



Rosetón  
h. 1200  
Santiago de Compostela,  
Museo Catedral

Rose window  
ca. 1200  
Santiago de Compostela,  
Museo Catedral

**A** primeira noticia que temos do Mestre Mateo figura no documento datado o 23 de febreiro de 1168 polo cal o rei Fernando II de León concedía unha pensión vitalicia ao ata entón descoñecido artífice. Do documento dedúcese que, dende a data mencionada, Mateo puido exercer como director das obras da catedral de Santiago de Compostela ata a súa conclusión cara a 1211.

A catedral empezouse a construír cara a 1075 baixo o reinado de Afonso VI e o bispado de Diego Peláez. A consagración de Diego Xelmírez como bispo da sé compostelana en 1101 supuxo un gran impulso para o proceso constructivo. Durante o seu mandato -ata 1140- consagráronse os altares da xirola e a capela maior, constrúronse as fachadas do cruceiro -Portada de Pratarías e Portada do Paraíso- e iniciáronse as obras da nave lonxitudinal do templo.

Respectando o traballo da época xelmiriana, o Mestre Mateo acometeu a conclusión da catedral, que foi oficialmente consagrada o 21 de abril de 1211 polo rei Alfonso IX e o arcebispo Pedro Muñiz. Mateo e o seu equipo levaron a cabo importantes obras en tres ámbitos destacados: a denominada "cripta", o Pórtico da Gloria e a desaparecida fachada occidental, e realizou ademais un coro pétreo que se instalou nos catro primeiros tramos da nave central da igrexa.

A cripta ou "catedral vella" foi construída para salvar o desnivel existente entre as naves

David  
h. 1188  
Santiago de Compostela,  
Catedral

David  
ca. 1188  
Santiago de Compostela,  
Catedral



David  
h. 1188  
Santiago de Compostela,  
Catedral

David  
ca. 1188  
Santiago de Compostela,  
Catedral



Doelas co castigo da luxuria  
h. 1188  
Santiago de Compostela,  
Museo Catedral

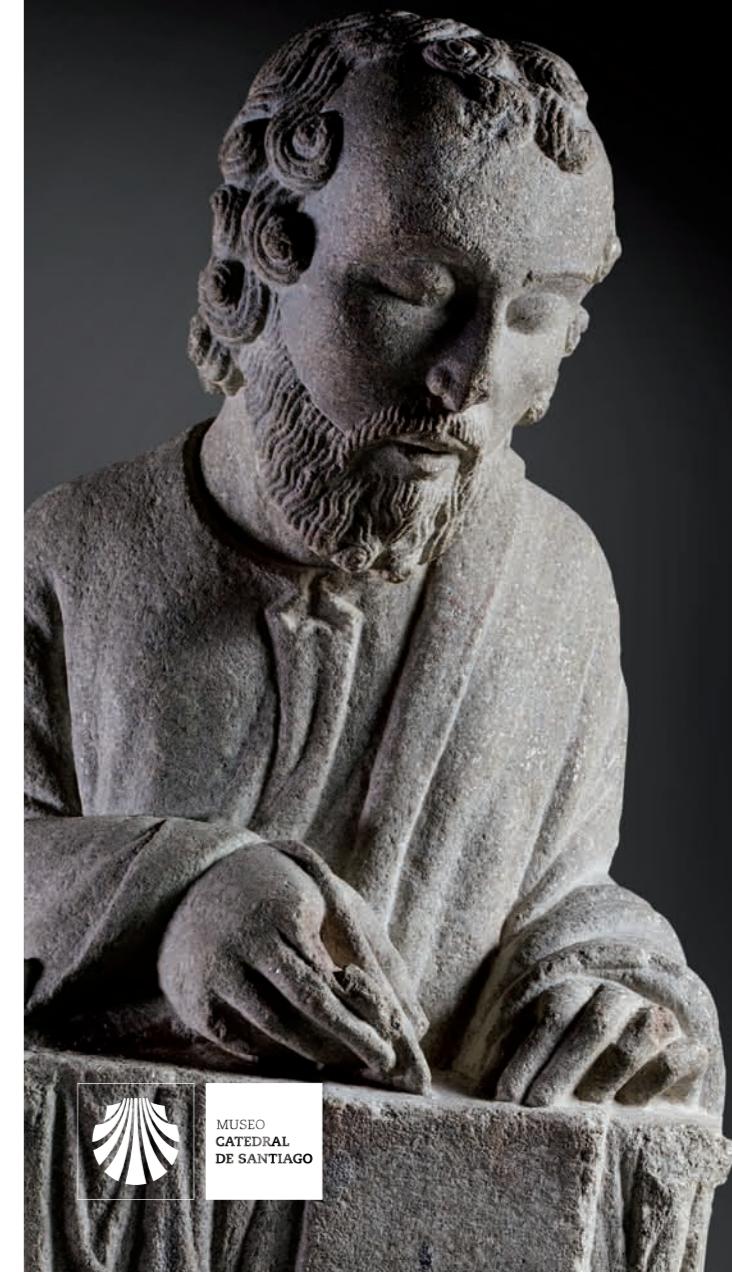
Keystones with the punishment of Lust  
ca. 1188  
Santiago de Compostela,  
Museo Catedral



MAESTRO MATEO

Catálogo á venda  
Catalogue on sale  
16€

# MASTERMATEO



## Exposición Mestre Mateo

Pazo de Xelmírez  
20.07.2017 - 23.02.2018

## MUSEO CATEDRAL DE SANTIAGO

Recepión de visitantes. Taquilla  
Praza do Obradoiro  
Abr-Out: 9 - 20 h  
Nov-Mar: 10 - 20h

**INFORMACIÓN E RESERVAS**  
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DE SANTIAGO



*Enoch*  
h. 1188  
Museo de  
Pontevedra

*Enoch*  
ca. 1188  
Museo de  
Pontevedra

The first reference to Master Mateo appears in a document dated 23 February 1168 in which King Ferdinand II of León grants a lifetime pension to this previously unknown master. It can be deduced from this document that Mateo was director of work on the cathedral of Santiago de Compostela from the date referred to in it and that he remained there until the building's completion around 1211.

Work had begun on the cathedral in 1075 during the reign of Alfonso VI and the bishopric of Diego Peláez. With the consecration of Diego Gelmírez as Bishop of Santiago in 1101 the project made significant advances and during the period of his tenure (until 1140) the ambulatory altars and high altar were consecrated, the crossing façades known as the Platerías and Paradise. Doorways were built, and work initiated on the construction of the nave.

Retaining the work carried out during the time of Bishop Gelmírez, Master Mateo completed the cathedral, which was officially consecrated on April 21, 1211 by Alfonso IX and Archbishop Pedro Muñiz. Mateo and his workshop were responsible for important elements of three principal zones in the building: the so-called "crypt", the Portico of Glory and the lost west façade. They also built the stone choir installed in the first four sections of the cathedral's nave.

The crypt or "old cathedral" was constructed to compensate for the differences in height between the cathedral's nave and

*Abraham*  
h. 1188  
Colección  
particular

*Abraham*  
ca. 1188  
Private  
collection



aisles and the Plaza del Obradoiro from which the faithful entered the building. It functions to support the portico and has evident formal and particularly iconographic similarities with it.

The most important element of Master Mateo's contribution to the cathedral is the Portico of Glory, one of the great works of European art of the late 12th and early 13th centuries. Some years ago, sponsored by the Fundación Barrié, a major project to restore the Portico was initiated with the aim of rectifying its conservation problems and restoring its rich polychromy. Aware of its artistic value, of which its complex iconographic programme is an integral part, on the lintels set in place on April 1, 1188 Master Mateo states that he had directed these works "from their foundations". It has thus been assumed that he was not only the architect and sculptor but had also managed and led the entire project.

The Portico of Glory originally had an elaborate façade with entrances that remained open all day. In 1520, however, the cathedral's Chapter had the doors closed up to prevent the public disorder taking place in the building at night. As a result some of the façade's sculptures and decorative elements were destroyed or moved. Finally, the construction of a new Baroque façade on the Obradoiro in the mid-18th century completely and permanently altered the appearance of the cathedral's original west façade.



*Estatua-columna masculina con cartela*  
h. 1188-1211  
Santiago de  
Compostela,  
Museo Catedral  
*Statue-column,*  
*a male figure*  
*holding a*  
*cartouche*  
ca. 1188-1211  
Santiago de  
Compostela,  
Museo Catedral



*Cabalos do cortexo dos Reis Magos*  
h. 1200  
Santiago de Compostela,  
Museo Catedral  
*Horses from the retinue*  
*of the Three Kings*  
ca. 1200  
Santiago de Compostela,  
Museo Catedral

#### Exhibition Master Mateo

Pazo de Xelmírez  
20.07.2017 - 23.02.2018

#### MUSEO CATEDRAL DE SANTIAGO

Visitor reception. Ticket office  
Praza do Obradoiro  
Apr-Oct: 9 am - 8 pm  
Nov-Mar: 10 am - 8 pm

**INFORMATION AND BOOKINGS**  
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# MESTRE MATEO

