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Pilgrims

Clinete. Brazil. 2018

She did not know anything about the Camino. She and her husband had lived in Germany for a while, where they returned for the teachers' retirement pension which was due to her husband for having worked there. They travelled to Madrid, where they rented a car to go to Germany and it was on that trip that they had their first contact with the Camino.

She had heard that there was a large monastery in Silos, a monastery that was then - in 1991 - famous for Gregorian chant. They decided to visit it and when they got there and attended the Sung Mass they met 24 monks and 7 pilgrims. The presence of these pilgrims led them to ask questions and search for information, the Camino de Santiago was the answer and, in the library of the monastery they not only found a modern guide to the itinerary, but also a medieval one! It was the Calixtino Codex. She was very

attracted to everything, but she simply thought that if she had been younger she would have done the Camino, without seeing it as a real possibility for her now. She saw it as being something for young people. Only later, while in a hairdressing salon, did she meet a very old pilgrim, over 70 years old, who told her story. That changed her ideas, and thus she decided he wanted to do the Camino. It was in 2002 when she decided to do the Camino for the first time. At first, she planned it alone, read many things and made preparations ... but in the end her husband joined her and they did it together in 2003. He is a vascular surgeon and she was a neurologist, they had jobs with many responsibilities, children, they never had time to be alone: the Camino was for them a way to reconnect and have time for themselves.

Clinete recognizes that until then she had prejudices towards Spain, with many clichés taken from the darkest aspects of its history, but the Camino reconciled her to Spain and allowed her to really discover it.

Fundamentally what she found on the Camino was the possibility of becoming a better person. On the Camino you have a lot of time to meditate and look inside yourself, and sometimes to fix things that are not going well. For example: she had a managerial position, she was a boss, and in this rôle she was rigid, demanding, with a certain hardness, all of which tended to make her see life in the light of obligations. On the Camino she began



to change. She stopped being so hard, she became sweeter, softer and she felt grateful for everything that happened to her.

She believes that when you undertake a long journey, from as far away as France or other similar distances, you have a lot of time to change and come to an understand certain things. Thus when you return to your world you are the better for it. You learn to listen, to see, to feel what surrounds you, you become more patient and it costs you less to ask for forgiveness. She believes that also people who start as tourists or for sport end up becoming pilgrims.



Her experience is close to something that was said by a well-known Franciscan writer in Brazil, Frei Betto. In one of his books he affirms that man was made for paradise and his life is really a walk towards Paradise. For Clinete the Way of Santiago symbolizes such a journey very well. On the Camino you forget your mobile, nobody calls you for an emergency, you eat when you are hungry and you rest when you feel tired and nature enters inside you, so that it is, indeed, as if you were walking towards Paradise, leaving behind you little by little all the things that don't work and changing.

That is why, when she feels stressed and with little patience, she knows that it is best to return to the Camino, a pause for relaxation that allows her to see once again that the meaning of life is different.

Not everything you find on the Camino remains when you return home, but many things do remain with you and change your life. In his case, her life has changed profoundly. She insisted on working with a pilgrims Association and on founding a Brotherhood, she began to read and study the Camino, she has created an important personal library about the Camino in Brazil, she helped to develop Spanish courses for foreigners in Santiago linked to the Camino... She has even been approached as a neurologist on the subject of witchcraft in the past in Spain.

The Camino ended by turning her into a pilgrim, hospitable and studious of the pilgrimages to Santiago.

This year she will walk the Camino Inglés, it will be her Camino number 15. She comes to Santiago and the Camino every year, sometimes more than one, the only one that she has not yet travelled is Primitivo, but she hopes to do it soon.

Currently, together with her husband, she is the life and soul of an important Brotherhood of the Apostle Santiago, from which they try to bring others to the Camino, they have even created a virtual magazine to do it. This Brotherhood helps to prepare the Way for future pilgrims from Brazil and offers them the possibility of participating in a ritual of departure, like the medieval ones that are collected in the Codex Calixtino.

Michael. USA. 2018

Michael is a Hispanist. The first time he heard about the Camino was in the years 84-85. He was in Castellón de la Plana, he had just completed his teaching practice and he decided to travel with his wife through Spain. On their journey they passed through Zamora and there they were told about the Camino. They were, in any case, going to the city of Santiago but they did not know anything about the Camino. Since hearing about it, he began to toy with the idea of doing it and he did not stop thinking about it until, finally, in 1995 he did it with his wife.

He did not arrive on the Camino because he was a Spanish teacher because his studies were not linked to the Camino or even to the history of Spain, because his thesis was on Latin American literature, particularly on Cortazar. However, his interest in Spanish culture was one of the elements that motivated him to do the Camino, although what weighed most at the beginning was his interest in hiking, which he practiced in the natural parks of the United States. His idea was to walk a lot and see Spain: nature, art, monuments, architecture.

He made his first Camino from Roncesvalles with his wife. They loved it so much that they did it again, making a second Camino -again from Roncesvalles- with their son of only 1 and a half years of age. It was possible because they were in a group, with a support car. That son, by the way, is called Jacobo. Later they had more children and their return to the Camino was postponed almost 20 years, until 2016, when he returned to walk from Saint-Jean-Pie-de-Port. This year, 2018, marks his fourth Camino and he travelled this time from Astorga.

The French Way is more interesting than other routes because of the weight of its history. But he is also interested in people, in meeting with people of all types from all over the world. On his first journey, he spent a lot of time with a chico, someone who had had legal problems because of drugs, someone from a world very far from his own, and one that he would never have met outside of that context and with whom he established a deep connection. That was 1995, there were still not so many pilgrims as now, and those who walked frequently stayed in shelters along different stages of the Way.



Concerning the idea that some people have of the Way as being a means of escaping from reality, he believes that it is rather the opposite: it's a way of getting back in touch with reality, a return to reality that we often lose sight of. Doing the Camino puts one in relation with time.

He is interested in the experience of opening up that exists on the Camino. The fact that people open up there and talk about important things. With the Way and other experiences, he has learned what is important for him in life, something of the order of seeing and finding, places, people. But it isn't easy to live always in accordance with what is important, so repeat, the way can reveal what really what matters to you.

He would like to do the Camino with his children, but at the moment they prefer to make their own great, adventure trips. He believes that the time has not yet come, but they will eventually do it.

He knows that he will do the Camino more times. The combination of walking and meeting people you meet there is not to be found elsewhere. That is for him the essence of the Way: have the time and walk, let go of all information and propaganda in which we are immersed, walk, talk, let your brain go where it wants, let Something arise from within that is outside our control to a certain extent.

Back in his country, he talks about the Way in his classes at university during his Spanish civilization courses. And he knows that several of his students have done the Camino.

Believe it or not, what has contributed more than anything to Americans coming was the movie 'The Way.' For example, two years ago he did the Camino with his brother. They used to hike together but had never wanted to do the Camino, however, when they saw the movie they decided to do it.

In addition to walking the Camino, Michael also had a very special experience when he travelled the Camino from Le Puy to Santiago by car with two pilgrim friends, playing and singing, and walking some stretches of the way.. His idea was, above all, to play and sing. It was fantastic.

Maybe something will arise from his experiences on the Camino... he has been working on writing for some time, something of a fictional nature, he will probably publish a novel.



The Way of St. James

El Camino Portugués: Un poco de historia

In the Middle Ages the Portuguese Way was developed on the fluvial, maritime and terrestrial routes traced by the Romans and the Muslims. Its antiquity could be as great as that of the French Way, its origin being -according to some historians- a political path of reconquest and expansion of the kingdom of León.

But the truth is that in the twelfth century, when Portugal emerged as an independent kingdom of Castile and Leon, the cartographer and geographer Al-Idrisi already points out the existence of two consolidated routes linking the cities of Coimbra and Santiago: one by sea and another by land.

We know that the fluvial and maritime routes were more travelled in other centuries than at present. This was above all because they were faster, which is why they are so present in the legends and Jacobean traditions of Portugal. However, often these sea lanes could not be used, especially during the winter, and this factor contributed to the rapid consolidation of land routes.

It is on the roads where we can study and verify traces of the pilgrimage to Compostela, for

example through the documentation that certifies the existence in the fifteenth and sixteenth centuries of many inns, hostels and hospitals of pilgrims on the roads between Lisbon and Compostela.

A central fact for the consolidation of the land routes of the Portuguese Way was the pilgrimage to Santiago by Isabel of Portugal -the Rainha Santa- in the 14th century. The tradition links the itinerary followed by the queen in 1325 to places like Águeda and Arrifada, located south of the Douro River; the so-called Caminho da Rainha Santa, north of Barcelos, in the Serranía de São Gonzalo; and to places like Reguengo, in Valença do Minho, where, according to tradition, the pilgrim queen spent the night.

In addition, there still exists tangible evidence of the pilgrimage of Isabel of Portugal: the staff with the tau-cross on the top that the church of Compostela gave her, which was later discovered in her sepulchre in the Santa Clara Church in Velha, near Coimbra.

The pilgrimage of Isabel of Portugal left behind traditions and legends but, also, practical improvements on the pilgrimage routes and its infrastructures, because in her will the queen left an important sum towards the maintenance and development of pilgrim hospitals in the Kingdom of Portugal.

Another historical aspect that contributed to the consolidation the routes of the Portuguese Way to Compostela, was the importance that the Order of the Knights of Santiago had in Portugal. This Military Order was founded in order to defend the Extremadura border, but it also offered hospitality and protection to pilgrims, and was very much present in places such as Braga and Tomar.

Most of the pilgrims from the same country traveled through the Portuguese roads and routes to Santiago, but there was also a great flow of European pilgrims from different nations, mainly high clerics, members of royalty, nobles and knights, traveling through the different courts of Europe, all of them going to visit the tomb of Santiago. Many of these pilgrims left records of their itineraries, almost always on horseback, and the extensive route of their stages, between 25 and 60 kilometers.

The resurgence of the Portuguese Way at the end of the 20th century was almost equal in importance to that of the French Way. In order to



explain why we must first acknowledge the commitment of public institutions, but also the associations of pilgrims from Galicia and northern Portugal, such as those of Valença Do Minho and Ponte de Lima. Initially, the route known as Camino Central was marked and recovered.

Soon others were added- such as the Coastal Road and the Inner Road, as well as several secondary roads. The success of this revitalization has been such that the Portuguese Way has become the second most travelled route of the Camino de Santiago, just a little less than the French Way.

The Compostela

The "Compostela" is the document issued by the Pilgrim's Office of the Cathedral of Santiago that accredits having made a pilgrimage.

From the origin of the pilgrimages to Santiago, in the ninth century or even earlier, different social and religious reasons would have led the pilgrims to request an accreditation of their compliance. At the beginning, pilgrimage insignias like the scallop-shell served that function. They were sold around the cathedral, so their acquisition served as proof of a completed pilgrimage. However, malpractice soon blossomed and these 'proofs' of pilgrimage could be obtained so easily that finally they proved and meant nothing.

Although the Cathedral of Santiago and the Papacy tried to fight against forgeries, even issuing a bull threatening excommunication to the counterfeiters, but finally opted for the

creation of a document: the so-called letters of evidence, the oldest examples of which date from the thirteenth century.

Throughout the centuries, the importance of this document which proved the completion of a pilgrimage to Santiago began to increase, especially after the creation of the Royal Hospital of Santiago by the so-called Catholic Monarchs-Ferdinand and Isabel.

This pilgrims' hospital- a kind of mixture between a shelter and hospital - allowed those who were able to produce their Compostela to stay free for three days. Still today, the Renaissance building, now converted into a luxury tourist hostel and known as Hostal de los Reyes Católicos, respects its tradition of hospitality by offering free meals everyday to the first pilgrims who arrive with their "Compostelas".

Currently, the cathedral of Santiago continues to issue the certificate of the "Compostela" to all those who have completed a pilgrimage for religious and / or spiritual reasons, whether walking, cycling or riding.

This pilgrimage must also include at least the last 100 kilometers, in the case of having done it on foot or on horseback, or the last 200 k if it has been done by bicycle. In order to demonstrate that, in fact, these requirements are met, the pilgrim who requests it must show his credential properly stamped - at least twice a day - along the official route.

Regarding the children, who travel in increasing numbers with their parents or in groups, the cathedral chapter has established that they can receive the Compostela if they have done their First Communion or are able to grasp the spiritual significance of the pilgrimage.



Santiago de Compostela

The Cathedral of Santiago: The porch of Platerías

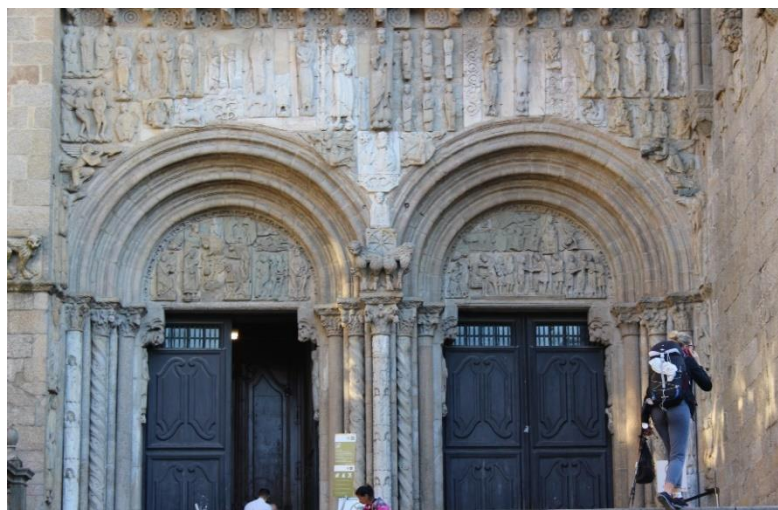
In the days of its archbishops Diego Peláez (1070-1088) and Diego Gelmírez (1070? -1140), the Romanesque basilica of Santiago was conceived- and conceived as a whole, as a perfectly interlocking structure where nothing was left to chance. Its architecture and sculpted covers followed a very specific model: that of the great sanctuaries or basilicas of European pilgrimage. It was this concept and function that undoubtedly determined not only its height and ground plan, but also its decorative and iconographic programs.

To explain the existence of a such model we should also take into account the presence in Compostela of various masterbuilders and workshops that introduced stylistic influences of other cities in France or in Spain or Italy. Jaca could serve

as one example in Spain. As for Italy, the Roman basilicas were visited by Archbishop Gelmírez and his retinue at the beginning from the 12th century.

The cover of Platerías connects the south arm of the cathedral with the exterior and takes its name -as well as the square that opens before it- from the existence, according to tradition, of silversmith shops or goldsmiths nearby. This cover had to blend in with the other medieval facades of the cathedral, particularly with the erstwhile north façade known as Puerta Francígena or del Paraíso.

Due to the successive renovations and changes that they underwent throughout its history, the decorations today seem like a puzzle, with figures and reliefs of different sizes and scales. The complex history of the cover would include the participation of at least four masters in its execution, as well as the fact of having received some pieces originally conceived for other locations, such as the aforementioned



Francigena door.

The structure and most of the decorative elements of the cover of Platerías tend to date from between 1078 and 1103, dates in which it was conceived as a large double doorway-each having its doors with a decorated tympanum and three double arches or vaults- which is superimposed on a large decorated frieze.

The eardrums and the frieze are profusely decorated with figurative reliefs and sculptures of apostles, angels, various representations of sin (centaur, mermaid, man riding a rooster), the months of the year and the zodiacal signs. Among the figurative scenes can be recognized the themes of the Epiphany, the temptation of Christ and various scenes of the Passion, such as the trial by Pilate, the flogging, and the betrayal of Judas. The whole constitutes, therefore, a great iconographic program of Christological theme, presided over by the sculptures of Christ and James -probably part of a scene of the Transfiguration- that occupy the center of the upper frieze, superimposed on the great Crismón and couple of lions that they occupy the intersection of the archivolts.

Finally, there are other figures and reliefs of diverse origin arranged on the sides of the portico. Of particular value is the relief of King David and the scene of the Creation of Adam,

which, like many of the elements of the tympanums and frieze, would have come from the missing Francigena Gate.

Because of its position, traditionally this was the point of access to the cathedral for pilgrims arriving from the south, that is, those travelling the Portuguese Way or the South Eastern Way.

THE COLLEGE OF FONSECA

The College of Santiago Alfeo, an essential part of the origins of the University of Santiago, was founded around 1526 by Archbishop Alonso III de Fonseca as a university college so that the compostelanos and residents of the archbishopric of Santiago could study and learn there. The building constructed to house this institution was erected in the vicinity of the School of San Xerome, in the rúa do Franco, which its main door still opens onto today.

Alonso III de Fonseca obtained the papal authorization for his foundation in 1526, being already Archbishop of Toledo, and proceeded then to commission the first plans for the building from the architect Juan de Álava, who at that time was working on the construction of the cloister of the cathedral. The final project was elaborated by another great architect of his time: Alfonso de

Covarrubias. The works began around 1532 and would not finish until the middle of the 16th century.

The result was the beautiful building that, to a large extent, can still be visited today: a quadrangular building with a large central courtyard around which the different departments of the institution are arranged. The architectural model frequently mentioned in connection with this building is the College of Santa Cruz de Valladolid, built at the end of the 15th century by Enrique Egas and Lorenzo Vázquez de Segovia, a work famous in Spanish architecture for having introduced many elements of Renaissance art.

From the artistic point of view, the buildings greatest beauty and importance are the courtyard or cloister and the main portal, a portal sculpted with a rich iconographic program.

The cloister or courtyard of the School is an architectural space of great harmony and balance, with a quadrangular plan and two upper storeys, organized horizontally in 24 spaces. In the first storey, it is a question of the arches being supported on high pilasters; while the upper one is organized as a gallery, with carpanel arches and a rich lower balustrade. But above all, stands the top of the second body, a beautiful cornice carved almost like the filigree work of a goldsmith, or the best Spanish silverwork.

The architecture of the cloister is completed with an important iconographic cycle composed of numerous medallions with figurative reliefs that are not only ornamental, but also convey a message. In this case, most of the figures portrayed belong to the monarchy or archbishops of Compostela, conveying a message regarding the hierarchy and lineage of



those who made the institution possible.

The main façade has a structure organized in two storeys through pilasters arranged on large pedestals.

The lower storey is organized with a structure similar to that of a triumphal arch, with a large central niche that gives access to the interior and, on the sides, occupying the niches between the columns, sculptures of the patron saint Santiago Alfeo and the Virgin of the Pleasures, a personal devotion of the founder linked to intellectual pursuits and wisdom.

The second storey consists of a central space in which a window is opened and, on either side, between the pilasters, the iconographic program completes the sculptures of Saint Peter and Saint Paul, patrons of most of the colleges of the time, and Santa Catalina and San Ildefonso, connected to the Fonseca family. Other saints and fathers of the Church are linked to knowledge and writing in the great base of this body.

Thus, we could say that the façade of the College was conceived to enhance the character of the "Temple of Wisdom" of the University and, at the same time, to pay homage to the family of its founder, Alonso de Fonseca.

