

## Cathedrals and churches of the pilgrimage routes for Cathedral of Santiago de Compostela

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### Abstract:

The pilgrimages were at their culmination during the middle ages, especially in the eleventh and the twelfth century. The cathedral of Compostela became one of the three most important churches in the Christian world alongside the Holy Sepulcher in Jerusalem and the Tomb of St. Peter in Rome. Jerusalem is considered the oldest of these holy places, which is why at the beginning of the middle ages when the Christian religion has spread, Christians began to go on pilgrimages in the form of crusades; one after the other. This occurred after Muslims had invaded Jerusalem in the eighth century AD and destroyed the Holy Shrine.

As for St. Peter's cathedral, which contains the remains of Saints Peter and Paul, and the tombs of the early martyrs, the importance of its great pilgrimage in the Romanesque era decreased for a period of time due to repeated attacks from Germany on Rome in 1084. Consequently, the cathedral of Compostela in Galicia in northwestern Spain became the pilgrimage lighthouse during the Romanesque era. Also, the cathedral of Compostela has the remains of St. Yacoub Bin Zebedee, the apostle (known as St. James and also Santo. Iago), one of the disciples of the Christ, the patron of the poor and the protector saint of Spain.

Many monasteries, cathedrals, churches and dioceses flourished along the four pilgrimage routes in France and Spain: Tolosana, Podensis, Limovicensis, and Turonensis.

### Research Problem:

What are the importance the cathedral of Compostela and the importance of of St. Bin Zebedee? Are there cathedrals and churches on the four pilgrimage routes leading to this cathedral and each of them represents a pilgrimage church in itself? Do the general features of their architecture and arts differ between them? Does religion affect the architectural formulations of houses of worship?

### The research objectives:

To define Saint Bin Zebedee, his preaching, his journey, his martyrdom and the transfer of his body. Also, to study the Cathedral and its importance as the largest building of the Romanesque churches in Spain and one of the largest cathedrals of Europe. To review the pilgrimage churches on the four roads, in particular St. Sernin, St. Foy, Le Puy, Pierre Moissac, La Madeleine, Lazarus, Martin and the other stations of the pilgrimage churches to reach Compostela. Then, comparing these churches with each other to indicate the similarities and differences among them. To describe and analyze the works of art, including architecture, sculpture, painting, small arts and remains to derive the general features of these arts. To identify the names and works of architects, sculptors and painters of those churches as well as art patrons including kings and princes in that period. To clarify the mutual influences and political, social, cultural, religious, climatic and environmental factors as well as their impact on Spain and France. To shed light on the worship of the remains of the saints, female saints and rituals of pilgrimage. Finally, to study the most important themes, symbols, icons, religious figures to confirm the impact of religion on various arts in the Romanesque era.

### The importance of the research:

The study is an addition to the Arab library and can be useful to the target groups of scholars and students in this field in the faculty.

**Research Methodology:**

Historical, Descriptive Analytical and Comparative Methodology.

**Conclusions and recommendations:**

-The art of this era is closely and directly associated with the Christian religion as it expresses a divine purpose. Therefore, we call it a religious art. The clerics used to cultivate the spirit of Christian faith in the hearts of the people by establishing great monasteries, cathedrals and churches. Architecture became the main field of art in Catholic countries.

- The symbolism spread in the ecclesial buildings. These buildings were considered symbol of the temple of Praising in Jerusalem, Noah's Ark, the temple of Moses, the temple of Solomon, the vision of Ezekiel and the heavenly Jerusalem in Revelation, the last chapter of the Bible.

- The churches and cathedrals of the pilgrimage routes of Compostela - which are pilgrimage churches in themselves - are similar in their plan as most of them are rectangular basilica in the form of the Latin cross and a large nave with a barrel vault and aisles on its sides, transept and a choir with apse surrounded by ambulatory open on the chapels. The orientation of the apse and alter is to the east and the entrance to the west.

- The aisles provide a wider area for more chapels, continuation of the marching of the ecclesiastical procession without stop and without entering the closed space reserved for the clergy in the Holy altar and in the central aisles of the transept and the nave. This plan received a strong approval from the architects of religious buildings along the pilgrimage routes.

-In the Middle Ages, there was no church or cathedral of pilgrimage that doesn't contain remains of the saints or martyrs, which were worshipped by the believers. The rituals of the consecration of the churches were spreading widely by the end of the early period of the Middle Ages, no matter how modest the state of the building is. This is because they have spiritual and economic wealth as well as strong attraction for great numbers of wealthy pilgrims as in the cathedrals of Compostela, Isidoro, Sernin, Gilles du Gard, Foy, La Madeleine, Lazarus, Martin, Pierre and so on and so forth.

-Monasteries were thriving in the early middle Ages. They became the center of the most important architectural and artistic developments. The origin of the monasticism dates back to the Egyptian monastic order while origin of the monasteries in the west refers to Saint Benedicte.

- Fires were constant threats, especially in the buildings that were lit by candles. Instead of the wood roofs that are exposed to fire, the stone or brick vault became the main element in Romanesque ecclesiastical architecture in general and the pilgrimage churches in particular.

- A number of large columns in the Romanesque style appear to be the best way to support the religious building, carrying the vaults and strengthening the walls. It is also known that the flying buttresses were created later in the Gothic buildings.

- The pilgrimage churches of Compostela in the Romanesque era were influenced by previous and contemporary arts, especially Islamic art. This was a consequence of the Europeans' connection with the civilization of the Arab Muslims, then the Crusades alongside the pilgrimages to the Holy Land, and trade between countries in the east and west as it is found in Le Puy and La Madeleine. Despite this, the Spaniards gave up their Visigothic line and replaced it with the French style. The French architecture was an important and direct source of influence on Spanish architecture. For instance, the horizontal projection of St. Sernin was excerpted by the architect to be as a horizontal projection for Compostela.

- Most churches and cathedrals occupy the highest layout of the city or village and the best fortified corner.

- The research confirmed that the origins of most of these buildings dates back to the Pre-Romanesque era, however; they were built in the Romanesque era and were later completed by some Gothic additions or restoration works.
- The art of sculpture and painting was closely associated with architecture. It has established a new concept of the Church, which is the concept of "the united whole", which organizes the works of construction with sculpture and painting simultaneously.
- Painters and sculptors were guided by bishops and clerics to excerpt their artistic themes from texts and personalities of the Bible and stories of saints.
- The portals were integrated with the relief sculpture formations so as to fulfill their three roles; architectural, educational and aesthetic. The Romanesque artist established the design idea of a triangular facade, which represents the Father, Son and Holy Spirit, and which became a main feature of the portals in the Gothic and Renaissance periods. The tympanum became the suitable place to achieve this integration representing the symbol of the Christ to enter the house of the Lord according to the sources of the Bible: "I am the gate and whoever may enter through me will be saved". The filling of the middle tympanum (which is above the middle facade) is the most important, largest, richest and most complex, both technically and iconographically.
- Jesus dominates the tympanum as the crowned king in his majesty surrounded by an oval halo amidst a heavenly group. He raises his right hand with a blessing sign, while his left hand rests on the Bible and he is surrounded by the four Gospels apostles. He becomes the crowned king, the Pentecrator or the ruler Judge and He no longer appears in the image of the Good Shepherd as in the previous eras.
- The topic of the Day of Judgment became the beloved and preferred theme in most of the facades of the pilgrimage churches in the Romanesque era, which was followed later by the Gothic style and the Renaissance.
- Due to the scarcity of the existence of the third dimension, the sculptor relied on the relief and bas-relief inscriptions in the wall. Also, the sculpture was subjected to the law of the frame, especially in the capitals.
- Images of the sculptor and painter represent an unknown world in which the forces of good and evil, light and darkness, and virtues and vices are struggling in strange forms, alongside metamorphosis creatures, mythical creatures, and mythic monsters to express the symbolism and the unrealistic world.
- Painting is no longer as flat as in the previous arts, especially in the Byzantine art. There were attempts of embodiment with the disappearance of gilded backgrounds and replaced by monochrome backgrounds as well as facial expressions instead of the rigidity and monotony of previous arts.
- The origins of the clothes formations used to depend on the drawings of manuscripts and minimalism of the Gospels from the libraries of monasteries, which the clerics presented to the sculptors and painters to copy and implement them.
- The names and signatures of artists such as Gislebertus, Mateo, Brunus, Geldevinus, Durandus and Anquetil started to go public for the arts of religious buildings. Afterwards, the artists of the international Gothic style became famous in the fourteenth century such as Cimabue, Giotto, Martini, Lorenzetti, Duccio, and four members of Pisano family, Nicola, Giovanni, Andrea and Nino.

The researcher recommends to carry out more research and scientific thesis on this important era, because this era is usually ignored. The focus should shift in order to enrich the Arabic library, to benefit students in the faculties of Fine Arts, Applied Arts, Art education, and faculties of Arts and Archaeology as well as those interested in the history of arts, criticism, aesthetics and humanities in general.

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