beginning around 1075 and, at the same time, to its spatial and conceptual adaptation. The document granting a life pension for Ferdinand II of Galicia and León, dated February 23, 1168, and the inscription of the lintels of the Portico of Glory, dated April 1, 1188, where it is recorded that Mateo directed the work "from the foundations", are the only two contemporary references that exist about a key figure in the History of Art that, nevertheless, maintains an enigmatic halo.

Master Mateo has also been represented at the feet of the Portico of Glory, a portrait of humility, unprecedented in his time, that has been "canonized" popularly under the name of *Santo dos Croques*.



■ Mateo's project

Mateo's project

Master Mateo completed the construction of the cathedral by its western closure, saving the slope in the land with the construction of an innovative crypt, on which stands the Portico of Glory, whose message is completed in the tribune. Originally, the Portico was opened by an exterior façade, which shared the iconographic program of the ensemble and which was modified in the sixteenth century in order to place doors to close the temple, which was until then permanently open; finally, in the mid-eighteenth century, this façade was replaced by the current one, Baroque, leaving the Portico incomplete and enclosed behind it.

Mateo's project also included the construction of a stone choir, which occupied the first sections of the central nave and gave continuity to the iconographic program of the Portico. This choir was demolished in 1604 and replaced by a wooden one, that has also been removed from its original location. Likewise, the workshop directed by Mateo was in charge of the sculpture of Saint James at the high altar -now very modified- thus defining a longitudinal west-east axis in the temple, with two seated sculptures of Saint James the Great at each end.

Everything was completed on April 21, 1211, when the solemn consecration of the Cathedral of Santiago took place.



The message of the Portico

In the Portico of Glory, Master Mateo developed a complex iconographic program of apocalyptic and salvific content focused on the vision of the celestial Jerusalem, completing the history of the salvation of Man initiated on the side covers of the Romanesque cathedral.

The message begins in the crypt of the Portico, where the earthly world is represented, which needs the stars to be illuminated -in the keystones of the vaults-, unlike the new Jerusalem, whose light is the Lamb -in the keystone of the tribune-.

The lateral arches lack a tympanum. In the left arch, beside its complex interpretation, the representation of the People of Israel can be seen in the upper archivolt, abided by the Mosaic law while, in the lower one, the descent of Christ into Limbo is represented. The Final Judgment or the purgatory is represented in the right arch, with the heads of Christ and Saint Michael in the keystone, separating the blessed, who are led to Glory, from the damned, who are placed under torment.

The Glory of the central tympanum is presided by an image of Christ in Majesty, surrounded by the four evangelists and the group of the blessed. The angels with instruments of the Passion are represented in the lower part, and, in the archivolt, twenty-four elders tune their instruments to play celestial music.

The individualization of the faces of the characters of the Portico of Glory as well as their complicity constitute two of the main contributions of the Master Mateo to the History of Art.

The restoration of the Portico

Between 2008 and 2018, the Portico of Glory underwent a deep and complex restoration, with the patronage of the Fundación Barrié. After a phase of previous studies on the state of conservation and causes of the deterioration of the work, some interventions on the ensemble were carried out, focusing, mainly, on two aspects: prevention of damp filtrations and condensation in the Portico of Glory and recovery of the original polychrome that was preserved under dust and dirt. In this way, a masterpiece of medieval art has been recovered, as well as part of its splendor, as shown from the remains of up to three layers of complete polychrome and other partial repainting works, carried out from the original painting applied by the Master Mateo's workshop to the Baroque period.

The delicate nature of his work requires the application of preventive conservation measures that can prevent further deterioration of the Portico of Glory, which is why it is necessary to maintain stable conditions of humidity and temperature, as well as to limit the number of people who can be, at the same time, within the area of the ensemble.

